

MUSICA

1/2023

STUDIA UNIVERSITATIS BABEŞ-BOLYAI MUSICA

**1/2023
JUNE**

ISSN (print): 1844-4369;
ISSN (online): 2065-9628; ISSN-L: 1844-4369
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Published by Babeş-Bolyai University

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Faculty of Reformed Theology and Music, Music Department. Romania
Dean: Univ. Prof. Dr. Habil. Olga LUKÁCS

Front cover:

Colour photo of the composer Zoltán Kodály.

Photo Source:

Kodály Photo - Bing images. Accessed: 07.06.2023

See also: 4103055.jpg (1007×568) (infostart.hu). Accessed: 28.02.2023

Beginning with 2017, *Studia UBB Musica* has been selected for coverage in Clarivate Analytics products and services.

Studia UBB Musica will be indexed and abstracted in *Emerging Sources Citation Index*.

YEAR
MONTH
ISSUE

(LXVIII) 2023
JUNE
1

PUBLISHED ONLINE: 2023-06-30
PUBLISHED PRINT: 2023-06-30
ISSUE DOI:10.24193/subbmusica.2023.1

STUDIA UNIVERSITATIS BABEŞ-BOLYAI MUSICA

1

IN MEMORY OF ZOLTÁN KODÁLY

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TÓTH GUTTMAN EMESE - LAUDATIO

Dear Emese! We remember people in different ways. We only see you with a smile and serenity on your face, always on the move for music and its causes, or doing someone's errands. When we ask you how you are, your answer is 'quite fine', and we immediately know what kind of music you are working on or what kind of courses or classes you are trying to start. Mihály Babits's poem *A második ének* (The Second Song) fits you perfectly: "I'll tell you the secret of the song, my dear: He who listens to a song listens to himself. Every man has a song in his soul, and he hears his own soul in every song. And he who has a beautiful song in his soul hears the song of others as beautiful."



You were present at the start of our faculty's music education programme in the first great teaching staff, and as a faculty member of the BBU Faculty of Reformed Teacher Education and Music from 2003, you have maintained the drive and loyalty we experienced about you in your first year. You encouraged your students to love music, to experience the delight and mystical world of music, and inspired by these encouragements your students have successfully performed in concerts, festivals, and competitions, both within and beyond the borders.

Over the past two decades, you have contributed greatly to the work of the music department, contributing with your knowledge and ideas to its development.

*



Who is Emese Tóth Guttman?

She was born in 1953. Coming from a family of musicians, she received a strong musical education from an early age.

She graduated from the Music High School in Cluj-Napoca in 1972, majoring in piano in the class of Walter Metzger. She continued her studies at Gheorghe Dima Academy of Music in Cluj-Napoca and graduated as a music teacher in 1976. Her piano teacher was Ilona Jánky and her organ teacher was Kálmán Benedek.

She perfected her training in international masterclasses and seminars (Weimar – 1980, 1981; Kecskemét – 1976, 1978, 1982, 1986, 1992). In 1983, she took part in the “Liszt Ferenc” International Organ Competition in Budapest. Between 1991 and 1996, she studied Gregorian music in several places (Pannonhalma, Kecskemét, Vienna, Udvarhely, Vác). She has participated in international organology conferences (Timișoara – 2008, Budapest – 2009).

She started her teaching career at the Music School of Cluj-Napoca in 1976 as a piano teacher. She obtained her second teaching degree in 1984 and her first teaching degree in 1992. In addition to teaching piano, she tutored, conducted orchestras and taught chamber music. Her students have performed successfully in concerts, festivals, and competitions, both at home and abroad.

She has also made good use of her vocal skills in several choirs (Eutherpe Women’s Choir, Piarist Choir, Mixed Choir of Săvădisla) and played the viola in the Trade Union Orchestra of Cluj-Napoca. She is currently member of the Mihály Guttman Pedagogical Choir of Cluj-Napoca. Since 2000, she has been a conductor and has directed the Mixed Choir of Vlaha. With the above-mentioned ensembles, she has performed in numerous concerts in cities of Transylvania, Hungary, Yugoslavia, Slovakia, Germany, the Netherlands, and Belgium.

Her professional recognition includes the János Jagamas Award, the EMKE Award, as well as the love of her pupils and the gratitude of the students she has supported.

Since 2002, she has been the President of the Association of Hungarian Singers in Romania. With great competence and devotion, she plans, organizes, and leads the activities for the revitalization of choral culture and music in Transylvania. Since 2010, she has been the President of the InstruMentor Association.

TÓTH GUTTMAN EMESE - LAUDATIO

Her conscientious work, love of family and humanity, living the values of the Christian faith, serene personality, professional knowledge, and deep humility will serve as a worthy example for the generations of teachers to follow.

*

Dear Emese, may God preserve you, may your smile be ever bright, and may your students and colleagues always be able to reflect the love that comes from you.

OLGA LUKÁCS¹

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THE SPREAD OF ZOLTÁN KODÁLY'S MUSIC EDUCATION PRINCIPLES IN THE WORLD

ANDREA ASZTALOS¹

SUMMARY. The purpose of this study is to summarize the essence of Zoltán Kodály's music education philosophy and concept and to shed light on the presence of this music education concept in domestic and foreign music education in the 21st century. In the study, I present how music education based on Kodály's principles has been adapted in the USA, Great Britain, Ireland, Scotland, Greece, Netherlands, Australia, Japan, and China and how it flourishes even in the 21st century.

Keywords: Kodály Concept, music education, singing, music literature, adaptation of Kodály Concept

Kodály Concept

Zoltán Kodály's approach to music education is usually referred to as the Kodály Method. However, Kodály himself did not construct a complete and detailed methodological process of music education, it is more accurate to speak of the Kodály Concept. The Kodály concept refers to the composer's written and oral instructions and educational ideas, as well as the exercises and music pedagogic works he wrote. These basic principles of music education were gradually formed, formulated, and practiced after Kodály turned his attention to music pedagogy around 1925.²

Zoltán Kodály's writings must always be placed in the historical context of the given era. When interpreting them, it must be considered that he always responded to the current problems, mistakes, and shortcomings

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² Liszt Academy of Music Kodály Institute website:
https://kodaly.hu/kodaly_en_kodaly/kodaly-concept-107384



of his own time and struggled to solve them. He always placed emphasis on current, new tasks and their solutions, during which he expanded the previous goals with new ideas. At the same time, the fundamental pillars of his concept did not change but served as a guiding thread, along which he identified more and more tasks to be solved and goals to be achieved. He symbolically called their long-term implementation a hundred-year plan. More than 50 years have passed since Zoltán Kodály's death, during which time the historical and cultural circumstances have changed significantly. However, Kodály's music pedagogy concept and its main pillars are still universal, authentic, and guiding.³

Music belongs to everyone!

The main feature of Kodály's principles is that "Music belongs to everyone!"⁴; it applies to all children and all music students, wherever they live and study in the country. It follows from this that it can only function in a unified way, so both the content of the curriculum and the main features of the method used are the same. The essential goal of music education is to educate the whole person, develop the personality, and nurture the soul: "Life without music is incomplete."⁵; " Music is spiritual nourishment like nothing else. There can be no complete spiritual life without music. There is a realm of the soul that is illuminated only by music." ⁶ "Music is an eternal part of human culture. Without music, one's culture is incomplete." Therefore, "... general education must include music."⁷

³ Gábor Lilla. *Kodály's Principles in the Perspective of the 21st Century. Based on Zoltán Kodály's Writings and Speeches.* <https://kodalyhub.com/kodaly-s-principles-in-the-perspective-of-the-21st-century>

⁴ Kodály Zoltán (1952). *Legyen a zene mindenkié! (Music Belongs to Everyone!).* In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I.)* Argumentum Kiadó, Budapest, 2008.

⁵ Kodály Zoltán. *Közönségnevelés (Audience Education).* 1958. In. Bónis, F. (ed.). *Visszatekintés I. (Retrospection I.)*. Argumentum Kiadó, Budapest, 2008.

⁶ Kodály Zoltán. *Mire való a zenei önképzőkör? (What is the Music Self-education Circle for?),* 1944. In. Bónis, F. (ed.). *Visszatekintés I. (Retrospection I.)*. Argumentum Kiadó, Budapest, 2008.

⁷ Kodály Zoltán. *Beszéd a dunapataji művelődési ház avatásán (Speech at the inauguration of the cultural center in Dunapataj),* 1966a. In. Bónis, F. (ed.). *Visszatekintés III. (Retrospection III).* Argumentum Kiadó, Budapest, 2008.

When should music education begin?

Kodaly initially testified that music education should begin as early as possible, nine months before the child's birth, and later further modified that idea: "When should music education begin? I replied: Nine months before the birth of the mother."⁸ He also emphasized the importance of early childhood musical education: " Music training should begin in kindergarten so that the child learns the basic elements of music at an early age since education to music hearing can only be successful through this thorough work beginning at an early age."⁹ It is of fundamental importance that during music education, the primary focus is on acquiring musical resources and not on teaching concepts and definitions: "Children should not collect concepts and definitions, but musical treasures. Its enumeration and systematic review will be dealt with later."¹⁰ "What should be done? When teaching music in school, teach it in such a way that it is a beauty, not a hardship, for the student and instills a lifelong thirst for nobler music.... Often a single experience opens the young soul to music for the rest of his life. This experience cannot be left to chance: it is the school's duty to obtain it."¹¹

Singing

Kodály testified that singing is the most essential and obvious means of acquiring musical literacy: "...a more profound knowledge of music is based exclusively on singing."¹² "The human voice accessible to everyone, free, and still the most beautiful instrument can be the only soil of a general musical culture extending to the masses."¹³ Let us meet the greats of music with the human voice and song, the most familiar instrument to everyone.

⁸ Kodály Zoltán. A Jeunesses Musicales párizsi kongresszusán – Előadás (At the Paris Congress of the Jeunesses Musicales – Lecture). 1966b. In Bónis, F. (ed.). *Visszatekintés III. (Retrospection III)*. Argumentum Kiadó, Budapest, 2008.

⁹ Kodály Zoltán. Nyilatkozat a "Fiatlok" című lapban (Statement in the "Youth" Magazine). (1941a). In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

¹⁰ Kodály Zoltán. Bicinia Hungarica, I. Utószó (Bicinia Hungarica I. – Epilog). 1937a. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

¹¹ Kodály Zoltán. Gyermekkarok (Children's Choirs). 1929a. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

¹² Kodály Zoltán. Nyilatkozat a "Fiatlok" című lapban (Statement in the "Youth" Magazine). 1941a. In. Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

¹³ Kodály Zoltán. Éneklő Ifjúság – Bevezető cikk a folyóirat első számában (Singing Youth - Introductory article in the first issue of the magazine). 1941e In. Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

That way, the masses, not just a privileged few, will be guided by music: "So what to do? Bringing larger masses into direct contact with real, valuable music. What is the best way to do this today? The choral singing."¹⁴ "...a child should learn to read music through singing before being given an instrument."¹⁵

Folk Music and Art Music, Music Literature

The children's musical mother tongue should be Hungarian folk songs and folk music; if they have mastered this, then they should turn to foreign musical material: "Folk song is the musical mother tongue of us all. Music instruction must begin with the folk songs we have grown up with since birth." Each country has a great variety of folk songs, very suitable for educational purposes. A gradual selection is the best material for introducing musical elements and making children aware of them.¹⁶ Before we can try to understand others, we must understand ourselves. For this purpose, nothing is more suitable than folksongs. Moreover, knowing the folk songs of a foreign country is the best way to get to know foreigners. All these efforts aim to familiarize the students with and fall in love with the past, present, and future classics.¹⁷ The pentatonic is also an introduction to world literature. The starting base should be pentatonic because "it is the key to much foreign musical literature, from ancient Gregorian chant to China to Debussy."¹⁸

Only the most valuable material should be taught, so let us lead children to masterpieces through masterpieces: "...only artistic value is appropriate for the child. All else is detrimental. An endless range of suitable masterpieces is available to schools."¹⁹ "...no nation can be limited to its

¹⁴ Kodály Zoltán. Vidéki város zeneélete (Music Life of a Country Town). 1937b. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

¹⁵ Kodály Zoltán. A zenei írás-olvasás módszertana – előszó Szőnyi Erzsébet könyvéhez (The Methodology of Musical Reading and Writing - Preface to the book by Erzsébet Szőnyi). 1954. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

¹⁶ Kodály Zoltán. A hiteles népdal szerepe a zenei nevelésben – Előadás, Interlochen, ISME Konferencia (The Role of Authentic Folk Songs in Music Education - Presentation, Interlochen, ISME Conference). 1966c. In Bónis, F. (ed.). *Visszatekintés III. (Retrospection III)*. Argumentum Kiadó, Budapest, 2008.

¹⁷ Kodály Zoltán. A népdal szerepe a zenei nevelésben (The Role of Folk Songs in Music Education). 1966d. In Bónis, F. (ed.). *Visszatekintés III. (Retrospection III)*. Argumentum Kiadó, Budapest, 2008.

¹⁸ Kodály Zoltán. Százéves terv (Hundred Year Plan). 1947. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

¹⁹ Kodály Zoltán. Gyermekkarok (Children's Choirs). 1929a. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

songs."²⁰ "Get to know all the music that's valuable."²¹ "We must open a gate to the great foreign masters, whatever nationality they are. They will only enrich us."²²

There are, strictly speaking, only two kinds of music: good and bad. We must welcome with open arms good foreign music in appropriate doses since this includes the masterpieces of world literature without which we cannot live.²³

The Road to Musicianship

Active musical activity is essential at all levels of music education. The way to understand music is through musical activity and singing; listening to music alone is not enough.²⁴ In singing-music lessons, versatile, practical musical activities and music-making are necessary, and there is no place for "boring reasoning"^{25,26} In order for someone to be a good musician, the most versatile practical musical activity (chamber music, choir singing) is necessary.²⁷ Kodály also emphasized the organic connection of music and movement, which must be present in singing-music lessons, e.g., in the

²⁰ Kodály Zoltán. A zeneoktatás társadalmi jelentőségéről – Nyilatkozat (On the Social Importance of Music Education – Statement). 1966e. In Bónis, F. (ed.). *Visszatekintés III. (Retrospection III)*. Argumentum Kiadó, Budapest, 2008.

²¹ Kodály Zoltán. Százegy magyar népdal – Előszó (101 Hungarian Folk Songs – Introduction). 1929b. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

²² Kodály Zoltán. A magyar karének útja (The Way of the Hungarian Choral Singing). 1935. In Bónis, F. (ed.) (1964a): In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

²³ Kodály Zoltán. A népdal szerepe az orosz és magyar zeneművészetben. – Előadás (The Role of the Folk Song in Russian and Hungarian Music. – Lecture). 1946. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

²⁴ Kodály Zoltán. A zeneoktatás társadalmi jelentőségéről – Nyilatkozat (On the Social Importance of Music Education – Statement). 1966e. In Bónis, F. (ed.). *Visszatekintés III. (Retrospection III)*. Argumentum Kiadó, Budapest, 2008.

²⁵ Kodály Zoltán. Ki a jó zenész? – Beszéd a Zeneművészeti Főiskola 1953. évi tanévzáró ünnepélyén (Who is a Good Musician? – Speech at the 1953 closing ceremony of the College of Music). 1953. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

²⁶ Kodály Zoltán. 333 olvasógyakorlat – Utószó az új kiadáshoz (333 Reading Exercises - Afterword to the New Edition). 1961. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

²⁷ Kodály Zoltán. Ki a jó zenész? – Beszéd a Zeneművészeti Főiskola 1953. évi tanévzáró ünnepélyén (Who is a Good Musician? – Speech at the 1953 closing ceremony of the College of Music). 1953. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

framework of singing games, as these enhance the social feeling and simultaneously perceive the rhythm with their whole body.²⁸

According to Kodály, the way to get to know and understand music is through musical reading and writing: "Those who cannot read music are musically illiterate. "...Without literacy today, there can no more be a musical culture than a literary one."²⁹ "The way to get to know music is accessible to everyone: musical reading and writing. With this, everyone can be a part of great musical experiences."³⁰

According to Kodály, children's sense of rhythm should be intensively developed in kindergarten, as they could become rhythm virtuosos by playing at this age: Rhythmic practice should be done much earlier and much more comprehensively than is customary these days and should be divided into two parts. ...two-part musical practice offers such a developmental tool about which, in unison, one cannot even dream. Moreover, once kindergarten will also contribute to rhythm training, musical reading in primary school will no longer be an illusion."³¹ Rhythm should be the true empire of kindergarten. By the time the singing voice is developed, polyrhythmic play can turn any child into a true master of rhythm without great effort... with simple percussion instruments.³²

Kodály believed that relative solmization is an aid to music reading and precise intonation, which also determines the tonal function of each note. "Finally, I mention relative solmization as an enormous help for music-reading and achieving pure intonation."³³ Relative solmization also determines the role of each note in the given tonality.³⁴ "The aural concept of syllables is more tangible and enduring than alphabetical letter names.

²⁸ Kodály Zoltán. Énekes játékok (Singing Games). 1937c. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

²⁹ Kodály Zoltán. A zenei írás-olvasás módszertana – előszó Szőnyi Erzsébet könyvéhez (The Methodology of Musical Reading and Writing - Preface to the book by Erzsébet Szőnyi). 1954. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

³⁰ Kodály Zoltán. Mire való a zenei önképzőkör? (What is the Music Self-education Circle for?). 1944. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

³¹ Kodály Zoltán. Énekeljünk tisztán! – Előszó (Let's Sing Clear! – Preface). 1941b. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

³² Kodály Zoltán. Zene az óvodában (Music in Kindergarten). 1941c. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

³³ Kodály Zoltán. Új célok felé (Towards New Goals). 1942. In Bónis, F. (ed.). *Visszatekintés III. (Retrospection III)*. Argumentum Kiadó, Budapest, 2008.

³⁴ Kodály Zoltán. A konzervatóriumi igazgatók koppenhágai tanácskozásán – előadás (Presentation at the meeting of the conservatory directors in Copenhagen). 1963. In Bónis, F. (ed.). *Visszatekintés III. (Retrospection III)*. Argumentum Kiadó, Budapest, 2008.

The syllable immediately conveys the tonal function, so the sense of function can develop alongside the sense of intervals."³⁵

Part-singing affects the development of polyphonic hearing and the clarity of monophonic singing, so it is important to gradually and consistently start this as soon as possible.³⁶ "Part-singing and the abilities of musical hearing and perception, developing simultaneously, open the masterpieces of world literature for those who do not play an instrument. Furthermore, the masterpieces fulfill their goal only if they echo in the souls of millions."³⁷

"In the first years, the songs taught by hearing are more difficult than the songs that are made conscious, solmized, and then written."³⁸ "...the elements of the theory are derived from the material that is already known."³⁹

Culture cannot be passed on like an apartment, furniture, or clothing. Each generation must learn and experience it anew:

- "a well-trained ear – listening and singing skills
- a well-trained mind – musical understanding through music making and musicianship skills development
- a well-trained heart – emotional development and social skills
- a well-trained hand – musical performance skills"⁴⁰

The essence of Zoltán Kodály's music pedagogy concept is that he places artistic education at the Center of the child's education, and with the development of musical skills realized through singing, he gives young people the opportunity to absorb artistic values and thereby develop the personality of the individual.⁴¹

³⁵ Kodály Zoltán. Énekeljünk tisztán! – Előszó (Let's Sing Clear! – Preface). 1941b. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

³⁶ Kodály Zoltán. Énekeljünk tisztán! – Előszó (Let's Sing Clear! – Preface). 1941b. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

³⁷ Kodály Zoltán. Tizenöt kétszólamú énekgyakorlat (Fifteen Two-part Singing Exercises). 1941d. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

³⁸ Kodály Zoltán. Megjegyzések a „Szó-Mi” népiskolai énektankönyv bírálóinak viszontválaszára (Comments on the Response of Critics of the "Szó-Mi" Folk School Singing Textbook). 1943. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

³⁹ Kodály Zoltán. Iskolai énekközzétással az egyetemes zenekultúráért – Nyilatkozat (With School Music Education for the Universal Music Culture – Declaration). 1966f. In Bónis, F. (ed.). *Visszatekintés III. (Retrospection III)*. Argumentum Kiadó, Budapest, 2008.

⁴⁰ Kodály Zoltán. Ki a jó zenész? – Beszéd a Zeneművészeti Főiskola 1953. évi tanévzáró ünnepélyén (Who is a Good Musician? – Speech at the 1953 closing ceremony of the College of Music). 1953. In Bónis, F. (ed.). *Visszatekintés I. (Retrospection I)*. Argumentum Kiadó, Budapest, 2008.

⁴¹ Nemes László Norbert. *Az iskolai zeneoktatás válsága. (The crisis of school music education)*. 2016. in *Az iskolai zeneoktatás válsága* (mzmsz.hu)

National Core Curriculum (2020)

Music education in Hungary is based on the principles of Zoltán Kodály's music pedagogy and national education. The developmental activities available to all students participating in public education rely primarily on singing. The aim of learning musical reading and writing, which is an important part of music education and is to be taught with the tool of relative solmization, is to develop an understanding and love of the value-centered musical mother tongue. The student's knowledge of music is initially based on the transmission and learning of folk music, Hungarian folk songs, and then dealing with high art is based on this. Singing and choral singing play a prominent role in classroom music education. It is necessary to provide protected time directly related to the lessons in order to ensure adequate school choir operation. The essence of the Kodály philosophy is singing in the community, as the students' knowledge in the singing class is rewarded with artistic, creative work. In the choir, under the guidance of the choir director, a group of students with different abilities creates a new community value that they could not create individually. Students learn to adapt, take responsibility, work devotedly toward a goal, and be demanding, disciplined, and considerate of each other.⁴²

Zoltán Kodály's concept of music education is today the basis for public music education in Hungary and plays an important role in vocational education as well. However, the curriculum has a quantitative approach and tries to convey mostly unnecessary music theory and music history material precisely because of the one-sided interpretation of the concept of musical literacy.⁴³

Development of musical educational materials in the spirit of the Kodály concept

In recent years, several music educational material developments have taken place in Hungary in the spirit of the Kodály concept, which I will present below.

The Kodály HUB is a public, online knowledge center developed by the Kodály Music Pedagogy Institute of the LFZE. On this platform, in the music collection, there are professional materials for experience-based music teaching following the principles of Kodály music pedagogy. Furthermore,

⁴² Nemzeti Alaptanterv (National Core Curriculum). 2020. In *Magyar Közlöny*, 2020. évi 17. szám, 407

⁴³ Nemes László Norbert. *Az iskolai zeneoktatás válsága. (The crisis of school music education)*. 2016. in *Az iskolai zeneoktatás válsága* (mzmsz.hu)

there is an opportunity to make contact between teaching colleagues, exchange information, and build the community. The events calendar includes domestic professional events related to music pedagogy.⁴⁴

The Move mi Music application is a digital teaching aid for singing and music lessons developed by the instructors of the Kodály Institute of the Ferenc Liszt University of Music and the engineers of AutSoft Zrt., which effectively supports the development of the musical hearing of children studying in the lower grades of elementary school, musical writing, reading, and polyphonic skills. This program uses the tools of Kodály-based music pedagogy practice, the application of which makes classroom music lessons varied, playful and experiential. The program package is a framework the teacher can use to prepare tasks that can be done in class and at home. This digital technology supports the teacher's work but cannot replace it. When planning lessons, it is worth using this digital aid, wedged between the traditional methodological workflows (singing, games, circle games, rhythmic instruments), keeping the correct lesson planning proportions in mind. This training package is available for schools, not for individuals.⁴⁵

The Kodály Institute of the LFZE carried out curriculum development and empirical research in the project. Active music learning with song and movement - methods and impact evaluation. (2016-2020). The aim of the research was to renew the practice of music pedagogy from the point of view of the teaching method in the spirit of the Kodály concept and develop methodological elements applicable to new models of active music learning and examine their effects. Two music teaching models were investigated in the lower grades of the primary school: Model 1: Creative singing games with rhythmic movement, Model 2: Adaptation of the Kokas pedagogy in classroom music teaching. The Subject Pedagogical Research Program of the Hungarian Academy of Sciences supported innovation and related research.⁴⁶

In summary, in a well-led classroom music lesson, the activities are multidimensional: children sing, write sheet music, memorize, analyze musical form and harmony, improvise, listen to music, and play instruments. Since childhood can be considered a critical period from the point of view of brain plasticity, musical experiences gained in childhood positively affect intellectual development due to the multidimensional nature of musical activity.

⁴⁴ <https://kodalyhub.com/>

⁴⁵ <https://kodaly.hu/movemimusic>

⁴⁶ <https://aktivzenetanulas.hu/>

International interest

In 1966, Kodály and his students (Erzsébet Szőnyi, Klára Kokas, Katalin Forrai, Helga Szabó, and Lajosné Nemesszeghy) gave a highly successful lecture at Stanford University in the United States, which generated ever-growing international interest in the concept of music education and the teaching methods developed by his students. Erzsébet Szőnyi, head of the Academy of Music then, was in charge of the music training of teachers coming to Hungary from abroad. The 1st International Kodály Seminar was held in Kecskemét in 1970 at the initiative of Zoltánné Kodály Sarolta Péczeli. In 1975, under the leadership of Péter Erdei, the Kodály Institute was opened in Kecskemét, where music pedagogues from abroad are still being trained in the spirit of the Kodály concept.⁴⁷

Adaptation of the Kodály Concept in America

In 1969, two Kodály centers were opened in America, on the west coast in Oakland at Holy Names University, and on the east coast in Boston: Kodály Musical Training Institute.

The Kodaly Center at Holy Names University provides training and resources for teachers, conductors, parents, and others interested in the musical development of children. Located on the campus of Holy Names University in Oakland, California, the center attracts students from around the world to develop their skills as musicians and learn how to apply Zoltán Kodály's philosophy in the chorus and in the classroom. The Kodály Center was founded in 1969 by Sr. Mary Alice Hein and is supported by the Ford Foundation and the William and Flora Hewlett Foundation. The Center has earned an international reputation as one of the major centers for Kodály music education in North America. Alumni teach in Australia, Japan, Taiwan, Peru, Brazil, and the Philippines, as well as in the United States and Canada. The Kodály Center offers seminars and introductory classes, summer courses for professional development, and academic year certificate and degree programs for musicians and music educators. The master's degree program offers courses in solfege and musicianship, choral conducting, and choral music, taught by Hungarian faculty.⁴⁸

The Kodály Music Institute provides professional development for music educators and promotes best educational practices. Inspired by the vision of Zoltán Kodály, the Kodály Music Institute, as an affiliate of the

⁴⁷ https://kodaly.hu/kodaly_english

⁴⁸ <https://www.kodaly.hnu.edu/>

Kodály Educators Organization of America, supports the highest quality music education through education, artistic performance, advocacy, and research; promotes universal music literacy and lifelong music-making; and is dedicated to the United States national. Its mission is to preserve the musical heritage of the. The courses and degree programs are offered: Kodály Music Teaching Certificate Levels I, II, III, and IV; In-Person and Online Summer Seminar; Master of Education with Kodály Music Emphasis.⁴⁹

The purpose of both Kodály centers is: to collect musical material suitable for the American environment; retrain teaching staff; primary school and kindergarten music education; science research work (transfer effect studies: e.g., reading and writing skills)

OAKE (Organization of American Kodály Educators) was founded in 1974. Its purpose is to promote Zoltán Kodály's Music for All initiative through the improvement of music education in schools. Inspired by the vision of Zoltán Kodály, the mission of the American Kodály Educators Organization is to support the highest quality music education, promote universal music literacy and lifelong music making, and preserve the musical heritage of the American people through teaching, artistic performance, advocacy, and research. Training as a "Kodály Teacher" is usually at the post-baccalaureate level, as part of a master's degree, or as a certificate. Several institutions throughout the United States offer this training. Each year, OAKE hosts a conference and organizes lectures, concerts, teaching demonstrations, and exhibits that provide new ideas and resources for music teachers interested in Kodály's concepts of music education. The National Conference Choir is composed of OAKE member students who are selected by national audition.⁵⁰

Adaptation of the Kodály Concept in Europe

Cecilia Vajda founded the British Kodály Academy. The Kodály Academy in the UK promotes the development of music education in the UK, following the teachings of Zoltán Kodály. The Kodály Approach (Musicality through Singing) provides the tools to develop the fundamentals of pulse, inner ear, good tuning, and sight-reading ability. With courses for everyone who wants to improve their singing, musicianship, and conducting skills, teachers will gain the skills and confidence to deliver music lessons at all levels: early childhood education, KS1, KS2, KS3, and even higher education and instrumental instruction, Develop the skills and confidence to deliver music lessons at all levels: teachers will gain the skills and confidence to

⁴⁹ <https://kodalymusicinstitute.org/>

⁵⁰ <https://www.oake.org/>

deliver music lessons at all levels. The structured and sequential learning process is based on understanding how musical skills and concepts are absorbed through practical activities and songs, using appropriate repertoire, from simple children's songs to complex art music. The BKA covers many aspects of teaching and musicianship, a variety of online and in-person courses and residential opportunities are offered: Kodály Musicianship Classes; Model Music Curriculum Course; Kodály Foundation Level Certificate; British Kodály Certificate of Professional Practice.⁵¹

The Kodály Society of Ireland was founded in 1993. Since then, it has created opportunities for national and international musicians, teachers, and educators to improve their skills, practice, and knowledge-based Zoltan Kodaly philosophy concepts. From basic to advanced, Kodály's courses offer a sequential and structured approach based on the tools, skills, and concepts of the highly developed programs used in Hungarian music schools. (Solfège Classes; Playful Music in the Primary Classroom) Its purpose is to develop individual musicianship through active learning strategies; to develop music teaching methods through singing, conducting, and musicianship (solfège); and to provide professional development and support for teachers. The mission is to promote Zoltán Kodály's concepts and strategies of teaching and learning through workshops, seminars, and courses. Development in music education is ongoing, and we bring the best and most important of these to their members.⁵²

Christopher Bell founded the National Youth Choir of Scotland (NYCOS) in 1996. The National Youth Choir of Scotland held its first summer residential course in July, during which 24 singers were invited to form the NYCOS Chamber Choir. NYCOS is an organization dedicated to encouraging youth to sing in Scotland. It provides opportunities for young people, teachers, and choir directors to support and develop choral singing throughout Scotland. (Online Kodály Musicianship Classes, Training for Music Practitioners, Kodály Summer School) The Kodály approach is used in many schools, universities, and choirs throughout Scotland as well as within NYCOS. Our Active Learning with Music program is directly tied to Curriculum for Excellence outcomes.⁵³

The Kodály Conservatory of Music, located in Charandri, is internationally recognized as one of the best conservatories in Athens (Greece), founded in 1989 by its director, Michalis Patseas. The school is named after the great Hungarian composer and educator Zoltán Kodály.

⁵¹ <https://www.kodaly.org.uk/>

⁵² <https://www.kodaly.ie/>

⁵³ <https://www.nycos.co.uk/#>

Professional music educators and renowned soloists make up the faculty. The Conservatory offers courses in classical and contemporary instrumental and vocal music, music theory, and ancient music in English and other languages. Tutors specializing in music for young children are designed according to the Kodaly Music Education System. Degrees and diplomas are fully recognized by the state in all music specializations. Vocational training according to the Kodály Music Education System.⁵⁴

The Royal Conservatory of The Hague offers a master's specialization in music education according to the Kodály method from an international perspective (taught in English), which trains students to become experts in music education according to Kodály's concepts. In addition, students will acquire the knowledge and practical skills necessary to teach instrumental music and singing in schools and other settings.⁵⁵

Adaptation of the Kodály Concept in Australia

Founded in 1973 by Dr. Deanna Hoermann, The Kodály Music Education Institute of Australia Incorporated (Kodály Australia) an organization of people who aspire to music for all. They are united by the philosophy established by the Hungarian composer Zoltán Kodály. Currently, there are about 1000 members in Australia, comprising the ACT, NSW, QLD, SA, VIC, and WA state chapters, as well as the Mackay and Townsville chapters, and the do-re-mi organization, which offers classes for young children. It also has members in New Zealand and Southeast Asia. The Australian Kodály Certificate is offered by the Institute in the areas of early childhood education, primary education, secondary education, and stringed instrument instruction. The Australian Kodály Certificate is also accepted as graduate study credit. The Australian Kodály Certificate (AKC) is the only fully accredited and nationally recognized teacher training program in Australia for the Kodály Concept. The course provides in-service classroom and studio music teachers with the skills and knowledge to deliver a sequential, cumulative, develop mental, aural-based music curriculum. Kodaly Australia is a national member of the International Kodaly Society and a partner in the Professional Associations Council of the International Society for Music Education (ISME).⁵⁶

The Cuskelly College of Music offers courses for educators, singers, school students, and community members. A variety of courses help people from all walks of life to develop the skills and knowledge necessary for

⁵⁴ <https://kodaly.gr/home/en/>

⁵⁵ <https://www.koncon.nl/en/programmes/master/music-education/masterspecialisation-musiceducationkodaly>

⁵⁶ <https://kodaly.org.au/>

effective teaching, learning, performing, or simply enjoying music. Taught by experts in their fields at home and abroad, internationally recognized programs include the Summer School Music Program (Brisbane) and the Australian Kodaly Certificate Programs in Perth, Malaysia, New Zealand, and Indonesia. In-service programs and workshops for teachers are also offered. Upon completion of courses in early childhood, primary, and secondary music classes, students can earn the Australian Kodály Certificate.⁵⁷

Adaptation of the Kodály Concept in Asia

In the 1960s, Hani Kyoko studied at the Academy of Music in Budapest, and after returning to Japan, she founded the Japanese Kodály Institute. They consider the retraining of teachers to be their most important task. About a thousand kindergarten teachers and teachers take part in the Institute's courses every year.⁵⁸

According to Gao Jianjin (Director of the Central Conservatory of Music in Beijing), the essential principles of Chinese music education based on the Kodály concept are: music belongs to all Chinese; all children should have access to music education; Kodály believed that the human voice is the best tool for learning music, and this idea suits the Chinese people. Therefore, the new system defines musical competencies in four categories: 1. awareness of the role of music in one's life, 2. performing ability, 3. quality of emotional experiences gained through music, and 4. comprehensive knowledge of musical culture.⁵⁹

The Kodály Point operates in the Hungarian Cultural Institute in Beijing, where hundreds of children learn music based on the Kodály concept. Further training courses are organized for Chinese music teachers. In addition, Hungarian master teachers teach at Kodály Point, using teaching materials prepared for Kodály Point.⁶⁰

⁵⁷ <https://cuskellycollegeofmusic.com/>

⁵⁸ *Kodály Mindenkié - dokumentumfilm a Kodály-módszer nemzetközi sikereiről (Kodály belongs to everyone - a documentary film about the international successes of the Kodály method)*. In <https://youtu.be/9VuZl8hW0l8>

⁵⁹ *Kodály Mindenkié - dokumentumfilm a Kodály-módszer nemzetközi sikereiről (Kodály belongs to everyone - a documentary film about the international successes of the Kodály method)*. In <https://youtu.be/9VuZl8hW0l8>

⁶⁰ Idem

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ZOLTÁN KODÁLY'S ART IN TERMS OF JAZZ ANALYSIS OF EPIGRAM 7

ATTILA BLAHO¹

SUMMARY. Jazz music and twentieth-century compositional music have interacted since the beginning. In the same way that one cannot talk about modern music today without mentioning Béla Bartók, his colleague and good friend Zoltán Kodály, also plays an important role in twentieth-century music. The compositional techniques that we associate with Bartók's name can also be found in Kodály's art. In this study, I scrutinize Zoltán Kodály's less well-known play, the 7th Epigram. Kodály's suggestion on the preface sounds like this: *The vocal part can be performed on any string or wind instrument, possibly in the upper or lower octave. It works best for those who use it as reading practice by accompanying their singing.* As a jazz musician, compositional music has always influenced me, and I was curious to compare the harmonic relationships between the two styles. It affected me as a revelation when I discovered in the works of Johann Sebastian Bach those seventh chords or alterations that can also be found in the language of jazz. Kodály's Epigrams became interesting for me precisely because of this.

Keywords: jazz, chords, alterations, upper extensions

The principles of analysis

The group of four notes of the broken sixteenth movement accompanying the 7th Epigram creates special harmonies. I analyze these chords and describe them using the names of jazz harmonies. The names of jazz harmonies originate from the stacked third construction. We take the triad as a basis, then indicate the quality of the seventh, and if there are any, display the upper extension notes above the octave, such as 9, 11, or 13.

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The seventh chord can be of eight types, in the case that the minor and major sevenths are associated with the four triads, like major, minor, diminished, and augmented. This number increases to nine if we add the diminished seventh, which is connected only with the diminished triad. In other situations, the double-flatted seventh has an effect like the sixth chords, which is more likely a triad with one coloring note. In the first example, you can see all nine seventh chords built upon note C.

E.g. 1



The nine types of seventh chords

The upper extensions are coming from the stacked thirds, and in classical jazz theory, they are not going further than the 13th note. If we are thinking in a diatonic way, then we could find these chords with extensions. The 9th is unless otherwise indicated than major 9th, the 11th is perfect, if not raised. The 13th is major if not flat.

E.g. 2



The diatonic seventh chords with extensions

Sometimes, like in the first bar, the chord doesn't contain the seventh, but has the ninth, in this case, we use the add9 notation.

Besides the upper extensions, there are alterations. These alterations mostly affect the fifth and the ninth of the chord. The typically altered chords are the dominant chords. The most common alterations are the augmented fifth, the diminished fifth, the lowered ninth, and the raised ninth. The alterations

are usually mixed like #5#9, #5b9, b5#9 and b5b9. These altered chords contain way more notes, than we could reach comfortably with one hand, therefore there are special voicing to play them on the piano. These are the most common altered chords in rootless voicing. The chords are built upon the note C. Single alterations and double alterations are in E.g. 3.

E.g. 3



The most common alterations

The notations of the jazz chords are coming from the stacked third construction, therefore some of the modern chords which have different contractual methods, cannot be described with common notation. In such a situation we use the slash chord or the slash bass notation. For example, the Eb triad over D triad, or F triad over G bass. The situation is very similar to the chord inversions. For example, the first inversion if the C major triad is C/E, and the second inversion is C/G. The notation of the seventh chord is the same. The three inversions of the G7 chord are G7/B, G7/D, and G7/F.

The two most important notes in the chord are the third, which determines the major or minor quality, and the seventh which expresses the major or minor seventh quality.

The most used jazz chord is the rootless four-way jazz chord.

In this chord type, next to the third, we could find two more notes, which can be the sixth, ninth, or the fifth.

Of the several types of the four-way rootless jazz chord, there is one special structure. This structure is named the Lydian structure.

The Lydian structure is based on the Lydian scale and contains the decisive note of the modal scale, the raised fourth.

The Lydian structure is a kind of chameleon chord because it can be several different chords depending on the root underneath.

An enharmonic reinterpretation of the chord notes is required in the second chord!

E.g. 4

D7⁽⁹⁾ Ab7⁽⁹⁾ Am7⁽⁹⁾ F#7 B^{phrygian} Cmaj7^{#11}

The Lydian structure

In the following examples, you can see the chords of Kodály's work collected and the names of the jazz chords.

E.g. 5

Con moto ♩ = 96

Dm add9

Dm add9

C add9

Bb add9

Bbm add9

ZOLTÁN KODÁLY'S ART IN TERMS OF JAZZ ANALYSIS OF EPIGRAM 7

A7#9

C#m#7/G#

Am add9

Em7#11/G

F#7#9

Dm#11/F

E7#9

A7susb9

A7b9

D7b9

D79

C#7b9

ATTILA BLAHO



Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The chords are: **C#7b9**, **C7**, **C9**, and **C7(9/13)**.



Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part continues with the same rhythmic pattern. The chords are: **Em#7/B**, **C#m7b5/B**, and **F#7/A#**. A *cresc.* marking is present above the piano part.



Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part continues with the same rhythmic pattern. The chords are: **A7#11**, **C#m7/G#**, and **G#sus9**. A *f* marking is present above the piano part.



Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part continues with the same rhythmic pattern. The chords are: **C7b9#9/G**, **G7b5#5**, and **D#11/F#**. A *rallent.* marking is present above the piano part.

ZOLTÁN KODÁLY'S ART IN TERMS OF JAZZ ANALYSIS OF EPIGRAM 7

Bb+maj7/F **Em11** **Eb7b9**

Quieto

D **Bb/D** **Ab/D G/D** **F/D Eb/D** **D**

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THE MELODY OF THE TEXT AND THE TEXT OF THE MELODY. WEÖRES – KODÁLY ANALOGIES

CSILLA CSÁKÁNY¹

SUMMARY. Sándor Weöres was a significant experimental artist in Hungarian poetry, who often perceived the tonal elements of the Hungarian language as melodies. The musicality of his texts, the rhythmic play of his words finds artistic form in his verses. Zoltán Kodály followed the poet's poems with 4 4 and literary theory and Sándor Weöres's affinity for music encouraged a creative-artistic dialogue between the two, which provided the space for a number of masterpieces for both children and adult audience. In our paper, we will look for language-music (text-melody) analogies in Kodály's works composed to Weöres' poems.

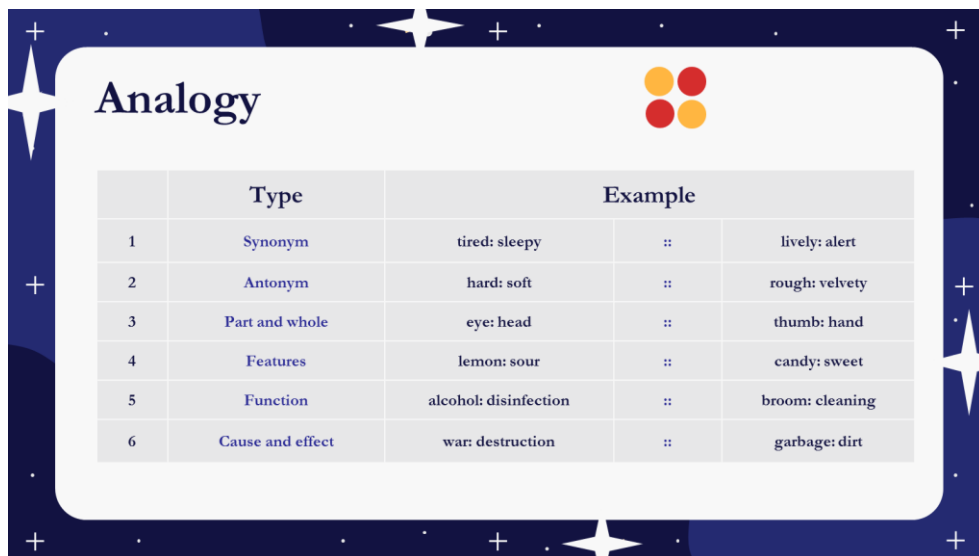
Keywords: Analogical thinking, text and melody, vocal compositions, Sándor Weöres, Zoltán Kodály

Introduction

The complex interrelationship of analogical thinking - the similarity of different relations, phenomena, concepts, their matching in some respect - is always analysed and presented in the same order. First Sándor Weöres's, then Zoltán Kodály's creative concept is analysed, mostly through the paradigms that have become part of the twentieth century Hungarian music history and music aesthetics. In this paper we will try to discover similarities in the works of the two artists within a system of six types of analogies.

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	Type	Example		
1	Synonym	tired: sleepy	::	lively: alert
2	Antonym	hard: soft	::	rough: velvety
3	Part and whole	eye: head	::	thumb: hand
4	Features	lemon: sour	::	candy: sweet
5	Function	alcohol: disinfection	::	broom: cleaning
6	Cause and effect	war: destruction	::	garbage: dirt

Types of analogy analysed in this study

1. Synonym

1.a. *Mélos*² in the poems of Sándor Weöres

Theorists and analysts of art trace sometimes the spirit of poetry back to a certain *ancient music*. They usually refer to a spiritual state in which text and melody are manifested in a unity, and where beauty is presumed to be good and right. Those few magical years of tasting words, of playing with words, of creating words, are to be found in the childhood phase of human intellectual development. Everyone is a poet and an artist in this period, but for many of us this period is condemned to oblivion. This is not the case with Sándor Weöres, who could remember the rhymes he invented as a child and the circumstances of their creation decades later. Kodály, as an adult, created the same melodic world of ancient intonation in the songs he composed, to which words and lines of verse were added afterwards. Both masters invoke the same source in their art. Their points of contact and their cooperation, which encourages further reflection, are exemplary in the dialogue between the arts.

² The term *Mélos* used by the ancient Greeks refers to the connections of melody and lyrics conceived in unity.

„The spirit of poetry was once born from ancient music”³ – states music aesthetician István Angi. In our exploration of the poetry of Sándor Weöres, we encountered a similar basic idea. “Only one branch of fiction is homogeneous with the everyday communication of thought, prose; the other branch, poetry, contains qualities that are absent from the structure of speech: in poetry we find a tonal bond that is absent in public speech and prose, but is similar in music. Poetry by content is a conceptual art, formally an auditory art. (As a curiosity, we may note that poems sometimes include meaningless sound groups, for the purpose of sound imitation or mood evocation, e.g. in Goethe's *Zigeunerlied*: "Wille wau-wau-wau! Wille wo-wo-wo! Wito-hu!" In such cases, the poem is temporarily not "the art of the concept" but is entirely auditory, like music.) Both prose and poetry derive from a mixed art: from singing, a mixture of music and speech.”⁴

E.g. 2

1. Synonim

tired: sleepy lively: alert

poetry: verse music: song

Mélós: magic of words (pun) :: ancient intonation

Synonymic relationship

³ Angi István. *Az esztétikum zeneisége (The Musicality of Aesthetics)*. KOMP-PRESS Korunk Baráti Társaság, Kolozsvár, 2001, p. 299.

⁴ Weöres Sándor. *A vers születése. Meditáció és vallomás (The Birth of the Poem. Meditation and Confession)*. In: http://adattar.vmmi.org/cikkek/8498/hid_1964_07-08_02_weores.pdf, p. 742, accessed: 29.01.2023.

The poems and writings of Sándor Weöres accompany and teach throughout the whole life of a person living in a Hungarian culture. For children growing up in Hungarian communities, his sayings, playful poems are part of their childhood memories. After that comes the *Psyché*, which should be the mandatory reading for adult life, finally the *Towards completeness (Teljesség felé)*, is an impressive search towards self-understanding. Through his poems we can access the Hungarian poetic language from a very early age, and it can accompany us into our kindergarten years: we can hear, chant, hum, recite Sándor Weöres poems through and through. It is no coincidence that his complex life's work is said to have a lot of playfulness and a lot of *voice*.

1.b. *Mélós in the works of Zoltán Kodály*

The Kodály melodic world carries within it a peculiar ancient intonation. As a folk music researcher, he confirmed his instinctive recognition that the old Hungarian (folk song-oriented) melodic world is the home of our musical mother tongue. Music aesthetician István Angi uses the concept of *mimesis* to illustrate Kodály's principle. In his thinking, Kodály creates a synthesis of musical *ancestral elements*; his compositions are living forms of the intonational order of Hungarian musical language, based on the values and laws of Hungarian folk music. In Kodály's melodies, archaic musical elements can be found, and sometimes the most ancient and purest forms (archetypes) can be discerned. The Hungarian music historian Bence Szabolcsi has a beautiful allegory for the ancientness, durability, and future of the pentatonic sound system. He states that pentatonicism is precisely the two-faced connecting tree, whose roots go back to the primitive world and its foliage goes to the advanced musical cultures⁵. The Kodály melodic world seems to precisely serve this duality and in the case of textual melodies, to be complemented by an attention to the poetic text. By composing the melodies, he tries to reproduce what was once, in a similar way, intrinsic to the poetic text: syncretic musicality. „For him (...) the poem was ultimately a device, but an admirably handled device, of transforming the musical purpose hidden within it into a musical purpose (...).”⁶

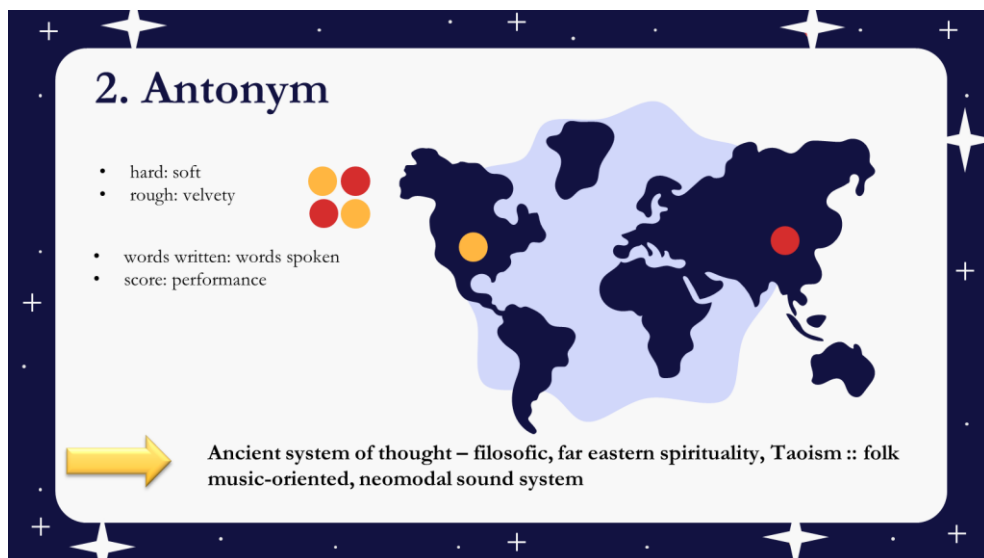
⁵ Szabolcsi Bence. *A melódia története (The History of Melody)*. Zeneműkiadó, Budapest, 1957, pp. 5-11.

⁶ Angi István. *Az esztétikum zeneisége (The Musicality of Aesthetics)*. KOMP-PRESS Korunk Baráti Társaság, Kolozsvár, 2001, p. 299.

2. Antonym

Both creators - Weöres and Kodály - were confronted with antagonistic value judgements represented by the opposition between East and West. Weöres consciously fled into the thinking represented by the Far East, while Kodály, because of the folk music culture he had discovered for himself, turned as well to value systems of eastern cultures. We know that the validity of a creator is in function of the context in which his thinking and the existence of his creations are embedded. And archaic thinking and being is embedded in tradition and its living. Both Weöres and Kodály believed in this kind of existence, perhaps it was the only way for them to go.

E.g. 3



Antonymic relationship

2.a. Word-magic, poem-magic of Weöres

Sándor Weöres created an increasingly magical relationship with words, with poetry, with a mystical power beyond the meaning of words. The words, the metaphors, the illustrations themselves, were able to display and conjure up what was being spoken of what the picture showed.

In ancient thought, words and images had a creative power. Whereas today we mostly think of the meaning of words as conventions, for archaic man the relationship between sound and meaning is absolute, so that the meaning of each word cannot be changed, but merely discovered, perhaps carried forward. Related forms always cover related meanings, and where the representations are symbolically matched by words, the phonetic quality of the words is not negligible but a decisive factor. The ancient magical thinking of primitive tribes has long been preserved; just remember the case of the Indian chief who expressed indignation that since the white man had drawn the buffalo in his book, they had no buffalo, he had taken them all away in his book. For him, the picture and the concept were the same. And as for the creative power of thought, we are reminded of the beautiful anaphora: beware what you think, thoughts become words, beware what you say, your speech becomes actions, beware what you do becomes habits, beware what your habits are, they become your character.

Sándor Weöres travelled a lot, also outside Europe. He was a great admirer of oriental cultures, travelling to India and China; Taoism and Buddhism had the greatest influence on him. It is no coincidence that he translated the Tao Te King's philosophical work *The Way and Virtue*, an ancient Chinese philosophy in which Lao Tzu summarized the major teachings of Taoist life. Weöres turned against the individualistic, personality-centered traditions of the West, and for him the dissolution of the individual in universal consciousness became increasingly important; he built his poetic oeuvre on this. Harmony with nature, the unity of the universal consciousness, is the most important thing to him. His thoughts have deep philosophical content.

Among his short poems stand his play-poems, and within these, we find the so-called one-word poems, a genre he invented himself. He creates compound words that together have a magical power, changing and bringing into play the original meaning of the words: for example, *Remetebál* (*Hermit's Prom*), *Liliomszörny* (*Lily Monster*), *Tojáséj* (*Eggnight*).

The poem *Tojáséj* (*Eggnight*) can sum up his whole philosophy of life in three syllables. They are not just about playing with words, magic, and rhythm, but about encouraging further reflection: to make the reader or listener a co-creator through word magic. We know that inside the egg, if the shell is intact, there is darkness. However, the sun star (which is the egg's yellow becoming a chicken) breaks these frames from within, light makes its way, light overcomes darkness, life overcomes death, and the egg abolishes itself when the shell cracks open and life is born.

E.g. 4

Weöres Sándor: *Tojáséj (Eggnight)*

Kodály Zoltán: *Árnyék ül a falu dombján (Shadow on the Village Hill)*

4.

1. Ár-nyék ül a fa-lu domb-ján,
Hát száll je-gye-nye-fu lomb-ján.

2. Domb közt fülemüle hangzik,
Völgyben kicsi falu alszik.

Two words, two notes

2.b. Two notes, a whole song

Zoltán Kodály's compositional work was greatly influenced by the old-style Hungarian folk songs discovered by Bartók and himself. The peculiarities of the melodies, which are thousands of years old - the anhemitonic pentatonic, the descending structure, the floating-free rhythm - became of distinctive importance in his entire compositional oeuvre. They are immersed in his neo-modal thinking. In addition to his compositional work, he was also a pioneer of an important cultural mission in music education. With his collaborators, he prepared sophisticated melodic materials for young children, keeping in mind the key stages of their musical development. He composed melodies and choral works for all ages and published methodological observations. Sometimes he asked poets to write text on existing melodies, sometimes he composed music on children's poems.

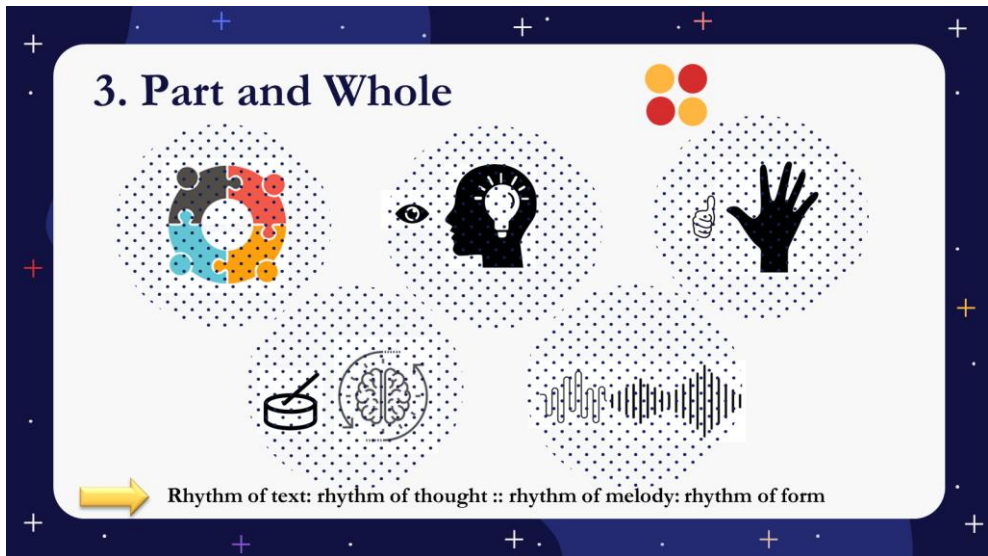
The *Árnyék ül a falu dombján (Shadow on the Village Hill)* is a musical universe constructed solely on two notes. A major second pendulum running through the song draws us into the unity of hill and valley that is evident in the text. The personified shadow covers the hill and the leaves of the Haywood, which is how we know that summer sunlight fills the countryside – another great way of using the major second to convey the complementary unity of

shadow and light. The rhythm is entirely textural and organic. The song of the nightingale is also heard in this major second pendulum, and it turns out to be soft, as it does not disturb the sleep of the village. We assume that we are in the early afternoon, on an after-lunch break. We rest on the fine line between wakefulness and dreaming, or on the two sides of the major second.

3. Part and Whole

An important type of analogical thinking is when, during the thinking process, concepts are complemented according to a specific perspectival order. The part of something conjures up, defines, personifies or metaphorizes the whole.

E.g. 5



Part and Whole correlations

3.a. Part and whole at Sándor Weöres

The rhythm of the words, the sound effect of the syllables in Sándor Weöres' work is always contextual. The time of the poem, expressed in the rhythm of the words, is always the time of something that exists and breaks, that is alive, that moves. In Weöres, rhythm always emphasizes the periodicity of this movement, existence, happening. We have known his play poems since childhood. We can think of the verses in the *Medúza (Medusa)* volume,

the *Rongyszőnyeg* (*Tattered Carpet*) or the cycle of *Magyar etűdök* (*Hungarian Etudes*). These poems have been recited, versed, hummed, and murmured in our heads almost since we were in kindergarten. The poem entitled *A tündér* (*The Fairy*), for example, is ingrained in the codes of our childhood, as is the poem *Galagonya* (*The brambleberry*)⁷.

Eves of autumn
Gleam with the brambleberry's
Gleam with the brambleberry's
Shimm'ring dress.
Thorns a-rustling,
Winds scurry hither-thither,
Trembles the brambleberry
Comfortless.
Should but the moon let lower her veil,
Bush turns maiden, starts to wail...
Eves of autumn
Gleam with the brambleberry's
Gleam with the brambleberry's
Shimm'ring dress.

It is like an ancient shamanic rhyme, conjuring up space, time, the moments of the poem's creation, the rhythm of its existence.

3.b. Part and whole at Zoltán Kodály

If at Weöres the rhythm of syllables predestines the rhythm of thought, by analogy, we can assume that at Kodály the rhythm of melody has a generative effect on the internal development of musical form. The minor third pendulum invented for the phrase "it is raining" in the choral work *Norwegian Girls* may have achieved such an effect in the structure of the choral work.

Sándor Weöres was awarded with the Baumgarten Prize for his creative work as a young man, and in the summer of 1935, he used the scholarship to travel to Northern Europe. His experiences there brought him home with the poems *Nordkapp* and *Norwegian Girls*. According to his correspondence, when he had finished the poem, he sent it to Zoltán Kodály as material suitable for setting to music. Kodály put it aside, not wanting to

⁷ Translated in English by Valerie Becker Makkai and Adam Makkai:
https://www.magyarulbabelben.net/works/hu/We%C3%B6res_S%C3%A1ndor-1913/Galagonya/en/24302-The_brambleberry, accessed on: 2023.01.29.

deal with it for the time being. The composer's displeasure may well have contributed to Weöres' omission of the poem from his autumn volume. He printed it in a collected volume much later. When Kodály wrote his well-known choral song on these verses, Weöres accepted the master's suggestions for small changes in the text and the poem was published in a form to Kodály's taste. Kodály finally set the poem to music in 1940, five years after the poem's birth, in response to his dismay at the German occupation of Norway.

The poem by Sándor Weöres shows the typical Hungarian folk poem idiom: phrases compound by four plus three syllable beats. The volatile impressionistic mood is conveyed by the most structured musical composition imaginable. The first four notes of the chorus are consistently carried through the entire composition in their original form, inversions in mirror, crab, crab mirror, with, of course, different rhythmic variations.

E.g. 6

Könnyedén lebegve ♩ = 94-96 KODÁLY ZOLTÁN

S. *p* A bal - hol - mi lē - á - nyok, lē - á - nyok mind

A. *pp* Ah

T. *p* A bal - hol - mi lē - á - nyok, lē - á -

B.

cresc.

csú-csos csuk-lyát vi - sel - nek, Min-díg mo-so-lyog-nak de so - ha - sē

de so - ha - sē

nyok mind csú-csos csuk-lyát vi - sel - nek,

Starting bars of the choral work: *Norwegian Girls*

The theme of the melody formed by these four plus three notes draw out a descendent minor third (B-G sharp), the very pitch on which the rain that pervades every thought and feeling in the work will be heard. Kodály likes to play with the word 'rain', the proximity of the rustling sound (sh) and the knocking ending (k) allowing for virtuosic, rhythmic play. The rain, as a natural phenomenon, permeates the landscape, so the resulting music is heightened in its attention to nature. Kodály depicts mountains, the sea, the wind and the rain through a series of magical musical images, sometimes in the manner of a pointillist painter. Kodály achieves the impressionistic effect through such devices as the use of even couplets, which give the music a swaying or sighing quality. Weöres intersperses the poem with alliterations („csúcsos csuklyák” – „pointed hoods”, „száll a szürke sziklákra” – „flying on the grey rocks”), giving the choral work an inner rhythm that further nuances and softens the mood of the work.

4. Features

If the lemon is sour, the candy is sweet. On this analogy we presume the following: if poetry is music, then music is a language. Kodály says: "Language sings and music speak."⁸

Among Weöres's inspirations was the master Kodály, who constantly encouraged the young poet to experiment with rhythm through various tasks. He also encouraged him to make use of musical folklore, which helped him to develop modern poetic forms with a musical structure and a musical basis. „... I could and had to create lyrics for a lot of little melodies. Some of these were Kodály's own melodies, especially the pieces from the music booklet *100 kis induló (100 small Songs) [Ötfokú Zene, (Five scales Music II)]*, and that of *Cheremis melodies*. (...) I learned a lot of rhythmic things from Kodály. (...) A tangible trace is the many rhythms sketches I have made in my life. (...) My nursery rhymes, which were originally mostly written as rhythm sketches, all or almost all show a Kodály influence.”⁹

4.a. Poetry as music in Weöres's work

Sándor Weöres mentions his relationship with music several times in his letters. In 1930, he wrote to his supporter colleague Dezső Kosztolányi: „...I am preoccupied with many things: Stravinsky-Bartók-flavored pieces of music are swirling around in my head, and I am trying to set their melodies

⁸ Kodály Zoltán. *Visszatekintés. II. (Retrospectives II.)*. Zeneműkiadó, Budapest, 1974, p. 253.

⁹ Mechler Anna. „Száll a szürke sziklára” – Kodály Zoltán és Weöres Sándor találkozása (*"Flying on the grey rock" - Zoltán Kodály meets Sándor Weöres*). In: *Lyukasóra*, 2017/09, p. 13. <https://epa.oszk.hu/html/vgi/kardexlap.phtml?aktev=2017&id=3982>, accessed: 29.01.2023.

to score (but there are none) ...”¹⁰. Three years later, in a letter to fellow contemporary writer Mihály Babits, he writes: „I am trying to introduce musical genres into poetry (...)”¹¹ - highlighting the suite, symphony, prelude, fugue, invention, sonata among the tasks to be accomplished.

He also writes the following to Mihály Babits, in which he explains the stylistic characteristics of his writing by means of musical associations. Weöres tells Babits about the creation of two poems, both based on ancient Egyptian traditions: “I transcribed the two ancient things from a literal Hungarian prose translation, remaining as faithful to the texts as possible. (...) is it not somehow as if someone were to turn Bach's prelude into a jazz piece or use the motifs of one of Raphael's Madonnas as a street poster (...)”¹²

Weöres also often consulted Kodály in writing about his creative work. When Kodály asked him for further collaboration in 1938, he wrote in a letter about their work together: “I am up to my neck in the composition of the untexted pieces of the *Bicinia Hungarica*; a whole mass of variations is lying around me. I have no one who understands music to help me; without any musical knowledge, I fumble awkwardly between the notes, but I am getting better and better at it.”¹³ Then, when composer-pianist and folk music researcher Sándor Veress, a student of Kodály and Bartók, helped Weöres to study the Cheremis folk songs - which were included in the fourth booklet of the collection - he felt he could write lyrics more successfully from the rough translations: „I have perhaps succeeded in getting the rhythm and mood of the songs more or less right”¹⁴, he wrote to Kodály.

Weöres had an amazing ability to improvise. Many records tell us that he was able to improvise several text-versions on a single melodic phrase, all of which fitted perfectly with the rhythm of the melody. There is a well-known anecdote to one of his children's poems: it is said that Mátyás Domokos, the editor in chief of the Szépirodalmi Book Publishing House shouted in the aisle of the house „– Sanyika, you should write a poem for forty drawings”. Weöres stepped up to the table and, without taking off his winter coat, wrote the book of poems.

Weöres had a very intensive creational relationship with rhythm and the auditory experience of the words. In fact, we could say that the sound of the words was important to him. As he himself says: “Of my few lyrical pieces,

¹⁰ Kenyeres Zoltán. *Tündérsíp – Weöres Sándorról (The Fairy Whistle - About Sándor Weöres)*. Budapest, Szépirodalmi, 1983, p. 44.

¹¹ *Idem*, p. 49.

¹² Letter of Sándor Weöres to Mihály Babits, 28th of december, 1951, *idem*.

¹³ Mechler Anna. *Op. cit.*, p. 13. <https://epa.oszk.hu/html/vgi/kardexlap.phtml?aktev=2017&id=3982>, accessed: 29.01.2023.

¹⁴ *Idem*.

I still consider the most successful to be those whose melody I had already carried before I had a fully developed idea - so that the idea (thought) developed from the melody. (...) It's not so much the content of the words, but (...) the phonetic elements that capture the suggestion that occurred there."¹⁵

4.b. The language of music by Kodály

In Kodály's belief, music has a strong capability to communicate, therefore, to educate the audience. His music education program has been developed for several age groups, starting with pre-school children. „No one is too big to write for little ones, and you should try to be big enough.” stated in his Preface of the score *Children's Choirs* (1929).

Some of Weöres' play-poems were written under the direction of Zoltán Kodály. The composer considered of crucial importance that the musical sense of native Hungarian speaker children from kindergarten to school should develop in a healthy way. Kodály thought that children's musical aesthetics should not be spoiled by foreign melodies, bad rhythms, sweet pseudo-children's music or even silly, babbling lyrics. So, he made several melodic arrangements, and from the 1940's onwards he asked Weöres for lyrics for his 'little people's songs', because he knew of his creative inclination for music infused verse¹⁶.

An example of the two creators' manifestation of play instinct is the ditty *Zim-zim*, which sprang from the inner wellspring of poetry. It is a voluntary expression of serenity and love of freedom, a driving force, a refuge, a suggestion of a freely and commonly accepted order. The driving force of this song is a rhythmic formation, its main characteristic being the dominance of rhythm.

The rhythm perfectly captures the sound of the locomotive, and by moving forward on mostly high vowels and then predominantly on low vowels, the poem even manages to express the Doppler effect, thus evoking the impression of the train approaching and passing by with natural fidelity. Yet the effect of the poem is almost entirely acoustic, and the visual moments are relegated to the background, the machine, the track, the rotating wheel, and the dark tunnel only coming together on repeated readings, because the extremely strong rhythm completely dominates the words, allowing only their own, separate, and more akin to music and dance, homogeneous medium to prevail. Yet the image and the rhythm are in perfect harmony, with the image of the train approaching accompanied by a rhythm that evokes the

¹⁵ Weöres Sándor. *A vers születése. Meditáció és vallomás (The Birth of the Poem. Meditation and Confession)*. In: http://adattar.vmmi.org/cikkek/8498/hid_1964_07-08_02_weores.pdf, p. 749, accessed: 29.01.2023.

¹⁶ Kodály Zoltán. *Kis emberek dalai (Songs of Little People)*. Zeneműkiadó, Budapest, 1962, p. 5.

rattling of the locomotive. We “hear” this strange train in the poem before we “see” it. Here, the textual sense, which has become a pair, plays a role like the accompaniment of an orchestra in the performing arts, only here the text accompanies the “music” and not the music the text. “The content and meaning of the poem are primarily achieved through the sound.”¹⁷

E.g. 7

Analogies on features and *Zim, zim* as language¹⁸

Recording acoustic experiences was nothing new to Kodály either, for, as musicologist Ferenc Bónis reports, the young boy Kodály noticed the sound of two trains colliding and gave it a fictitious word: *kinty-kantyú*.¹⁹ Later, as a student at Eötvös College, Kodály engaged in scientific research concerning the melodicism of language, noting important observations about poetry and its possibilities of setting to music.

¹⁷ Kenyeres Zoltán. *Tündérsíp – Weöres Sándorról (The Fairy Whistle - About Sándor Weöres)*. Budapest, Szépirodalmi, 1983, p. 100. In <https://mek.oszk.hu/08300/08337/08337.htm>, accessed: 2023.01.29.

¹⁸ Source of the score: Forrai Katalin. *Ének az óvodában (Singing in the Kindergarten)*. Zeneműkiadó, Budapest, 1974, p. 266.

¹⁹ Bónis Ferenc. *Élet-pálya: Kodály Zoltán (Life-Path: Zoltán Kodály)*, Balassi Kiadó-Kodály archívum, Budapest, 2011, p. 5.

5. Function

Just as the function of alcohol is to disinfect, the broom is suitable to clean up dust and to create cleanliness. Proceeding along this line of thought, by analogy, we can presume that if the words in a verse speak to human intellect, then the sounds of music speaks to the human soul.

5.a. Verses' functionality by Weöres

Weöres states that „the poem to be written is often more of a premonition than a thought, more of an intention than a feasible thing, and yet to grasp this intangible requires hard work, in which there is no room for hesitation or dreaming. It is as if we had to create a solid object out of vapor.”²⁰ Weöres is identifying the artist's function in the process of creation by moving away his individual desires and opinions. In his opinion only thus is the artist capable of becoming a medium of transmitting his muse's thoughts to his readers. This credo gets interpretation in the poem *Öregek* (*Old people*) because the young poet could in no way write from experience, but only be a kind of mediator of a general insight. The poem analysed below reveals a rather youthful experience of loneliness.

In the autumn of 1928, four of his poems were published in Sándor Karácsony's youth magazine, *Az Erő* (*The Force*): *A percvonat* (*The Minute Train*), *Öregek* (*Old People*), *Szelek zenéje* (*Music of the Winds*) and *Tájkép* (*Landscape*). Weöres began his poetic career with this poem.

The *Öregek* (*Old People*) is a heterometric poem that changes its number of syllables from line to line. We could say that is on the borderline of free verse, or a dissolved free verse, with metrical elements, but not in sequence. The eleventh and twelfth lines are connected by a rhyme, the lines are separately unrhymed. “In this difficult form, even for a mature, practiced poet, this would show a deeper capacity for rhythm composition, but for a teenager of barely fifteen it is a bravura achievement.”²¹ The emotional richness of the poem is achieved through very simple stylistic devices, using personalization, inversions, and metaphors. The emotional tension thus heightened is also a testament to the mastery of the editing.

The poem is not guided by Weöres's empathic ability, which later creates so many amazing miracles, but by the opposite spiritual process: he

²⁰ *** Egyedül mindenkivel. Weöres Sándor beszélgetései, nyilatkozatai, vallomásai (*Alone with Everyone. Sándor Weöres' Conversations, Statements, Confessions*). (Edited by Domokos Mátyás) Szépirodalmi, Budapest, 1993, p. 226.

²¹ Kenyeres Zoltán. *Op. cit.*, p. 17.

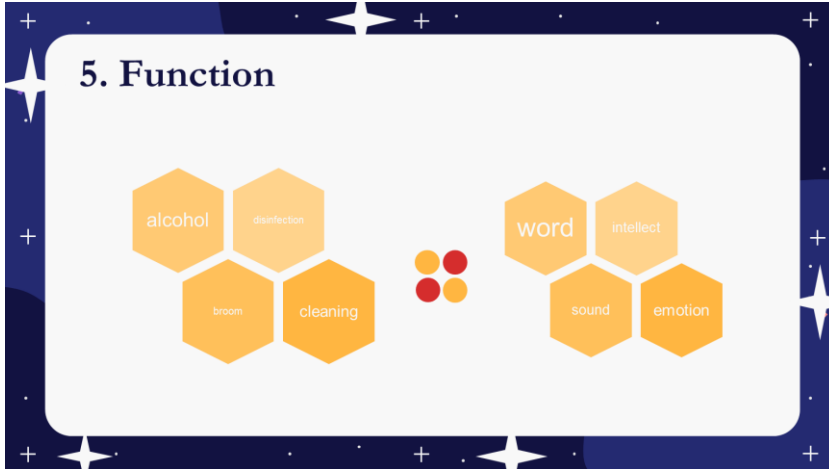
does not identify with the old but identifies the fate of the old with his own teenager loneliness. This phenomenon is generally known in child psychology: a sense of adolescent abandonment, which appears at some stage of development. The fate of the elderly, of loneliness and passing, becomes universal: it becomes a symbol of human life, even of existence, and its fatefulness takes on the image of a compelling, immutable, and lawful process.

But where in the poem is the moment of defiance so evident in Weöres' poems? Abandonment and resignation are lyrically present, but rebellion is apparently absent. Yet this moment is there, and everyone feels it when they read the poem, only it is not expressed in words, but erupts in the impulse of the performance. The way at the end of the passage that begins "...and sometimes, when their old hands play on a blonde child's head" (*És néha, hogyha agg kezük játszik egy szőke gyerekfejen*), the words "no one needs blessing hands anymore" (*„áldó kezekre senkinek sincsen szüksége többé”*) are not a resigned statement, but a real accusation. After this emotional climax, it suddenly breaks, and the voice descends: and „they are prisoners now...” (*„És rabok ők már...”*) This inner curve of the poem was not discovered by literary history, but by the creative arts: Zoltán Kodály based his famous choral.

5.b. Kodály's music adding the emotion

Kodály turns moments of defiance into a musical tableau. At this point, the music brings the most eerie bars: a terrifyingly monotonous, recitative-like series of e vowels: „Old food in the chariot of life, / Old straw on the chariot of life, / Wax spilled on the candle of life” (*„Életkatlanban régi éték, / Életszekéren régi szalma, / Életgyertyán lefolyt viasz,”*) - climaxing with an octave leap on high notes: „you have burned!” (*„te már elégtél!”*). A smilingly gentle contrast follows this section in A major: „...and sometimes, when their old hands play on a blonde child's head” and then a harsh shift: „no one needs blessing hands anymore” (*„áldó kezekre senkinek sincsen szüksége többé”*). In Kodály's interpretation, the poem became more structured and expressive, moving away from the pastel colors of impressionism.

E.g. 8

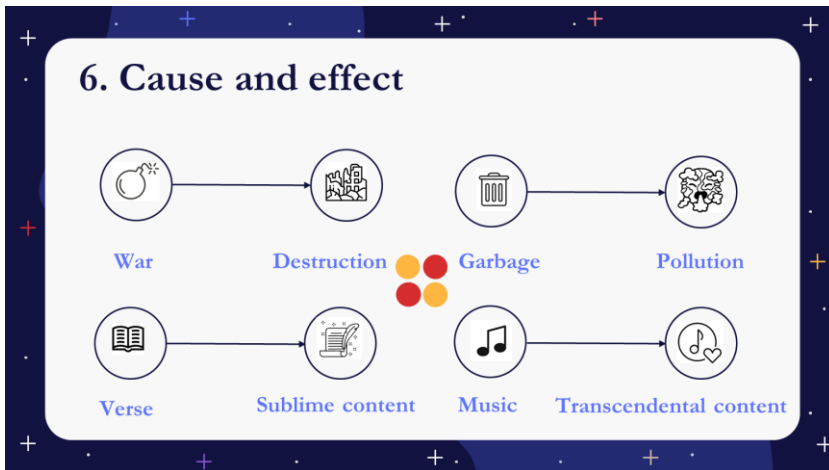


The Mechanism of the Function

6. Cause and effect

Among the most common relationships in analogical reasoning is comparison based on cause and effect. We can construct the following line of thought: if war causes destruction, garbage causes pollution. Along this line, if the poem has a sublime content, we can say that music has a transcendental content.

E.g. 9



The system of cause and effect

6.a. Sublime content by Weöres

Weöres, as a profound connoisseur of almost all great poetic traditions – be it the Western Christian tradition, the Far Eastern philosophy, the ancient Egyptian philosophy, or ancient Greek and Roman reflection, – and as a poet of prodigious wit who is in possession of resourceful creativity, usually employs simultaneous verse. This means that a poem can be interpreted both according to the ancient Greco-Roman rhythm and the Western-style European rhythm, and sometimes even the rhythm of thought characteristic of biblical verse. The content and the message of his poems can be expressed in a thought written in prose: „Truth is not in sentences, but in undistorted existence. Eternity lies not in time, but in a state of harmony.” (Az igazság nem mondatokban rejlik, hanem a torzítatlan létezésben. Az öröklét nem az időben rejlik, hanem az összhang állapotában.)²²

6b. Transcendental content by Kodály

The intrinsic essence of music is that it carries transcendental content through its emotion-engaging function. In this way, music does not place the condition of the possibility of cognition in the object of cognition, but in the subject of cognition.

For Kodály, it was important to collaborate with artists and poets whose lines and thoughts evoked some kind of emotion in him, who influenced his emotional world and with whom he could share thoughts and ideas. This is how he himself put it: “I can only set to music a poem in which I find something I feel, which I would have written in the same way.”²³

There is usually a considerable time lag between experiences and their transformation into works of art. Kodály usually spent a long time maturing the lines and thoughts he composed music to afterwards. Perhaps also because, as in many other artistic disciplines, the 'experience' of the moment of creation only arises with the possibility, or even the necessity, of becoming a work of art when we think back on it.

Conclusions

In this paper, we have tried to explore the connections between literature and music, between text and melody, using types of analogical thinking. In their joint works we perceived that Weöres and Kodály had an artistic collaboration based on mutual agreement on relevant issues. Weöres'

²² *A teljesség felé, Szembe fordított tükrök (Towards wholeness, Mirrors facing each other).*

²³ „Én csak olyan verset tudok megzenésíteni, amiben valami magam érezte dolgot találok, amit magam is olyanféleképpen írtam volna meg.”

outstanding sense of sound and rhythm was an inspiring influence on Kodály, whether in play poems or adult verse and vice versa, Kodály proved to be a creative influence on Weöres' word and verse-plays. Both believed deeply that the renewal of artistic language could only be achieved by incorporating and living the ancient traditions. The spirituality of their joint works is testament to this belief implemented by a value-creating example of artistic dialogue.

Sándor Weöres in appreciation for the master and in memory of their artistic friendship, wrote the following poem for Kodály's seventieth birthday: „On the mountain top, where the eagle's wing is swinging, / the crystal ice zooms like an organ, / the wide sky is merging with its blueness, / silence has only such great music.” („A hegytetőn, hol sasszárny lendül, / a kristály jég mint orgona zendül, / a széles éggel összeforr kékje, / a csendnek van csak ilyen nagy zenéje.”)

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THE ROLE OF PIANO PIECES IN KODÁLY'S LIFE

ERZSÉBET DOMBI JÓZSEFNÉ¹

SUMMARY. This study summarizes the composer's piano works for the occasion of Kodály's 140th anniversary. It introduces the role of the piano in Kodály's life, the works he became acquainted with during his studies, and whether he had the opportunity to perform them in concert during his lifetime. Other questions include which study trips could have influenced the composition of his piano pieces, in which period were the piano pieces written, and who were the performers of the first performances. The research method is documentary analysis. As a result of the research, it can be concluded that Kodály had no formal piano teacher. He acquired his knowledge through lessons from his sister. He was driven by curiosity to become acquainted with all of Bach's Well-Tempered Clavier. He later used the instrument in his composing. We also found examples of him accompanying his songs in concerts.² The piano pieces were influenced by his study trip to France. The piano pieces were composed in 3 periods.

Keywords: Kodály, piano study, piano pieces, dawn, performers

Introduction

A composer's oeuvre is influenced by the genres they prefer, the instruments they play, and whether they can predict the performers of their works. Kodály was drawn to music from childhood. He heard his parents play the violin and piano and his sister play the piano, but he loved singing more than anything else. He studied on his own and tried to play several instruments. His favourite instrument was the cello. His earliest works include

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² Eöszé, László. *Kodály életének krónikája (Chronicle of Kodály's Life)*. Editio Music Budapest, 2007, p. 16.



a composition for cello, the Lyric Romance. He had no piano teacher. His sister taught him piano and gave him some lessons. After six months of study, he bought both volumes of Bach's Well-Tempered Clavier and played them himself.³ He used the piano for his compositional work and made piano scores of his orchestral works. He played the Psalmus Hungaricus for example, several times in score form. There are also examples of him accompanying songs on the piano at concerts.

His study trips influenced his work as a composer. He spent a week as a student in Bayreuth and later longer periods in Berlin and Paris. The Paris trip was the most significant for him. He attended the orchestration lessons of Charles-Marie Widor. He met Romain Roland and the musicologist Jules Echorceville. He studied the piano score of Debussy's *Pelleas and Melisande* and the score of the String Quartet in G minor. On 12 May 1907, he heard Debussy's opera.⁴ His first piano pieces show the influence of the Paris trip.

Methods

The research method is document analysis. Exploring the scores, identifying the periods of composition.

Several studies⁵ have dealt with this topic, and our study presents the works in chronological order, focusing on the first publication and the performers. It covers transcripts and CD recordings.

³ On 6 November 1926 in Nyiregyháza, Kodály accompanied Mária Basilides on the piano, who sang from the Hungarian folk songs' series.

⁴ Eősze, László. *Kodály életének krónikája (Chronicle of Kodály's Life)*. Editio Musica, Budapest, 2007, p. 42.

Pándi, Marianne. *Hangversenykalauz IV. (Music Guide)*. Zeneműkiadó Budapest, 1980, p. 396.

⁵ - Breuer, János. *Kodály-kalauz (Kodály-Guide)*. Zeneműkiadó Budapest, 1982, pp. 332-352. Csüllög, Judit, „Kodály - Hét zongoradarab Op. 11 (Kodály - Seven Piano Pieces)”. In *Kodály jegyében (In the spirit of Kodály)* (edit. Csüllög, Váradi). Az Eszterházi Károly Egyetem Ének-zene Tanszékének tanulmánykötete, *Eger, 2020, pp. 61-77.*

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- <http://parlando.hu/Abraham-Kodaly.htm> (Accessed 12.12.2022)

The piano pieces of Zoltán Kodály can be divided into 3 periods.

The first period lasts until 1918. Several pieces belong to this period: *Meditation*, *Valsette*, *Nine Piano Pieces*, and *Seven Piano Pieces*.

Meditation (1907) sur on motif de Claude Debussy was composed by Kodály in 1907 but it did not get published until 1925⁶. „This piece was the immediate result of the experience of three months in Paris. It ingeniously develops the opening subject of Debussy’s string quartet. After an elaboration in various registers come string and harp effects that lead up to the virtuoso climax, after which some unusual parallel chords pave the way for an even more singular conclusion in which Kodály combines the diatonic chords with hexatonic chords that he had discovered in Paris.”⁷

The **Valsette**⁸ was composed in 1907. It is a piece with a Mediterranean atmosphere and its melody is characterised by minor thirds.⁹

Nine Piano Pieces¹⁰ Op. 3. (1909)

I. Lento, II. Andante poco rubato, III. Lento- Andante, IV. Allegretto scherzoso, V. Furioso (ques ego...), VI. Moderato triste, VII. Allegro giocoso, VIII. Allegretto grazioso, IX. Allegro commodo, burlesco

Kodály completes the series on 17 March 1909 for the birthday of Madame Emma Sándor¹¹.

The first presentation was performed by Béla Bartók in 1910 under the title *Zongoramuzsika* (10 Piano Pieces) with the addition of the *Valsette*. This presentation was at Kodály's first composer's evening on 17. March 1910. in the Royal Hall in Budapest.

The judgement of the works was not clear-cut, some praised them, and others disliked them. Later Bartók did not play all of them on his programme.

⁶ Kodály, Zoltán. *Meditation sur on motif de Claude Debussy*, Universal Edition, Wien, 1925.

⁷ Eöszé, László. “Piano Music”, In Zoltán Kodály: *The Complete Piano Music*, Hungaroton Classic HCD 31540-41. 1994, p. 5.

⁸ Kodály, Zoltán. *Valsette*. Universal Music Publishing and Editio Musica, Budapest, 1952.

⁹ Pándi, Marianne. *Hangversenykalauz (Concert Guide) IV*. Zeneműkiadó Budapest, 1980.

¹⁰ Kodály, Zoltán, *Kilenc Zongoradarab Op. 3 (Nine Piano Pieces)*. Universal Music Publishing, Editio Musica, Budapest, 1953.

¹¹ Emma Sándor (1863-1958) Hungarian composer and translator from 3. August 1910. wife of Kodály

The Nine Piano Pieces were premiered by pianist Tivadar Szántó¹² in Paris on 20 April 1910 at the Independent Music Festival. It was received with great enthusiasm by the composers who gathered around Ravel and by the members of the Independent Music Association. In 1914, Géza Vilmos Zágon¹³ played a few pieces from Op. 3 at Michel Calvocoressi's¹⁴ music history lecture. On 23 April 1914, Tivadar Szántó played Lento from the series at his recital. On 13 November 1917, Ernő Dohnányi¹⁵ played some pieces from Op. 3 at his recital in Budapest.

In the second half of the 20th century, at the Szeged Conservatoire, Sándor Bán¹⁶ frequently taught the Op. 3. The allegro giocoso in piece VII. was particularly popular.

Kodály was exploring new tonal possibilities, and pieces 4 and 8 show French influences. They each have different characters.

Seven Piano Pieces¹⁷ op. 11. (1910-18)

1. Lento, 2. Székely keserves/Székely lament, 3. „- il pleut dans mon coeur, comme il pleut sur la ville - (Verlain). Allegretto malinconico, 4. Sírfelirat/Epitaph, 5. Tranquillo, 6. Székely nóta/ Székely tune, 7. Rubato

The Seven Piano Pieces was published in 1918 by Universal Publishers in Vienna. The premiere was named after Béla Bartók 12 November 1921 in Budapest.

These pieces show Kodály experimenting on a higher level. Although there are no thematic links, the cycle is better integrated by emotional factors than in his previous pieces.

The 3rd and 4th pieces show French influences.

The epitaph is a tribute to the then recently deceased Debussy.

¹² Tivadar Szántó 1877-1934, pianist trained in Vienna, Budapest, Berlin, János Koessler, Kálmán Chován, Ferruccio Busoni were his teachers, His repertoire included works by Debussy, Ravel, Bartók, Kodály.

¹³ Géza Vilmos Zágon (1889-1918) - Hungarian composer, pianist, writer.

¹⁴ Michel Dimitri Calvocoressi (1877 – 1944) was a French-born music critic and musicologist of Greek descent who was an English citizen ...

¹⁵ Ernst von (Ernő) Dohnányi (1877-1960) composer, pianist and conductor was one of the most influential figures of the history of Hungarian music in the first half of the 20th century.

¹⁶ Sándor Bán (1914-2016) Hungarian blind teacher and pianist. In Szeged he took part in the first Bartók Competition in Budapest in 1948.

¹⁷ Kodály, Zoltán. *Hét zongoradarab Op.11 (Seven Piano Pieces)*. Zeneműkiadó Vállalat, Budapest, 1955.

Two tunes reflect the influence of Kodály's Transylvanian collecting trips: Székely lament and Székely tune.

The Székely lament is a folksong that was collected by Kodály in Gyergyószentmiklós in 1910.¹⁸

The latter piece also contains a written-out improvisational element, which Kodály often used in other works, e.g., in his *Sonatina* for cello and piano.

In the Székely tune, the rubato performance is accompanied by a recitative-like monophony and tempo changes.

Hungarian artists often performed the Székely lament and Székely tune. Annie Fischer¹⁹ performed the Székely lament in Moscow in 1951. Nowadays one of the most frequently performed pieces of the series is the Székely lament.

In the second period, Kodály composed the *Dances of Marosszék*²⁰ in 1927.

First performance was at 17.03., 1927. by Louis Kentner in Budapest. The *Dances of Marosszék* marks the virtuoso climax of Kodály's output for the piano. It is an arrangement of five Transylvanian instrumental tunes selected from those collected by himself and Béla Vikár²¹. The slow principal theme is a noble, moving *csárdás* with a rubato character, its varied recapitulations surrounding three episodes²². Formally a combination of the classical rondo and the Hungarian rhapsody developed by Liszt.

The slow part of the rhapsody consists of a chromatic melody and its threefold variation return: the faster first episode; the second episode, reminiscent of a flute solo; and the cantabile third episode (*ABACADA*), followed by the so-called fresh part, which is an intensification of a single melody.

Several memorable performances of the *Dances of the Marosszék* are associated in Szeged with Tamás Vásáry²³, Ádám Fellegi, and Noémi Maczelka²⁴.

¹⁸ Pándi, Marianne. *Hangversenykalauz IV. (Music Guide)*. Zeneműkiadó, Budapest, 1980, p. 396.

¹⁹ Annie Fischer (1914-1995), Hungarian pianist. She won the International Franz Liszt Competition in 1933.

²⁰ Kodály, Zoltán. *Marosszéki táncok (Dances of Marosszék)*. Universal Edition, Wien, 1958.

²¹ Béla Vikár (1859 -1945) Hungarian ethnographer.

²² Eősze, László. "Piano Music by Zoltán Kodály". In *Kodály Zoltán. The Complete Piano Music*. Hungaroton, 1992, p. 6.

²³ Tamás Vásáry (1933 -) Hungarian virtuosi concert pianist and conductor. He was an assistant to Zoltán Kodály, who was a mentor to the young pianist.

²⁴ Noémi Maczelka (1954 -) Hungarian concert pianist. From 1999-2017 head of the Department of Music at University of Szeged, Juhász Gyula Teacher Training College.

The third period saw the production of pedagogical works: Children's Dances (1945), 24 Little Canons on the Black Keys (1945), 12 Little Piano Pieces (1965).

Children's Dances²⁵ (1945): Allegretto, Allegretto cantabile, Vivace, Moderato cantabile, Allegro moderato, poco rubato, Vivace, Vivace quasi marcia, Friss/Fast, Allegro marcato, Allegretto leggiero, Vivace, Allegro comodo.

Each dance should be played half a note higher or lower.

The pieces follow in order of difficulty, with a typical even time signature from the 4th piece onwards, using triplets and quavers in the accompanying solo. The theme alternates between the two hands in a similar way to the Bicinium. The pedagogical works were introduced by Peter Frankl²⁶.

24 Little Canons on the Black Keys²⁷ (1945)

The Pieces from Nr.1. till Nr.10. are without tempo indication. Nr.11., Nr.13.: Andante, Nr. 14.: Andante cantabile, Nr. 15.: Allegretto grazioso, Nr.16.: Deciso, Nr.17.: Allegretto, Nr. 18.: Vivace, Nr. 19.: Allegretto, Nr.20.: Alla Marcia, Nr. 21.: Allegro, Nr. 22.: Marcato. Nr. 23.: Andantino, Nr. 24.: Allegro.

The first sixteen canons are to be deciphered from solmization signs.

Twelve Little Piece²⁸ (1965) were made for Szávai - Veszprémi Exercises for the piano.

It was also published in a separate volume by Editio Musica Budapest in 1973.

The Twelve Little Pieces is a model for beginners. The pieces were written in the pentatonic scale.

The first three pieces are 8 bars long. The tempo protection of the first and second pieces is allegretto; the performance style is for practicing tenuto strumming.

²⁵ Kodály, Zoltán. *Gyermektáncok zongorára (Children's Dances)*. Zeneműkiadó Vállalat, Budapest, 1953.

²⁶ Peter Frankl (born 2 October 1935) is a Hungarian-born British pianist. Frankl is Professor of Piano at the Yale School of Music in New Haven, Connecticut.

²⁷ Kodály, Zoltán. *24 kis kánon a fekete billentyűkön (24 Little Canons on the Black Keys)* Universal Music Publishing and Editio Musica, Budapest, 1954.

²⁸ Kodály, Zoltán. *12 darab zongorára (Twelve Little Pieces)*. Editio Musica, Budapest, 1973. Z 7029

In the second piece, the pairs of notes and double stops appear once in the left hand. The dynamics is mezzo-forte and forte. The second melody may be familiar to children from the children's songs of the *Kis emberek dala*²⁹ (*Song of Little People* Nr.13) by Kodály.

In the third piece, in addition to staccato, a pair of notes appear in tempo protection vivace, and the volume also rises to forte. The work also contains accentuation marks for the second quarter of the second time.

In the 4th piece, you can learn about primo-, secondo- signs, and the repeat sign. You will also be introduced to new musical techniques through the performer's instructions *allegretto cantabile*, the dynamics mezzo-forte and *espressivo*. The right-hand legato is made more difficult by the repetition of the two left-hand chords.

In 5th piece, a new performance instruction appears: *comodo*. Conveniently the piece consists of 8 bars. The *cantabile* indicates a singing performance. In the left-hand notation, the treble clef alternates with the bass clef.

The 6th piece consist of 2x8 bars, requires legato playing by both hands, and is characterized by canon construction.

The 7th piece consists of 12 bars. Tempo is *andantino*. Both hands are written in treble clef, the reading is made more difficult by the 3 extra lines in the left hand. And for the performance, apart from the forte dynamics, the composer gave no instructions. The finger order refers to the legato.

The 8th pieces in 12 bars. It is curious that in the first half of the period forte and piano are included. The tempo is *allegretto*, and a steady quarter pulsation can be felt in it. Legato playing can be practiced on both hands.

Pieces 9-12th are played again on black keyboards. The ninth piece consists of 16 bars. The tempo is *andantino*. Kodály used the terms mezzo-forte and *espressivo*. The novelty of the piece is that the lower part of the left-hand consists of 4 bars of sustained notes in the two-voice major, an octave range that the student must reach to get to the upper part of the left hand. in the piece, even pulsation and legato playing can be practised.

The 10th piece *vivace* dictates a lively tempo. The dynamics is forte, and repetition is piano, then in the second half-period mf. The left hand moves in large jumps: fourth, fifth, octave. The added finger orders help to hit the notes.

²⁹ Kodály, Zoltán. *Kis emberek dalai* (Songs of the Little People by Zoltán Kodály (1970) 50 children's songs for kindergartners to poems by Hungarian poets Universal Music Publishing and Editio Musica Budapest, 1970.

The eleventh piece consist of 12 bars, the tempo marking is *giocoso*, In the first half period the dynamics are *mezzo-forte*, and the repetition is *piano*, the second half period is *forte*, with *legato* playing alternating with *staccato*.

The 12th piece consists of 12 bars. The tempo is *allegretto*, new performance instruction: *scherzando*.

Prescribes the alternation of dynamics *forte* and *piano*.

In playing technique, the even notes alternate with *staccato* and *tenuto*, with a quarter pulsation in the first half period and an eighth pulsation in the second half period.

Out of the pedagogical pieces, this is the only series that does not have a CD recording.

Kodály pieces in piano transcription

Andor Földes³⁰ has transcribed for piano 3 items of the Háy János Suite by Kodály: Song, Intermezzo, and Viennese Chimes.

Kodály's work *Galántai Táncok* (Dances of Galánta) is known in a transcription by Jenő Kenessey.

Barnabás Horváth³¹ has written a piano transcription for four hands of Kodály's orchestral piece Variation on a Hungarian Folksong (The Peacock)

Transcriptions of Kodály Piano Pieces

The Seven Piano Pieces were arranged for orchestra by György Ránki³² It was a present for 80th Birstday of Kodály.

Zoltán Kodály attended³³ in the performance in the Academy of Music in Budapest.

Aurél Millos³⁴ created dance choreography for the *Valsette*.

³⁰ *Andor, Földes* (later *Andor Foldes*; 1913-1992) was an internationally renowned Hungarian pianist.

³¹ Barnabás, Horváth (1965_) Hungarian composer

³² György, Ránki (1907-1992) was a Hungarian composer. He studied composition with Kodály at the Academy of Music in Budapest.

³³ Bónis, Ferenc, (szerk.) *Igy láttuk Kodályt*. Balassi Kiadó, Kodály Zoltán Emlékmúzeum és Archívum Budapest, negyedik javított kiadás 2017, p. 166.

³⁴ Aurel von Millos, Hungarian-Italian dancer (1906-1988), who was also choreographer and ballet director.

8 Pieces from the Children's Dances were arrangement for flute and piano³⁵ by Bántai Vilmos, B Sipos Éva.

Kornél Zempléni³⁶ and Ádám Fellegi³⁷ recorded all piano pieces by Kodály.

The transcriptions can only be heard on the CD of Ádám Fellegi.

Andrienne Krausz³⁸ recorded a new CD. with Kodály's piano pieces.

On 16 Dec 2022, Fülöp Ránki³⁹ performed all Kodály's piano works at the Kodály Memorial House.

Results of the research

We have explored Kodály's relationship with the piano and the influence of his study trips on his pieces. We have classified the piano pieces into the three periods of the composer's oeuvre. We can conclude that Kodály wrote mature piano pieces already in his first period. The Dances of Marosszék, written in the middle period, is a large concert piece that reproduces elements of instrumental folk music. Its performance requires great technical skill.

In the third period, pieces were created for pedagogical purposes to develop musical taste. We have described in detail the Twelve Little Pieces. We presented the transcriptions and new CD recordings.

Conclusion

Kodály's instrumental works are performed less, but the piano works are still valuable. The most frequently performed virtuoso concert piece is the Dances of Marosszék. The complete edition makes it possible to get to know all the works. Through the recordings of Ádám Fellegi we can also get to know the transcriptions.

³⁵ Kodály, Zoltán, *Children's Dances for flute and piano* (Bántai-Sipos). Editio Musica Budapest, 2020.

³⁶ Kornél Zempléni (1922-2013) Hungarian concert pianist and university teacher. Kornél Zempléni gave concerts in Europe and overseas. His performances feature Bach, Mozart, Debussy, Kodaly Bartók compositions.

³⁷ Ádám Fellegi (1941-) concert pianist. His repertory has a large scale of piano music including the standard pieces of the classical literature, many contemporary works and he is credited with several first performances.

³⁸ Adrienne, Krausz (1967-) Hungarian pianist She was the winner of the 1989 Cincinnati Wordl Competition.

³⁹ Fülöp Ránki (1995-) is one of the leading artists of the youngest generation of Hungarian pianists.

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KODÁLY AND IMPRESSIONISM. THE INFLUENCE OF DEBUSSY

MIKLÓS FEKETE¹

SUMMARY. The paper examines Debussy's influence on the young Kodály. First, it enumerates those historical events, that link Kodály to Debussy's music, then it compares his newly developed style with that of his earlier and later works. By analyzing the piano works *Méditation, sur un motif de Claude Debussy* and *Épitaphe (Seven pieces for piano, Op. 11, No. 4)* the paper highlights a few impressionistic compositional techniques that appear in these works, then examines those ones, which Kodály takes on and fits in his latter, predominant neoclassical-folkloric style.

Keywords: Kodály, Impressionism, Debussy, style, compositional techniques, analysis

Zoltán Kodály's early compositional style was strongly influenced by the French impressionists, particularly by Claude Debussy. This was initiated by a study trip to Paris, where Kodály discovered for himself the essential compositions of Debussy. He had the opportunity to listen to a few of Debussy's works in concerts, and he visited the music department of the *Bibliothèque Nationale* to examine and analyze the scores of the composer's instrumental, chamber and orchestral compositions. As a result, techniques, that originate from Debussy will appear both in early and in later compositions of Kodály.

The paper summarizes the major music-historical events that link Kodály to the oeuvre and style of Debussy and examines a few compositions that highlight some of the most important stylistic elements and compositional techniques that either appear as influences of Impressionist composers, or

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that lead to similar results after the process of developing the individual compositional path. Many of the so-called impressionistic techniques used by Kodály derive from the rhythmic, melodic and harmonic structures and patterns of the newly discovered authentic Hungarian folk music.

Kodály and Debussy. Historical perspective

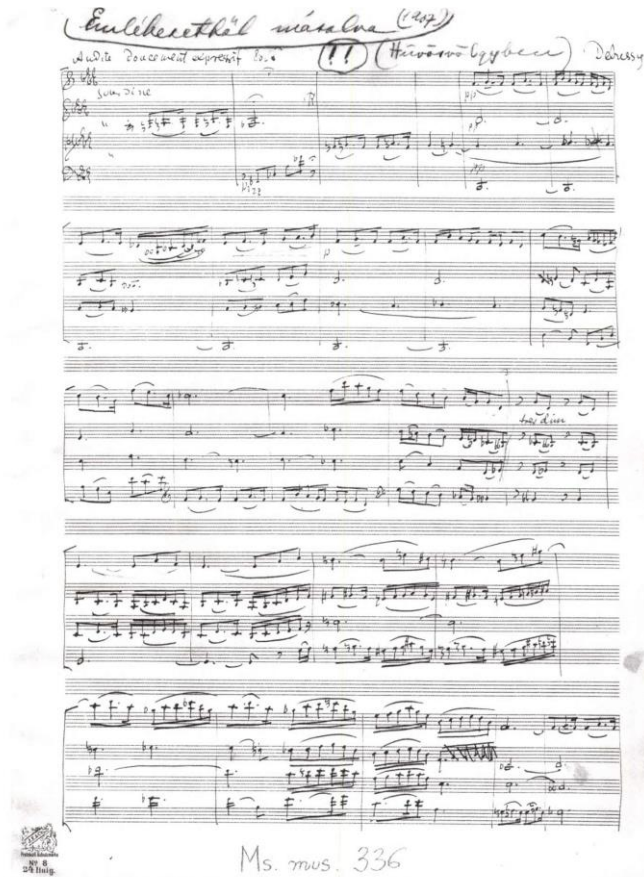
Between the end of 1906 and the summer of 1907 Zoltán Kodály went on a study trip to Berlin and Paris with his friend and colleague Béla Balázs with the aim of getting an insight into the prevailing German music (in Berlin), and to meet and discover the characteristics of the newly emerging French music (in Paris).

Let us put this journey in the context of Kodály's biography. In 1904, Kodály finished his four-year composition studies at the Academy of Music in Budapest, but remained for a further year to deepen his experiences as a composer. He gained his degree in composition even later, in 1906, composing the orchestral piece *Nyári este (Summer Evening)*. The year 1905 was important from several aspects. After finishing his studies at the Eötvös Loránd University of Sciences, Kodály earns a degree as a Hungarian-German teacher. In March he meets and forms a lifelong friendship with Béla Bartók, and in August he sets off on his first folk song collecting trip to Csallóköz. And so, we come to 1906, when he was awarded the Ph.D. for his thesis *A Magyar népdal strófaszervezete (The Stanzaic Structure of Hungarian Folk Song)*, in which he analyses earlier folk song recordings by Béla Vikár and summarizes his own experiences of collecting folk songs. His orchestral piece *Nyári este (Summer Evening)* was premiered in the autumn of 1906. Together with Bartók, Kodály published their historically significant folk music arrangement *Hungarian Folk Songs for Voice with Piano Accompaniment* (10-10 arrangements). By the time it was published in December 1906, Kodály and Balázs travelled to Berlin and Paris.

“At the turn of 1906 and 1907, Kodály travelled to Berlin and Paris for a half a year to listen to *new* music, to visit the Humboldt University and the Sorbonne, to visit theatres and museums, to compare German and French music teaching methods – in short: to discover those horizons of art and life, which could be revealed to him only by these great intellectual centers. One of the most determinate memories and increments of the travelling is the discovery of Debussy for himself and for Bartók. Without getting entirely under its influence, this music has propelled them significantly in their careers: they were freed and disengaged from the constraints of the laws of musical composition, that seemed to be everlasting, and they could set new directions

for their compositional imagination. Bartók later emphasized that the roots of their music were twofold: the ancient folk song and the new French music.”² The influence and impact of Debussy's music on Kodály was decisive. After his return to Budapest in the summer of 1907, for lack of the score, at Emma's request he puts on paper from memory the complete beginning of the 3rd movement of Debussy's String Quartet³.

E.g. 1



Beginning of the 3rd movement of Debussy's Quartet, written down from memory by Kodály, in summer 1907⁴

² Bónis, Ferenc (ed.). *Kodály Zoltán – Visszatekintés 3 (In Retrospect 3)*. Argumentum, Budapest, 2007, p. 7.

³ Bónis, Ferenc. (ed.). *Élet-pályá: Kodály Zoltán (Course of Life: Zoltán Kodály)*. Balassi Kiadó – Kodály Archívum, Budapest, 2011, p. 125.

⁴ Bónis, Ferenc (ed.). *Op. cit.*, p. 125.

In September 1907, he was appointed professor of Music Theory, and in 1908 professor of Composition at the Academy of Music. One of its consequences was that Kodály had considerably less time for composing. Although he returned from Paris full of plans and sketches, he had to admit that the planned compositions will have to wait in their realization. On the way returning from Paris, Kodály complained about it in a letter to Emma, written from Bratislava in July 1907: “It is annoying that neither the quartet, nor the cello sonata, nor some mixed choirs, nor the symphonic sketch *Éjjel az erdőn* (*At Night in the Forest*) for orchestra and choir without words will be completed this summer”⁵. If we jump forward a few decades, we see, that some of the planned compositions will be realized: an example is *Mountain Nights I*, an *a cappella* choral work from 1923, written for female choir without words, very possibly due to the inspiration of Debussy’s *Sirènes* [from *Trois Nocturnes*]⁶.

The first major composition that reflects Debussy’s influence is the piano piece *Méditation*, written in the year of the study trip, 1907, after his return home. In addition to its French title, the subtitle is a clear reference to the source of inspiration: “*sur un motif de Claude Debussy*”. Besides the title and the adopted–elaborated thematic motif from Debussy’s String Quartet, Kodály also adopts in the piece many of the compositional techniques of the French composer. The direct and strong influence are evident. In an interview, the 82-year-old Kodály points out that “I only spent a few months in Paris, but it was a great experience. Everything. A life-defining experience, for the rest of my life”⁷. Kodály even highlights in 1947, that he was the first Hungarian musician and composer, who discovered Debussy for the musical life in Hungary: “When I first came to Paris, I was captivated by Debussy’s revolutionary Impressionism. [...] Even today I am still proud and emotionally touched to think that I was the first to present his works in Hungary. I showed them to Béla Bartók, who was as astonished as I was. It was at that time, under the influence of Debussy’s music, that we began our struggle against the hegemony of German music, and that we tried to make the music of Debussy and Ravel triumph”⁸. And, as Kodály notes, it seems, that several members of the younger generation of composers followed their example: Sándor Veress, Pál Kadosa, Ferenc Szabó and János Viski [and Kodály

⁵ Bónis, Ferenc (ed.). *Op. cit.*, p. 126.

⁶ Kodály was also familiar with the English Impressionism of Delius, which might also influence the composition.

⁷ Interview by Mária Nyékiné Kőrösi in Paris, September 1965 – In Bónis, Ferenc (ed.) *Kodály Zoltán – Visszatekintés 3 (In Retrospect 3)*, p. 576.

⁸ Interview by Théodore Beregi in Paris, March 1947 – In Bónis, Ferenc (ed.). *Op. cit.*, p. 69.

omitted the most important representative, László Lajtha] turned away substantially from the cluttered, complicated style of German music, and focused – besides Hungarian folk music – on the refined French style.⁹

Another direct reference to Debussy and his style can be found in the piano piece *Épitaphe* (*Seven pieces for piano, Op. 11, No. 4*), written in 1918. This impressionistic piece, again full of “Debussysms”, is a musical commemoration of the great French innovator, who died that year. The importance of Debussy is reflected by Kodály also in words, namely in an obituary, written in April 1918, three weeks after Debussy’s death.

The impact of Debussy’s music and style on Kodály’s music will be determinative also for later compositions, even though many of the compositional techniques – similar to those of the impressionist composers – will not be just adoptions from Debussy or Ravel, but also derivations of the musical characteristics of the authentic Hungarian folk music.

Before Paris – Kodály’s early compositional style

Kodály was a student of Hans Koessler at the Academy of Music (as were Bartók and Dohnányi). The German-born Koessler studied organ with Rheinberger in Munich, and later became professional and personal friends with Brahms. Thus, his career as a composer and composition teacher was deeply embedded in German Romanticism. Due to these impulses, Brahms’ music and compositional style was important in the development of Kodály, as a composer. The cult of Wagner, which reached Budapest, also left its mark on Kodály’s music. Eternal idols were and remained Mozart, Palestrina, and Bach. And also, the music of Liszt influenced both Kodály and Bartók, and from 1905 on, the role of the Hungarian authentic folk music became increasingly important to them. These together represent the root of Kodály’s music in his first compositions.

Kodály composed *Nyári este* (*Summer Evening*) in 1906, as his graduation composition (revised in 1929). It is a romantic orchestral piece, a symphonic poem, a real *nature poetry* in music. Kodály loved nature and spent a lot of time there. The experiences, feelings and impressions he gained, were reflected in his music – let just have as example the cycle *Hegyi éjszakák* (*Mountain Nights*), where the female choir expresses without words the sound of the mountains by night. It is Liszt – but it could have been also Kodály – who wrote in the *Preface* of his *Album d’un voyageur* the followings:

⁹ *Ibidem.*

“I have latterly travelled through many new countries, have seen many different places, and visited many a spot hallowed by history and poetry; I have felt that the varied aspects of nature, and the different incidents associated with them, did not pass before my eyes like meaningless pictures, but that they evoked profound emotions within my soul; that a vague but direct affinity was established betwixt them and myself, a real, though indefinable understanding, a sure but inexplicable means of communication, and I have tried to give musical utterance to some of my strongest sensations, some of my liveliest impressions.”¹⁰

The early *nature poetry* of Kodály, as musical representations of his *impressions* are, like Liszt’s, romantic. But even Liszt reached in a specific way musical Impressionism with *Les jeux d’eaux à la Villa d’Este* or *Sursum corda*, and also the early pieces of impressionists outgrew from French Romanticism, moreover, for both Debussy and Ravel Liszt was a source of inspiration.

There is another image of nature by Kodály, from 1904 (revised in 1931). It is the choral work *Este (Evening)*, on a poem by Pál Gyulai. Kodály was the student of Gyulai at Eötvös Loránd University, and he composed the piece during his study years. It is again a romantic–impressionistic nature poetry. We find already in the poem such expressions as “breeze”, “moon”, “dream”, “harmony of heaven” etc. For highlighting the text, Kodály applies a very dense harmonic texture, and therefore he divides the choir into up to 9-10 voices. Kodály – similarly to Liszt – even before having the chance to meet the music of the impressionists –, transforms in multiple segments the romantic musical context into impressionistic ones. He experiments as a student with parallel harmonic structures and chord progressions (mixtures), and builds up harmonies, which include almost all the notes of the whole-tone scale. In the first quoted example (see m. 43) we find chords built up from a series of major seconds (C-D-E-F#-G#), over the pedal tone A. Due to the pedal, Kodály introduces the tension of an augmented fifth between the two soprano parts (C-G#), and a major seventh between the bass/alto and first soprano (A-G#):

¹⁰ Preface of Franz Liszt (transl. by Fanny Copeland, revised by Mevanwy Roberts) to score *Album d’un voyageur*. Breitkopf & Härtel, 1916, p. XVII.

E.g. 2

Kodály: *Este (Evening)*, m. 40–43.

The second quote presents a succession of parallel six-four chords in the soprano and two alto voices over the pedal of the bass, and with a melodic line in the solo soprano. If we focus just on the beginning (m. 60-61), we can see the three different melodic-harmonic layers, merged in a massive dissonance: the progression of the six-four chords represents a strange and unusual harmonic texture, “enriched” with the dissonance (major seventh, augmented octave) between the pedal note of the bass (D) and the melody notes of the soprano (C#, D#):

E.g. 3

Kodály: *Este (Evening)*, m. 63–66.

These original impressionistic-like fragments of the early compositions are always embedded in romantic harmonic-melodic textures. And even more early pieces, which do not experiment with similar modern techniques, show an approach to the tone or tint of the Impressionism. Such examples are the *Sonata for Cello and Piano* (1909-1910), or the first *String Quartet* (1908-1909), where Kodály seeks after new intonations, new timbres and harmonic colors.

The importance of Debussy

Deeply moved by Debussy's death on 25 March 1918, Kodály wrote an obituary on April 16, 1918, in *Nyugat* (*West*), one of the leading Hungarian literary journals. In this commemorative writing Kodály expressed the importance of the French composer's influence. Just at the beginning Kodály presents very concisely Debussy, the composer: "He died at the age of fifty-six, perhaps too soon, for he showed himself to be still progressive in his late works; he was the most distinctive and influential musician of his generation"¹¹. Kodály emphasizes, that they cannot have at that moment a complete picture of him, because many of his works are unpublished, or unknown for them, but one of the reasons why he was one of the most influential composers of his time was, that he got strongly linked to the French spirit¹². This is the reason, why his genie could free the French music from the domination of the German and Italian music. For Kodály and Bartók, Debussy's point of view became more and more important. Even more important than his progressive, modernist style. This is why Kodály also tried to renew the Hungarian music with help of the authentic folk music. Kodály specifically points out that one of the greatest achievements of Debussy was the reform of the language of French dramatic music, the re-creation of the recitative, with the help of which he succeeded to convert the French declamation into music¹³. In an interview by Théodore Beregi in Paris, March 1947, Kodály was asked, which were the newest trends and problems in Hungarian music at that time. Kodály expressed in his answer, that many young composers have realized, that authentic and valuable music cannot be created without national spirit and character; so, they seemed to be increasingly attracted by the particular musical language and rhythm of the folk song.¹⁴

¹¹ Bónis, Ferenc (ed.). *Kodály Zoltán – Visszatekintés 2 (In Retrospect 2)*. Argumentum, Budapest, 2007, p. 379.

¹² *Idem*, pp. 379-380.

¹³ *Ibidem*, p. 380.

¹⁴ Bónis, Ferenc (ed.). *Kodály Zoltán – Visszatekintés 3 (In Retrospect 3)*, p. 69.

In the obituary, Kodály deals also with Debussy's revolutionary and progressive compositional style: his unique melodic and harmonic language, motivic development, formal perception and orchestration. He concludes: "To capture a mood in a precise, suggestive way, to follow the evolution of an emotion, [...] that is what he wanted and knew. Certainly, it is something like impressionism in painting. [...] The course he set out on is one of freedom and beauty."¹⁵

After Paris – the influence of the Impressionism on Kodály

The piano piece *Méditation, sur un motif de Claude Debussy* (1907) is a reverence for Debussy and his innovative musical style. Kodály, strongly impressed by this kind of music, experiments with these techniques. In this overview we try to identify those compositional solutions, which Kodály adopts in this piece.

The formal structure of the composition is ternary, as many of Debussy's (and Liszt's). The first 28 measures (first main section) start with the quote of Debussy's motif in *unisono*, after which Kodály places it in the bass. Due, on the one hand, to the unmelodic character of the motif, and its repetitive and sequential use, and, on the other hand, to its rubato-like counterpoint in the right hand, the whole segment seems to be mainly improvisatory. This is why in contrast to the pulsation of the quarter notes in 3/4, Kodály introduces irregular time divisions: eighth note triplets, quarter note quadruplets, sixteenth note septuplets (further on also duplets, and quintuplets); changes of the time signature; quick and frequent exploitations of the registers; dense chromaticism. In contrast to the first, the second main formal section (m. 30–70) start with a diatonic musical theme in the lower register with the arpeggios of the D-minor chord, completed with *sixte ajoutée* (m. 30–35). Although the harmonic and melodic layers are diatonic, Kodály suggest a tonal instability.

¹⁵ Bónis, Ferenc (ed). *Kodály Zoltán – Visszatekintés 2 (In Retrospect 2)*, pp. 380-381.

E.g. 4

Kodály: *Méditation, sur un motif de Claude Debussy*, m. 29–35.

This instability turns into a sudden tonal shift in m. 36, and again in m. 42. The next elaborative segment (from m. 43) will be a continuous gradation based on melodic and harmonic sequences. The climax (*fff*, *sfff*, *con moto*, *sempre agitato*) – similar to Liszt’s *Sursum corda* – will represent the cease of the tonal gravitation. Kodály will use both vertically and horizontally the notes of the hexachord system (different types of omega-chords). In addition, Kodály shifts the rhythmic layers between the two hands due to a continuous syncopation in the right hand (see starting from m. 43), and exploits also the succession of perfect fifth in the bass, as a non-conventional acoustic sonority:

E.g. 5

Kodály: *Méditation, sur un motif de Claude Debussy*, m. 43–44., m. 47.

The third section starts in m. 71, and brings back Tempo I (Lento) and the *pp*. In contrast with the tempo, the harmonic texture gets more and more denser. M. 81–82 highlights the hexachord system both melodically (due to the shifted–syncopated rhythm the whole-tone scale is formed, in the discant voices, by the alternation of the two hands) and harmonically (a pedal tone and dense chord blocks). This full omega-chord (term used by Ernő Lendvai), this whole-tone scale chord is a specific novelty of the Impressionism, and

its impact on Kodály is so big, that he names it “his dearest friend”, and writes on the sketch of this piano piece next to the hexatonic chord: “Ah! c’est toi, mon ami!”¹⁶:

E.g. 6

Kodály: *Méditation, sur un motif de Claude Debussy*, m. 81–82.

This early composition of Kodály summarizes the most common, but also the most interesting compositional techniques, which appear in the works of Debussy. Kodály uses in the piece side by side diatonic and chromatic textures; short thematic motifs (just one highlighted melody line); whole-tone scale and the hexachord system; tonal instability; *ajoutées* (predominantly *sixte ajoutée*); pedal tones; chord progressions (mixtures); dense harmonic textures; non-chords and eleventh-chords; resolving a dissonant chord on another dissonant one; tonal and harmonic shifts; loose formal structures; complex rhythms; irregular time divisions; frequent changing of time signature.

Kodály does not commemorate Debussy only through an obituary, but he composes in December 1918 the piano work *Épithap* (*Seven pieces for piano, Op. 11, No. 4*), which, without denominating Debussy, “is a symbolic farewell on Debussy’s grave”¹⁷. Another piece, that highlights in a way the impressionistic style, and its compositional techniques. In 1918, Kodály’s approach to Debussy was different: although he continued to use stylistic elements and techniques of the impressionists, the influence of Hungarian folk music became more and more dominant, alongside with a neoclassical melodic-harmonic musical language. As Anna Dalos concludes in her study, this work of Kodály closes a compositional period, in which he experimented with the modern use of harmony, marked by Debussy, after which he “returned to the classicist tradition of 19th century national romanticism”¹⁸.

¹⁶ Dalos, Anna. *Forma, harmónia, ellenpont: Vázlatok Kodály Zoltán poétikájához (Form, Harmony, Counterpoint: Sketches of Zoltán Kodály’s Poetics)*. Rózsavölgyi és Társa, Budapest, 2007, p. 197.

¹⁷ Breuer, János. *Kodály-kalauz (A Guide to Kodály)*. Zeneműkiadó, Budapest, 1982, p. 341.

¹⁸ Dalos, Anna. *Op. cit.*, p. 210.

In the *Épitaph* we can also detect many of Debussy's writing techniques. To exemplify, we try to enumerate some of them. The piece starts in *Rubato*, with a repetitive tritonic figure (*E_b-D_b-B_b*), developed from a single *E_b* note and its octave higher variant. The technique of motoric repetition of little figures and motifs will become dominant for the entire piece. In contrast to this *E_b*-centered accompaniment, in m. 4 appears a simple, tetratonic recitative melody (again based on the repetition of a single note) with its geometrical center on note *A*. This contrast (augmented forth between *E_b* and *A*) will be continued with the opposition of the melodic and accompaniment layers, amplified with dynamic contrasts and the indication of *appassionato*. In addition to this improvisatory *Rubato* fragment, Kodály uses the frequent changing of different time signatures (2/4, 3/4, 4/4, 5/4, 9/4). From m. 9 the arpeggiated figures highlight even more the dissonant texture with the presence of augmented fourth, major seventh and diminished octave (diatonic and chromatic variant of the same note), creating a harmonic texture, that ceases the feeling of tonality:

E.g. 7



Kodály: *Épitaph* (Seven pieces for piano, Op. 11, No. 4), m. 13-16.

M. 17–30 continues tonal instability with dense and dissonant arpeggiated chords, and without any recitative melodic line. The fragment is improvisatory, with a repetitive rhythmical and a chromatically descending harmonic profile. Starting at m. 31, Kodály completely ceases the feeling of tonality. A new repetitive motif, formed by major seconds, introduces an augmented tetrachord, which at first can be interpreted as a fragment of Lydian scale. From m. 37 it will be clear, that it is the complete hexatonic scale, formed by two disjunctive augmented tetrachords, played in octaves:

E.g. 8

Kodály: *Épitaphe* (Seven pieces for piano, Op. 11, No. 4), m. 37-42.

We can also detect the technique of duplication (see m. 39-40 and 41-42), frequently used by Debussy and especially Ravel.

As a contrast, at the beginning of the second major section (from m. 46) Kodály exploits the technique of chord progressions (mixtures). At first, we see consonant chord progressions, formed by successive major and minor six-four chords (m. 47-54), then a progression of dense and dissonant chords (m. 62-81), with *ajoutées*, formed by a chord progression of sixth chords at the left hand, and by chords built up from perfect and augmented fourth, at the right. Like the hexachord system, these passages also contribute more and more to the weakening or sometimes even to the suspension of the tonal-functional system.

E.g. 9

Kodály: *Épitaphe* (Seven pieces for piano, Op. 11, No. 4), m. 46-51.

Starting at m. 83, the third major section recalls the musical material of the first. The recitative appears in m. 87. Full of inner fragmentations (expression of lamentation), Kodály highlights the bitterness of the loss and resignation through two dissonant (atonal) chords. The chords are led up by an *unisono* melodic fragment, consisting of a succession of two perfect fourth, and are led down with a short *unisono* recitative melody. The chords include all of the notes of the scale, avoiding diatonicism: its first appearance build of from notes G \flat -A \flat -B \flat -C \flat -E $\flat\flat$ -F, the second from C-D-E-F-G-A \flat -B.

The composition uses many impressionistic techniques which is related on the one hand to Debussy, on the other hand to folk music.

In the future, these direct stylistic experiments with impressionistic techniques will fade out. Kodály will rather build on the symbiosis of the neoclassicism and folklorism, but as reminiscences, he will also use some techniques, which fit into his neoclassical–folkloric style, or – and more important – which can be derived also from folklorism. His aim will be to create a Hungarian compositional style, and not to directly adopt the French one.

A specific perspective

For Kodály Debussy was an example, not a model. Kodály emphasizes his conviction, that the Hungarian folk song can be “the only solid basis for the development of the Hungarian style”¹⁹. László Lajtha also states, that a composer, “even though he wishes to create only national, but is not lost in the details, and is a true man, a true artist, a genius of the highest level, will create something of universal significance”²⁰.

The main common stylistic elements between Debussy and Kodály are the national spirit and character, individual declamation, improvisatory character, pentatonicism, diatonicism, modality (the modal scale – both horizontally and vertically), tonal-modal ambiguity, *ajoutées/piens* (as coloring elements), chords derived from the horizontal structures/scales, Lydian scale or chord (sometimes even chords of the hexatonic scale), fourth chords (chords made up of perfect fourth) or melodic structures developed as a succession of perfect fourth, pedal notes, motif duplication, rhythmic-melodic *ostinato* repetition, varied rhythms, rhythmic freedom (incl. *rubato*), the use of asymmetrical measures, special orchestration, “color”-chords, etc.

The *oeuvre* of Kodály, beginning from the 1920s will include a few of Debussy’s techniques, amongst the most important will be the whole-tone scale (most of the time as a coloristic element, rather than a drawing-away from tonality), and many of those techniques which derive from folk music, amongst the most important will be pentatonicism, modality, particular meter, and rhythm. As a conclusion, let’s see a few examples.

Kodály composed a cycle of five choral pieces for female choir with the title *Hegyi éjszakák (Mountain Nights)*. The first was composed in 1923, the rest in 1955-56 and 1962. All of the pieces are *a cappella*, without words, imitating the sounds of the mountains by night. In a television interview from 1956, Kodály pointed out, that “in my whole life I have walked much among

¹⁹ Bónis, Ferenc (ed). *Kodály Zoltán – Visszatekintés 3 (In Retrospect 3)*, p. 6.

²⁰ Berlász, Melinda (ed). *Lajtha László összegyűjtött írásai II. (László Lajtha – Collected Writings)*. Rózsavölgyi és Társa, Budapest, 2021, p. 667.

high mountains, I spent nights out there, and I have noticed that mountains have their own sound. A wonderful sound, that I could hear many times, and of which I have tried to recall a few fragments”²¹. We already mentioned Kodály’s compositional plans from 1907, among which the symphonic sketch *At Night in the Forest* for orchestra and choir without words. This was not realized at that time, but in 1923 Kodály presented the *Mountain Nights I*, which can be interpreted as a variant of the original plan. The beginning of the piece shows the ethereal, elusive character of the mountains by night, highlighted with the Lydian beginning (F-G-A-H) as a melodic line and harmonic structure. This section of the whole-tone scale is a painting and coloring tool in Kodály’s hand. The impressionistic ending of the piece is even more suggestive: Kodály uses a pedal tone (B), and builds on it a whole-tone chord formed from five major seconds (F-G-A-B-C#):

E.g. 10

Kodály: *Hegyi éjszakák I. (Mountain Night I.)*, m. 55-58.

Kodály combines in *Hegyi éjszakák I. (Mountain Nights I.)* the characteristics of the whole-tone scale with the diatonicism of the folk music. The introduced folk music inspired melodic fragments are marked by the interval of perfect fourth:

E.g. 11

Kodály: *Hegyi éjszakák I. (Mountain Night I.)*, m. 17-20.

²¹ Szabó, Miklós. “Kodály Zoltán A ‘Hegyi éjszakák’-ból” (“Zoltán Kodály about ‘Mountain Nights’”). In *Élet és mű – Zenetudományi tanulmányok. Emlékkönyv Eöszse László tiszteletére (Life and Work - Studies in Musicology in honour of László Eöszse)*; ed. Mihály Iltzész), Editio Musica, Budapest, 2013, p. 149.

The significance of the perfect fourth (alongside the melodic *unisono*) is present also in the *Mountain Nights III.*, where, for an example, the melodic profile starts with the juxtaposition of two ascending perfect fourth. In the beginning of the second piece of the cycle (*Mountain Nights II.*) Kodály recalls the murmurs of the mountains and the whistling of the winds by alternation of dissonant acoustic sonorities with chromitized melodic motifs, and chords formed of notes of the whole-tone scale (see m. 1-7).

Another example of the presence of the whole-tone scale is *Sirató ének (Dirge)*, composed in 1947. In the first part of the choral composition Kodály, through the poem of Pál Bodrogh, commemorates the suffering and sacrifice of the World War II, in the second he emphasizes power of art, which could lead humanity to a better world. The composition is tonal, but for expressing the verses “Until the mad scare came / And tore everything apart”, Kodály breaks out temporary from tonal stability using augmented chords (both vertically and horizontally) without tonal resolution, and the ending chord made up of major seconds (using five of the six notes of the whole-tone scale):

E.g. 12

Mig az ó - rült rém jött

Mig az ó - rült rém jött

Mig az ó - rült rém jött

Mig az ó - rült rém jött

augmented triads

Ω
(5 notes: B-Db-Eb-F-G)

Kodály: *Sirató ének (Dirge)*, m. 13-14.

As a last example for the whole-tone scale we quote the vocal imitation of the bellringing from the work *Fancy*, written in 1959, for female choir. Beside multiple common compositional solutions to Debussy’s (recitative, the highlighted interval of perfect fourth), the most impressive is the ending, where Kodály uses the full whole-tone scale as a chord (full omega-chord), imitating the floating and blurring of the bell’s sound:

Kodály: *Fancy*, m. 33-36.

Kodály composes the choral piece *Norvég leányok* (*Norwegian Girls*) for mixed choir in 1940, on a poem by Sándor Weöres. Due to the meaning and character of the verses, it is one of Kodály's most poetic compositions. The poem contains many symbolist (impressionist) elements, and the music also. It is an impressionistic landscape, and some of the elements of the nature presented in the poem and choral piece (mist, rain, fog, wind, sea, mountains, etc.) are sensitively painted with pastel colors. Weöres makes it even more poetic with alliterations or synonymic pairs of words as "puha pára" (soft haze), "könnyű ködök" (light fog), "szürke szikla" (grey cliff), "csúcsos csulya" (peaked hood), "fehér faház" (white house), "esik eső" (the rain falls), or "csillog-villog" (glistens-sparkles), "zöldes-borzas" (greeny-rumpled), "mosolyognak-nevetnek" (smiling-laughing), evidenced also in music. Kodály places the piece in tonal system, but uses a few important impressionistic compositional techniques as the ascension of perfect fourth (m. 23, Bass: two consecutive perfect fourth); Lydian melody with its highlighted augmented fourth (m. 45-48, Soprano: a melodic line built up from the notes A-B-C#-D#); progression (mixtures) of the six-four chords (m. 22-24 or m. 58-60 in Soprano, Alto and Tenor voices), harmonic structure made up of perfect fourth (m. 19-22):

E.g. 14

fourth chords

pp

progression of six-four chords

P 4th

re. E-sik e-ső, e-sik e-ső, e-sik, e-sik, e-ső, e-sik, e-sik e-ső, e-sik, e-sik e-ső.

Kodály: *Norvég leányok (Norwegian Girls)*, m. 19-22.

The importance of the perfect fourth, present in many compositions, is also highlighted in *Budavári Te Deum*, composed in 1936. First, we exemplify the beginning of the fugato *Pleni sunt caeli*: the theme is Dorian, and it includes all of the notes of the scale. The first segment of the theme is characterized by descending melodic profile, realized by the opening two descending perfect fourths: Eb-Bb and Db-Ab (the second interval has a passing note C), and by the final descending perfect fifth (Bb-Eb). After a rest of a quarter note, the second segment of the fugue theme has an ascending melodic profile, dominated by the two consecutive perfect fourth (Ab-Eb-Gb), through which the melody rises a minor seventh. The theme ends again with two descending perfect fourth, Gb-D (with a passing note) and Eb-Bb:

E.g. 15

Più allegro $\text{♩} = 152$

sempre *ff*

sempre *ff*

Ple - ni sunt coe - li et ter - ra, ma - je - sta - tis glo - ri - ae tu - ae, coe -

Kodály: *Budavári Te Deum*, m. 43-47.

To demonstrate the conscious use of the perfect fourths and the modal character of the section, we quote m. 70-76. For the musical expression of the text "majestatis", Kodály forms the section's height point through the successive entry of all of the voices, using exclusively this interval. In this fugato-episode the perfect fourths are linked together through the entries of the voices, and thus they form a chain of perfect fourth – D-G-C / C-F-Bb / F-Bb-Eb:

E.g. 16

Kodály: *Budavári Te Deum*, m. 70-76.

We conclude this summary with the symphonic variation *Fölszállott a páva* (*The Peacock*), which is a symbiosis of folk music, modal character, impressionistic and neoclassical (neoromantic) style and compositional techniques. Finished in 1939, Kodály exploits many of those techniques which derive from folk music and also Impressionism. The main theme (*The Peacock*) is a pentatonic folk melody, but its harmonization is partly modal and impressionistic, but mainly tonal and romantic. Kodály introduces into this harmonic and melodic texture impressionistic techniques. The beginning (the exposure of the theme) already shows us a few, which will be exploited through the sixteen variations and the Finale: *unisono* thematic presentation (m. 1-13); a sequence of successive harmonic progressions of minor and major chords in sixth position (m. 22-39) or root position (m. 65-75); the presence of pedal tone (both as tonal center and a tonality attenuator, m. 39-48, or m. 61-78); the Lydian tetrachord; the augmented triad and acoustic structures formed by the notes of the whole-tone scale (usually of 3-4-5 notes, starting from m. 63); pentatonic acoustic structures; dense harmonic structures (with major seventh, with *ajoutées*) etc. It is important to point out, that Kodály utilizes the melodic improvisation, as a folk music characteristic, predominant in variations no. 9 and 14. The harmonic chord progressions, as a specific harmonization procedure, will be dominant in many of the variations (for ex. in variations 12 and 16). And it is also important to highlight, that Kodály develops a special instrumentation and orchestration mechanism. We can observe, that his orchestration techniques generally root in German tradition (the core of the orchestra represent the strings, the brass and percussion ensembles are used for strong and powerful emphasis and accentuations, the woodwinds represent more a coloristic counterpoint, etc.), but in this composition we can also find examples, where he adopts many of Debussy's orchestration techniques. Such an example is the variation no. 9, where Kodály uses a

refined and subtle instrumentation. The core of the orchestra in this moment is the woodwind section: the dialog of the flutes and clarinets accompany with chord-appoggiaturas, in a virtuoso way and improvisatory manner the simple melodic profile of the main theme present on the strings. The variation is full of unexpected modulations or harmonic shifts, but also of tone-color shifts. Kodály sets the strings and the percussion section in the background and evidences the woodwind section. The brass instruments will also appear, but only at the end of the variation, and as a subtle background accompany of the woodwinds and strings. The orchestration of variation no. 11 is also impressionistic. The theme is first presented by a solo English horn with a thin and unobtrusive accompaniment of the French horns, then the English horn is dubbed by the oboe and clarinet. Again, woodwinds in focus. Variations no. 12 places the wind instruments in the middle of the orchestra. The theme will be played by the strings in *unisono*, and its accompaniment will be first realized by the bassoons, the horns, and the harp. This section will be expanded with three flutes, two oboes, two clarinets, respectively with the three trumpet and the three trombone part. This huge woodwind and brass ensemble will accompany the pentatonic thematic material with predominantly massive chord progressions (mixtures). The harp will add its specific tone color through the continuous *arpeggios* and *glissandi*. In variation no. 13 Kodály even excludes from the orchestra the strings (he will keep only the harp, and the bass section: celli and basses) and the oboes, and will put the spotlight on the winds and the harp. The variation is characterized by a frequent tone-color shifting. Variation no. 14 puts in the middle two of Debussy's favorite instruments, the harp and the flute: the flute (first one, then three) plays the melody in an improvisatory character, the harp accompanies with broken chords, and the strings also support the harmonic background with tremolos. The pastel colors of the harmonic plan reveal an authentic impressionistic acoustic world.

As we could see, Kodály adopts from Debussy many compositional techniques which refer to melodic, harmonic or rhythmic elaboration strategies, and also a few orchestration techniques.

In 1907, due to its novelty, Debussy's music had a powerful influence on Kodály, and the compositional techniques suddenly became predominant (see the analysis of *Méditation*). In time, putting the emphasis on the authentic folk music, Kodály kept those techniques which were compatible with the newly developed folkloristic-neoclassical compositional style, or which were both the derivation of Impressionism and folklorism.

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PARALLELS AND DIFFERENCES IN TRENDS IN MUSIC PEDAGOGY IN THE 20TH CENTURY – THE PLACE OF THE KODÁLY CONCEPT IN EUROPEAN MUSIC PEDAGOGY OF THE LAST CENTURY –

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SUMMARY. The practical renewal of Zoltán Kodály's world-famous pedagogical tradition is once again a question enjoying significant dominance and a widely researched field in Hungary. Various institutes, workshops and studies deal with the theoretical background of this question and the possibilities of practical implementation. Studying the current renewal trends affecting the Kodály concept and method, as well as the different music pedagogic methods of the last century, it can be said that there are many parallels and similarities between them. We could also say that these methods of the 20th century served as a model and may even serve as a model in the future for the methodological further development of school singing and music education based on the Kodály concept. That is why it is worth getting to know the different trends so that we can draw ideas from them and integrate them into our own activities.

Keywords: alternative music pedagogy, 20th century models, experiential music learning, Kodály's concept

„Prelude” - History, 20th century models

Beginning in the thirties of the 20th century, traditional structured music education underwent a transformation. Several music pedagogues across Europe have been involved in reforming the structure and methodological tools of music teaching. Almost at the same time, they started

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to publish their ideal music education basic ideas: Zoltán Kodály (1882-1967), Émile Jaques Dalcroze (1865-1950), Carl Orff (1895-1982), Shinichi Suzuki (1898-1998), Maria Montessori (1870-1952), Justine Bayard Ward (1879—1975), Edgar Willems (1895-1978) Maurice Martenot (1898-1980) and Klára Kokas (1929-2010).

The results of their work live on as methods used worldwide in today's music pedagogy. Within the framework of this paper, I would like to highlight only a few of them - and apart from presenting them individually, I would rather direct the attention of the audience to the parallels, interactions, or even differences between the individual systems.

I would like to summarize the results of my research by presenting the following 7 areas:

- 1. Basic principles**
- 2. Musical material**
- 3. Musical reading and writing**
- 4. Listening development**
- 5. Movement-rhythm**
- 6. Use of instruments**
- 7. Improvisation**

1. Basic principles

The consensus of the different methods is that music is one of the most suitable tools that can help the harmonious development of human beings. They all recognize and emphasize the role of early childhood and the importance of early music learning:

- Kodály puts it this way: *"Only a happy child can become a happy adult, and only these can make a happy country."*² Kodály also attributes a great role to high-class music in the formation of taste: *"The bad taste of adults can hardly be corrected. Good taste developed early, on the other hand, is difficult to spoil later."*³

- according to Willems, musical education should begin in the cradle, referring to Plato, who says that the mother should begin the musical education of a child by singing to her child.

- Suzuki's students start their violin lessons at the age of 3 - sometimes even earlier - but their musical education - thanks to their mother's violin playing - already begins at a fetal age. This idea resonates

² Kodály, Zoltán. *Visszatekintés (Retrospection) I. kötet* (edit. Bónis Ferenc). Zeneműkiadó Vállalat, Budapest, 1964.

³ Idem

with Kodály's vision, who goes even further on this issue: *"not even the child: the child's musical education begins nine months before the mother's birth. (...) Because the mother not only gives her body to her child, but also gives her soul from her own."*⁴

As a further parallel, we can see that they all prioritize musical activity, active participation in the musical process, over a theoretical approach. Consequently, all music teaching systems are based on perception:

- musical experience can only be gained through active participation, and this must come before learning an instrument, says Orff.

- according to Montessori's view, only after the discovery of silence is the child's hearing prepared for perceptual education, which is why she pays extra attention to the use of silence.

- everyone can sing - says Kodály - through this you can get closer to music, get to know, and understand it, and through active music education you can move from the barren soil of passive listening to the rich garden of music education.

Kodály's and Willems' concepts have the same goal: starting from valuable music, through musical knowledge - e.g., by listening training - to lead to valuable music, to a higher level of musical experience. However, the practical goal is different: while Kodály had a concept of educating a nation and reaching out to the masses, Willems created an extracurricular music school, in which, after about 3 years of preparation at an early age, everyone learns to play the piano and a melodic instrument and joins a choir, while continuing to study music literacy. Both also emphasize the role of listening to music with an artistic value as providing experience and as a way of developing hearing.

Orff's ideal is liberation through versatile musical and other activities, the joyful participation of the individual in making music. All of this, however, is realized in a rather narrow world of musical sound and content, while Kodály's musical world is broader and more complex, and includes a variety of music as well as great masters from the past and present ... Orff's ideas fit into Kodály's concept - however, it cannot be implemented the other way around (not least because of the wider musical world).

All of them (the methods of Dalcroze, Kodály, Willems, Martenot and Montessori) work according to detailed principles. Orff rather inspires, gives ideas, examples, and advice. Orff-Schulwerk should not be interpreted as a rigid educational method, since it is an approach to music that can be used to develop and embed new ideas in students. The Kodály music pedagogy

⁴ Kodály, Zoltán. *Visszatekintés (Retrospection) I. kötet* (edit. Bónis Ferenc). Zeneműkiadó Vállalat, Budapest, 1964, p. 246.

concept does not form a unified closed system either. Kodály did not summarize his ideas in a pedagogical work but entrusted the development and methodological implementation of his ideas to his colleagues.

Peculiarities:

The aim of Émile Jaques-Dalcroze's method is to harmonize the intellectual and physical abilities of the individual with the help of music. The peculiarity of his Eurythmic practice is that he develops musical sense and awareness through body movement. The rhythmic movement does not want to replace teaching, but to supplement it: it was born from the teaching of solfège, created by a composer and made music its primary component. According to Dalcroze, the study of rhythmicity finds its natural place in childhood and thus contributes to the harmonious development of young people.

Although Dalcroze had a great influence on the development of Orff's teaching method, there is still a difference in the approach of the two, e.g.: Orff considers it more important to give the child an opportunity for spontaneous expression and awaken the ability to invent. In Orff's method, the unity of music, dance and speech is important, a kind of "total art" at the children's level: their own bodies "take care" of instruments (clapping, clicking, drumming, etc.), they tell and sing short, improvised stories according to their own ideas, with a variety of accents, with tempo, intonation, internal repetitions, dynamic construction.

An important part of Willems' work is teaching music to retarded and disabled children.

2. Musical material

Kodály and Willems emphasize the importance of folk music, and Orff, like them, bases his teaching on folk music, because he considers this to be the natural way of musical acceptance for children. Starting from pentatony, Kodály and Orff do all this by first teaching the songs of small scope ("so-me") and the most characteristic motifs. All three highlight the importance of children's folklore and children's play songs. According to Martenot's view: musical education is characterized by expanding the possibilities of perception, but this activity can be facilitated if the musical language proposed for the child is at his own level. Kodály and Willems convey material of artistic value to their students, while Dalcroze's vocal material reflects the sound world of the French school at the beginning of the century. And the improvisation of the Orff approach - in the absence of sufficient knowledge and experience - sometimes carries little artistic value.

In the case of Orff, we must distinguish between two types of musical material:

1. in the Günther school, the adult/young students had to show what the music inspired them with their movements and dances to the romantic music played on the piano. Orff felt that this music was not appropriate for this function, so he thought that the students should create their own music and at the same time find their own means of expression in movement and dance.

2. the musical material of the Schulwerk booklets was specially prepared for children, and while the former was instrumental material, the latter basically used to sing and speech. Sung game songs, calls, verses that can be said while playing, and nursery rhymes were included in the curriculum. From a formal point of view, they used material that is simple, not too complicated for the children, and can be produced by themselves (e.g., ostinato, rondo).

Willems opens the doors to avant-garde music and leaves the system of the tempered, diatonic, or chromatic scale in the creation of rhythm, free singing, and the use of intra-tonal bells. He penetrates a new world of musical sound through improvisations, rhythmic and melodic creations, and at the same time opens the way for the reception of modern music. In addition to the diatonic scale, he also uses the old modes and the pentatonic scale. Its fundamental method is the singing approach to learning music; is open and supports the free access and processing of each country's own music. Due to their musical background, they have been dealing with sounds and sound resolutions from the beginning.

Kodály moves from monophonic to simple vocal polyphony (two-, three-, four-part), while Orff already recommends the melody sung in polyphony accompanied by a Bourdon part, in other cases he creates simple polyphony with ostinato accompaniment.

In addition to rhythmic gymnastics, Dalcroze also emphasized singing, composing around 600 songs for teaching purposes (monophonic and polyphonic, some with piano accompaniment).

3. Musical reading and writing

All music educators recognize the key importance of this element, but they use it in different ways and with different dominance.

According to Kodály: *"Musical culture today cannot exist without reading and writing, just like literary culture."*⁵ The acquisition of these musical skills is aided by relative solmization, which *"... takes you more quickly to fluent sheet music reading"*. In his writings, he repeatedly highlights the need to practice and teach rhythm. According to his idea, if this work starts already in kindergarten, then *"...reading sheet music in elementary school will no longer be an illusion."* Beginning in 1937, he wrote and published pedagogical works to facilitate the work.

Orff believes as follows: *"Children must play everything from memory - this is the only way to ensure complete freedom - but we cannot ignore notation either; on the contrary, it should be introduced at the beginning (together with the speech elements, the rhythm of which is sufficient to be noted down), and the child can write down the rhythms and melodies that come to mind."*⁶ In Orff's method, the sounds are primarily represented by movement, but graphic diagrams are also created in the form of individual signs. Later, they also learn the basic principles of traditional notation.

Dalcroze's students do not start learning music by reading sheet music, but by listening to and identifying musical sounds and processes. Thus, reacting to music precedes the process of reading and writing sheet music. For children, musical notation (recording) is therefore a storage and connection of ideas, not an exclusive goal.

In Martenot's method, the notation is initially relative, because it only indicates the direction of the melody, like the neumes, in the form of a drawing. Transposed into the five-line system, the first notes are made on the notes F – G - A, unlike traditional French solfège teaching, in which Do = C is the first stage of note awareness.

Learning to read and write music can be achieved most directly with an instrument accessible to everyone, the human voice itself. For Kodály, the means of musical reading and writing is first and foremost relative solmization. Dalcroze and Willems teach absolute solmization, while Orff has less emphasis in this area, and the teacher can choose between the two musical writing systems at his own discretion. When teaching musical reading and writing, Willems starts from the sound *dó*, which, according to him, is the central sound of Western systems (in the history of music, Do - Ut - is like the number 1 or the letter A). He marks degrees with Roman numerals and uses Arabic numerals to mark intervals.

⁵ Előszó Szőnyi Erzsébet könyvéhez (Preface to the book by Erzsébet Szőnyi) Erzsébet Szőnyi (1954) *A zenei írás-olvasás módszertana* (The methodology of musical reading and writing).

⁶ Szőnyi. Erzsébet. *Zenei nevelési irányzatok a XX. században. (Music education trends in the XX. Century)*. Tankönyvkiadó. Budapest, 1988.

There is also a difference in the solmization names of the sounds. The French tradition does not express the alterations during continuous solmization singing (the sounds C-D, Ces-D, C-Cis, etc. are said equally as Do-Re), on the other hand, Martenot uses the following: for the flat modification B adds a letter to the end of the syllable (B minor): Dob, Reb, Mib, Fab, Sob, Lab, Sib; abbreviation # (sharp) at the cross: Do#, Re#, Mi#, Fa#, So#, La#, Si#.

The advantage is that students can better understand the sounds of sharp ("#") and flat ("b"), but the disadvantage is that it makes continuous singing very difficult.

Montessori used a green wooden board with a black line system to develop the skill of reading sheet music and used it as a puzzle or patience game.

4. Listening development

The focus of Dalcroze's solfège lessons is the development of inner hearing (silent singing, skipping beats, etc.), which is controlled by the teacher on the piano.

With Willems, singing prepares the listening, rhythmic and movement exercises. Listening education is done with vocals and instruments. During the introduction to music (indulgence for children), various materials are used to develop the ability to listen to music: bells, whistles, hummingbirds, xylophones, metallophones, flutes, and all kinds of percussion instruments are put in the hands of the children. The child first listens to them, then learns to recognize them based on timbre, pitch, or other characteristics, and finally reproduces them himself.

While Kodály's listening, development is of prime importance, Orff's direct listening development is not, or only to a small extent, given a place.

5. Movement-rhythm

Experience shows that musical activities combined with movement (playful, creative singing, active music listening) contribute to the analytical understanding of musical processes, which - even before the acquisition of reading skills - have an impact on the development of cognitive areas such as language skills, memory, and attention. Recognizing this, the various European music pedagogic methods of the 20th century emphasize the importance of movement. Rhythm and movement are intimately connected to each other, musical rhythm is included in our movements.

In Willems's music lessons, for example, he devotes 20 minutes each to singing and exercise.

Dalcroze was the first to question the basic rhythmic dogmas of European music, re-introduced the ancient theory of rhythm creation, and used the polyrhythms of the Far East. According to his concept, the practice of musical rhythm should begin with movements, such as walking, running, jumping, drawing a melody, playing a ball, clapping, drumming, etc. The various physical actions promote the simultaneous development of the sense of rhythm, musical hearing, musical sound, and muscle coordination. Its basic principle is the following: rhythmic movement should precede learning an instrument! This rhythmic movement cannot be separated from the in-depth teaching of solfège, because then the whole concept goes astray. The rhythmic movements are connected to the teacher's improvised piano playing. The teacher alternates the improvisation, and the children adapt their own movements to it - this activity makes the children pay attention.

However, according to Maurice Martenot, it is not correct to start teaching rhythm with rhythmic gymnastics or pacing, because due to inexperience with weights and the movement of the limbs, the pulsation of the rhythm takes the form of too large movements and because of this, the tempo will be too slow if the child raises his limbs precisely. If the pulsation of the rhythm becomes heavy because of the movement and becomes deformed, it loses all its vitality and, at the same time, its artistic and educational value. According to Martenot's experience, games in which the rhythm starts from a natural basis - e.g., shouts, syllables, rhythmic and movement-expressed calls - even in less advantaged persons, they promote the rapid awakening of the rhythmic sense. *"Is not the child who, in the impulse of emotion, sings the joy of life in a few more or less false cries or sounds, is much nearer to art than one who sings a solfège exercise with perfect precision and tempo, but without life?"* Martenot asks.⁷

The Swiss Émile Jaques-Dalcroze method helps in learning rhythm. Timing, clapping, and tapping make it easier to practice rhythmic elements.

But while in Dalcroze's method rhythm is always associated with movement, in Kodály it relates to singing. Kodály describes that *"the rhythm ... should be practiced much earlier and much more deeply than is customary nowadays, and also in two parts"*,⁸ however, he warns against the excessive cult of rhythm. Kodály basically uses vocal material, the main musical medium of which is the human voice (the cheapest instrument). Kodály

⁷ Szőnyi, Erzsébet. *Zenei nevelési irányzatok a XX. században. (Music education trends in the XX. Century)* Tankönyvkiadó. Budapest, 1988.

⁸ Kodály, Zoltán. *Énekeljünk tisztán! (Let's sing clear)*. Magyar Kórus Művek, Budapest, 1941.

doubted movement to music as a way of "perceiving" music. In his opinion, on this path we will remain on the surface of the works. For him, movement basically means the importance of teaching and cultivating the song dance and children's dance (folk dance).

6. Use of instruments

The pedagogy of Kodály and Willems is basically a vocal approach. Kodály recommends the xylophone only as an auxiliary instrument (see Pentatonic scale music booklet II.) and prioritizes the flute.

While Kodály does not recommend the use of the piano at all, in the method of Dalcroze and Willems this instrument (piano accompaniment) is just as indispensable as the teacher who excels at improvising on the piano. The improvised piano playing is easier to synchronize with the child's movements (since the child only learns to apply his own movements to the music later). At the same time, the child must also make certain adjustments, watching and observing the changes in the music, reacting to rhythmic, dynamic, tempo and other changes.

Montessori creates special instruments for different musical experiences. In his opinion, the best are the two series of bells (13 each), which hang from a wooden frame, have a range of A-á' and contain chromatic notes. The double series includes four hammers: if one of the bells in the first series is struck, the child must find the sound in the other. Other musical instruments used by Montessori: the monochord and a special tuned wooden dulcimer, related to the marimba, whose sounds can be moved, highlighted, and composed.

In the Günther school - which was founded in 1924 by Carl Orff and Dorothee Günther - to help the musical accompaniment of the students' movements, in addition to the body instruments, some melodic-rhythmic instruments were made (mainly based on medieval and Eastern prototypes). Xylophone, glockenspiel, and metallophone equipped with wooden and metal plates were made in soprano, alto, tenor and bass ranges, on which plates the name of the corresponding note was also written. The line-up was completed by other percussion instruments (drums, gongs, cymbals) and strings (cellos, viola da gambas) to play the bass notes. Later, wind instruments were added to the repertoire (recorder, dulcimer, psaltery, and other folk instruments).

7. Improvisation

Important music educators of the 20th century all recognize the importance of improvisation, but its application is conceptualized with varying degrees of emphasis.

Willems' program includes e.g., group improvisation and free improvisation, like Dalcroze's and Orff's systems, in which - although singing is an important part of the teaching - the starting point is body vibrations and movement, which leads to the development of improvisation skills at an elementary level. With Orff, the emphasis is on rhythmic improvisation.

Improvisation plays a major role in connection with the Kodály concept, but Kodály always highlights the dangers associated with improvisation. If improvisation is not preceded by thorough musical studies, improvisational processes can often become self-serving and without a framework, which does not serve the student's musical development.

Overall

As an overall of this brief overview, it can be said that the basic principles and main aspirations (both in terms of musical material and skill development) contain many common features in the main music pedagogic trends of the 20th century. It can also be said that these educational concepts, which are still in use today, do not stop at the gates of schools, but also play an important role in children's lives outside of school. The "Kodály concept" is not only an educational program, but also a new "life program" that wants to fill the everyday lives of children and adults with music, giving everyone "spiritual nourishment".

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THE REFORM OF LEO KESTENBERG – KODÁLY PARALLELS IN THE GERMAN MUSIC EDUCATION OF THE 20th CENTURY

ÁDÁM MIKE¹

SUMMARY. Music education in Hungary has proven German roots. German textbooks and terminology were used in Hungary until the first decade of the 20th century, and German was the official language of music education. In this dissertation, we shall attempt to present the work and philosophy of Leo Kestenberg (1882-1962), and hereby an analogy with Kodály principles can appear. The two prominent music pedagogical reformers of the 20th century formulated essentially similar goals on several points. This proves that not only the common roots, but also the reform measures of the 20th century form a strong bond between the music education of the two countries.

Keywords: history of music education, Leo Kestenberg, German music education, Zoltán Kodály

1. Leo Kestenberg

Leo Kestenberg was a German music educator of Jewish origin, politician, the rapporteur of arts and music affairs and father of the most significant reform of German music education in the 20th century. He was born on 27 November 1882, the same year as Zoltán Kodály, in Ruzomberok (Rózsahegy, Rosenberg), then part of Hungary, now in Slovakia.²

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² Gruhn, Wilfried. *Wir müssen lernen, in Fesseln zu tanzen Leo Kestenberg's Leben zwischen Kunst und Kulturpolitik (We must learn to dance in shackles Leo Kestenberg's life between art and cultural politics)*. Hofheim am Taunus, Wolke Verlags, 2015.



He completed his primary and secondary studies in Prague, and his father as a cantor was transferred to the Czech capital, when Kestenbergs was 7 years old. As an exceptionally talented pianist, he was intended to this career. In Berlin he was the student of Franz Kullak and of Ferruccio Busoni, one of the most prominent artists of the time, in Weimar.³ After the turn of the



Source: <https://www.lkms.de/leo-kestenbergs>

century he worked as a concert artist and piano teacher. From 1908 his first jobs were at the Stern'sches Konservatorium and the Klindworth-Scharwenka Konservatorium in Berlin. From 1905 he took an active part in the organisation of cultural events for the Social Democrats. In 1918 he was appointed as a delegate for art and music in the Ministry of Science, Arts and Popular Education.⁴ From 1921, the Schulmusikwochen (School Music Weeks) were organised by Kestenbergs as head of the music department of the Zentralinstitut für Erziehung und Unterricht (Central Institute for Education and Teaching).⁵ His work titled *Musikerziehung und Musikpflege (Music education and culture)*, published in 1921, contained Kestenbergs ideas for a new German music education. As a

result of his work, the music teacher training in Germany was transformed and a reform of music education in kindergartens, primary and secondary schools were started.⁶

Kestenbergs left Germany in 1934 and settled in Prague, later he was living in Tel Aviv from 1938. In 1953, he founded the International Society for Music Education (ISME), and under his direction the first ISME conference was organised in Brussels in the same year. It is important to note that Kodály's educational principles were introduced to the music educators present at the conference in 1962 through a lecture by Erzsébet Szőnyi, and Zoltán Kodály was elected as the vice-president of the ISME.⁷ In addition to

³ Rhode-Jüchtern, Anna-Christine. „Die 'Musikerziehungsidee' von Leo Kestenbergs (1882–1962). Zur Aktualität seines Reformkonzeptes für für die musikalische Bildung (The 'Music Education Idea' of Leo Kestenbergs (1882-1962).” On the topicality of his reform concept for musical education). *Würzburger Hefte zur Musikpädagogik*, Vol. 8., 2016, pp. 13-61.

⁴ Gruhn, Wilfried. *Wir müssen lernen, in Fesseln zu tanzen Leo Kestenbergs Leben zwischen Kunst und Kulturpolitik (We must learn to dance in shackles Leo Kestenbergs life between art and cultural politics)*. Hofheim am Taunus, Wolke Verlags, 2015.

⁵ Rhode-Jüchtern, Anna-Christine. *op. cit.*, pp. 13-61.

⁶ Gruhn, Wilfried. *op. cit.*

⁷ McCarthy, Marie Frances. *Toward a Global Community: The International Society for Music Education 1953–2003*. ISME, 2003.

his international professional activities, Kestenberg followed the cultural development of Germany until his death in 1962, but he was no longer involved in the reorganisation of music education in his country after 1945.⁸

2. The reform of Kestenberg

Leo Kestenberg started his ministerial work on 1 December 1918. He was responsible for the quality of music education and choral affairs in several colleges (Berlin, Cologne) and in public and private schools; for the appointment of directors, the making of laws and regulations, the development of a professional concept to help implement and enforce them; and for the organisation and implementation of further training for music teachers.⁹

Kestenberg's collaboration with Carl Heinrich Becker (1876-1933) was fundamental to his reform initiatives. Kestenberg's reform proposals are often considered as simply a reform of school affairs, since together with Becker, the non-party-independent Minister of Culture, they represented a new line, a modern approach, that was open to the world, in education policy. In addition to Becker's considerable help, the fact that Otto Braun (1872-1955) was Prime Minister of the Prussian state at this time also contributed to his success. This fact led to relative stability in education policy, as there were no major changes in general education matters during the 12 years of his administration. Due to the uncertainty and political instability caused by the defeat of the war, a social and cultural crisis arose, on which Kestenberg shared his thoughts in 1923: *"There are more and more voices talking about the decline of our culture and the global crisis is considered to appear in music. Uncertainty is reflected in all areas of music."*¹⁰

In Kestenberg's *Music education and culture* not only a comprehensive concept of the development of music education, but also of musical life can be read. *"Today we are looking for new ways leading the German society towards an integrated cultural national will."*¹¹ – written in the introduction. With his writing he published the first document on the restructuring of music education from kindergarten to music college. In his study, he showed how

⁸ Rhode-Jüchtern, Anna-Christine. „Die 'Musikerziehungsidee' von Leo Kestenberg (1882–1962). Zur Aktualität seines Reformkonzeptes für die musikalische Bildung (The 'Music Education Idea' of Leo Kestenberg (1882-1962))." On the topicality of his reform concept for musical education). *Würzburger Hefte zur Musikpädagogik*, Vol. 8., 2016, pp. 13-61.

⁹ Rhode-Jüchtern, Anna-Christine. *op. cit.*, pp. 13-61.

¹⁰ *Ibidem*.

¹¹ Kestenberg, Leo. *Gesammelte Schriften in 4 Bänden. Band 2.1: Aufsätze und vermischte Schriften. Texte aus der Berliner Zeit (1900–1932) (Collected writings in 4 volumes. Vol. 2.1: Essays and miscellaneous writings. Texts from the Berlin Period (1900-1932))*. Edited by Gruhn, Wilfried. Berlin, Wien, 2012. p. 437.

music culture could be made part of the everyday life of the German people. One of his most important proposals was that the state should take responsibility for musical education. He made recommendations for the transformation of music education in kindergartens: the presentation of valuable music should begin at an early stage in the education of children, and this requires that kindergarten teachers receive comprehensive musical training. He also considered important to introduce improvisation exercises to kindergarten teachers.¹²

In his writings, Kestenberg also identifies the two generally accepted types of training: the teaching of general musical activities - this can take place in kindergartens, in public schools, in secondary schools, at university and at public colleges (general training). He called institutions for the training of professional musicians collectively as music schools (music vocational training), including private schools, state music schools, music grammar schools, music colleges and schools of orchestra, music pedagogical and church music academies, and master schools. Kestenberg paid particular attention to 'freelance' musicians, and he sought to promote them through new performance opportunities and financial support from the public, municipal and private sectors. He wanted to make opera accessible to everyone. Kestenberg also wanted to give every opportunity to orchestral musicians to participate in high-quality general and specialised training, which would result in high-quality orchestras and highly qualified musicians. He made proposals to raise artistic reputation and to promote the choral movement and chamber music throughout the country and in different communities.¹³ Kestenberg also emphasized the importance of strengthening the German national feeling, and to reach this he identified the teaching and performance of youth songs.¹⁴

Kestenberg saw the possibility of high-quality music education in the restructuring of teacher training. One of his plans was to establish an integrated Akademie für Kirchenmusik (Academy of Church Music). This was taken place only in 1922, when the Akademie für Kirchen- und Schulmusik (Academy of Church and School Music) was founded. This institution became the unique scene for the training of secondary school music teachers. A pedagogical department was set up, the number of teaching staff

¹² Rhode-Jüchtern, Anna-Christine. „Die 'Musikerziehungsidee' von Leo Kestenberg (1882–1962). Zur Aktualität seines Reformkonzeptes für die musikalische Bildung (The 'Music Education Idea' of Leo Kestenberg (1882-1962).” On the topicality of his reform concept for musical education). *Würzburger Hefte zur Musikpädagogik*, Vol. 8., 2016, pp. 13-61.

¹³ *Ibidem*.

¹⁴ Gruhn, Wilfried. *Wir müssen lernen, in Fesseln zu tanzen Leo Kestenbergs Leben zwischen Kunst und Kulturpolitik (We must learn to dance in shackles Leo Kestenberg's life between art and cultural politics)*. Hofheim am Taunus, Wolke Verlags, 2015.

was increased, and Carl Thiel (1862-1939) was nominated director. In addition to general pedagogical, methodological, and practical teaching subjects, music history, acoustics, aesthetics, literature and cultural history were added to the curriculum.¹⁵

On 25 April 1923, Otto Boelitz (1876-1951), Minister of Culture in the Braun government, published the writing titled *Denkschrift über die gesamte Musikpflege in Schule und Volk (Memorandum on the overall cultivation of music in schools and among the people)*. The study also contains the main ideas of Kestenberg's programme of 1921. Among other things, there is an analogy in the judgement of state responsibility in the field of the development of musical literacy. The first and main task of the state is to provide cultural education in schools, because music education in schools can promote not only our musical but also our human development. The idea of extending the curriculum of music subject also needs to be mentioned. According to the memorandum, singing needs to give an artistic basis, since it was a primarily technical subject until now, because music has an impact on our emotional life, on our imagination and expressiveness, and on the knowledge and enrichment of our inner world.¹⁶ In addition to the many emerging Kodály analogies, it is important to note that, there are direct parallels between these ideas of Kestenberg and Kodály's principles of musical education. Kestenberg is not mentioned as one of the authors, but the standard scheme certainly originated from the adaptation of his work of 1921.

The Reichsschulmusikwoche (Imperial School Music Week) is belong to Kestenberg's work as well. This was founded in 1921, was revived in the 1950s and is still operating today.¹⁷ The aim of this event was to organise a meeting where participants could present their talents and skills in any genre, and consult on a range of problems related to music education in schools.¹⁸ The schedule of the qualifying examination for music teachers, proposed in May 1922, was also based on Kestenberg's proposals and formed the starting point of the reform of music education. When Kestenberg established the examination system, he assumed that the scientific, artistic, and

¹⁵ Rhode-Jüchtern, Anna-Christine. „Die 'Musikerziehungsidee' von Leo Kestenberg (1882–1962). Zur Aktualität seines Reformkonzeptes für für die musikalische Bildung (The 'Music Education Idea' of Leo Kestenberg (1882-1962))." On the topicality of his reform concept for musical education). *Würzburger Hefte zur Musikpädagogik*, Vol. 8., 2016, pp. 13-61.

¹⁶ *Ibidem*.

¹⁷ After 1950, it is known as the Bundesschulmusikwoche (Federal School Music Week), nowadays as the Schulmusikwoche (School Music Week).

¹⁸ Kestenberg, Leo. *Gesammelte Schriften in 4 Bänden. Band 1: Die Hauptschriften (Collected writings in 4 volumes. Vol. 1: The main writings)*. Edited by Gruhn, Wilfried. Berlin, Wien, 2009.

pedagogical training proposed in his programme was achievable and that the examination system could be parallel with it.¹⁹

From 1924, all matters concerning music, except for university affairs, were under Kestenberg's supervision. The regulations introduced in 1925 served to reform music education in schools. „*The implementation of these tasks followed each other almost constantly:*

- *April 1924: regulations on the music education in secondary schools,*
- *April 1925: Guidelines on the curriculum of secondary schools,*
- *December 1925: Regulations on lower-secondary music education,*
- *May 1925: Guidelines on private music education,*
- *March 1927: Guidelines on music education in public schools.*²⁰

Even if not as an author, Kestenberg was involved in the making of all the above-mentioned laws as a contributor, critic, and creator of the ideological background. He stated that he also involved the relevant departments in the preparation, thus among others Carl Thiel, Richard Münnich (1877-1970) and Georg Schünemann (1884-1945) also took part in this process.²¹ „*The drafting of the regulations was a collaboration.*”²² It can be assumed, however, that the joint work was not without problems, due to fundamentally different views. Thiel was involved in the development of the music education system that emerged from Kretzschmar's reforms.²³ He promised to keep Kretzschmar's spirit alive and to continue his work at the deathbed of Kretzschmar.²⁴ As a result, Kestenberg's reform proposals were mostly met with Thiel's vehement opposition. Münnich, the editor of the monthly titled *Monatschrift für Schulgesangspflege (School Music Education)*, was one of Kestenberg's most important collaborators in the school music reform of the 1920s. He considered himself to be a leading figure in the reform, and his relationship with Kestenberg - presumably for this reason - deteriorated by the 1930s.

¹⁹ Rhode-Jüchtern, Anna-Christine. *op. cit.*, pp. 13-61.

²⁰ Rhode-Jüchtern, Anna-Christine. „Die 'Musikerziehungsidee' von Leo Kestenberg (1882–1962). Zur Aktualität seines Reformkonzeptes für die musikalische Bildung (The 'Music Education Idea' of Leo Kestenberg (1882-1962).” On the topicality of his reform concept for musical education). *Würzburger Hefte zur Musikpädagogik*, Vol. 8., 2016, pp. 13-61.

²¹ Günther, Ulrich. „Opportunisten? Zur Biographie führender Musikpädagogen in Zeiten politischer Umbrüche (Opportunists? On the Biography of Leading Music Educators in Times of Political Upheaval).” *Musikpädagogische Forschung*, 13., 1992, pp. 267-285.

²² Kestenberg, Leo. *Gesammelte Schriften in 4 Bänden. Band 2.1: Aufsätze und vermischte Schriften. Texte aus der Berliner Zeit (1900–1932) (Collected writings in 4 volumes. Vol. 2.1: Essays and miscellaneous writings. Texts from the Berlin Period (1900-1932)*. Edited by Gruhn, Wilfried. Berlin, Wien, 2012. p. 411.

²³ Hermann Kretzschmar (1848-1924) was a reformer of German music education in the period before Kestenberg.

²⁴ Rhode-Jüchtern, Anna-Christine. *op. cit.*, pp. 13-61.

Schünemann, the director of the Berlin College of Music, was Kestenberg's closest confidant and follower. He shared Kestenberg's views on the importance of music's impact on public education.²⁵

From the 1930s Kestenberg had a close work relationship with Schünemann and Hans Joachim Moser (1889-1967), in whom he had the greatest confidence, since they completely shared his vision of good music education, and he knew that they would stand by him in the most difficult times. As the newly appointed director of the Academy of Church Music and Music Education, Moser took serious measures to implement and promote music education reform, which was disseminated at conferences and lectures by him and he published studies primarily in the *Zeitschrift für Schulmusik (School Music Journal)*.²⁶

In 1932, at the high spot of the political and economic catastrophe in Germany, the reform of music education was in danger of becoming impossible. Following the change of government (1932), the new Chancellor Franz von Papen ordered the integration of the Arts Department into the Ministry of Science, Arts and Public Education.²⁷ Kestenberg was also wanted to be dismissed and left his position on 1 December 1932. The reform of music education, which could have continued without Kestenberg in 1933, received increasing support from representatives of the "national socialist spirit". The country began to develop, and there was progress in the field of music education as well. Music education in schools was given greater importance and became a central element in the theory and practice of national socialist education.²⁸ Kestenberg's keynote about music education were partly realized after World War II in the 1920s.

According to Kestenberg, the basic idea of education should be to strengthen musical understanding and expression. Children should grow up in the spirit of understanding music. He believed that allowing pupils to progress more freely in individual training should be considered, because of this the various tasks would not be connected to semesters but could be completed in shorter or even longer periods of time, depending on the pupils' abilities. Pupils should develop according to their own abilities and personalities,

²⁵ Günther, Ulrich. „Opportunisten? Zur Biographie führender Musikpädagogen in Zeiten politischer Umbrüche (Opportunists? On the Biography of Leading Music Educators in Times of Political Upheaval).“ *Musikpädagogische Forschung*, 13., 1992, pp. 267-285.

²⁶ *Ibidem*.

²⁷ Rhode-Jüchtern, Anna-Christine. „Die 'Musikerziehungsidee' von Leo Kestenberg (1882–1962). Zur Aktualität seines Reformkonzeptes für die musikalische Bildung (The 'Music Education Idea' of Leo Kestenberg (1882-1962).“ On the topicality of his reform concept for musical education). *Würzburger Hefte zur Musikpädagogik*, Vol. 8., 2016, pp. 13-61.

²⁸ Günther, Ulrich. *op. cit.*, pp. 267-285.

rather than through compulsory assignments for all. He stressed that a good teacher should teach with love and enthusiasm. It is not only professional pedagogical skills that count, but also to be an active musician, thus, to be informed about music in both theoretical and practical terms. It is also important that the music teacher is no longer a representative of a minor subject, but a mediator of artistic impressions and knowledge of musicology and music theory. Kestenbergs also advocated a holistic approach to art education, in which pupils could explore connections between literature, the visual arts and music through the adaptation of the curriculum.²⁹ The official directives of Kestenbergs - guidelines, financial plan etc. - were of secondary importance. Much more important was the ideological and professional background that defined Kestenbergs work. The crucial factor in effective music education is the personality of the music teacher, who must combine the educator, the artist, and the scholar.³⁰

3. Comparison

As an unusual summary, we have attempted to compare the basic principles of Kestenbergs and Kodálys music education. The first area is teacher training. Kestenbergs considered it as crucial to completely transform and renew. Under his direction, the Academy of Church Music and Music Education was established, and the music training of teachers and kindergarten teachers was reorganised.³¹ Kodálys following idea, from 1929, is a synthesis of well-functioning teacher and music teacher training. *“It is more important who is the singing teacher in Kisvárdá than who is the director of the Opera. Because bad director fails immediately. (Sometimes even the good one.) But the bad teacher kills the love of music out of thirty classes through thirty years.”*³² Additionally, they also both stressed the role of the school as the primary scene for music education.

They also emphasized the importance of singing and choral music. According to Kestenbergs, singing should be put on an artistic basis, because the transfer effects of singing, learning music and playing music is beneficial

²⁹ Rhode-Jüchtern, Anna-Christine. „Die ‘Musikerziehungsidee’ von Leo Kestenbergs (1882–1962). Zur Aktualität seines Reformkonzeptes für für die musikalische Bildung (The ‘Music Education Idea’ of Leo Kestenbergs (1882-1962).” On the topicality of his reform concept for musical education). *Würzburger Hefte zur Musikpädagogik*, Vol. 8., 2016, pp. 13-61.

³⁰ Rehberg, Karl. „Von Zelter bis Kestenbergs (From Zelter to Kestenbergs).” *HFM informiert*, Nr.2/1973, pp. 15-26.

³¹ Rhode-Jüchtern, Anna-Christine. *op. cit.*, pp. 13-61.

³² Kodály, Zoltán. *Visszatekintés I. (Retrospection I.)* Budapest, Zeneműkiadó, 1974. p. 43. – *Gyermekkarok* (1929).

on the human being itself.³³ A relevant quote can illustrate Kodály's thoughts mostly. *“Deeper musical literacy has developed particularly where it was based on singing. [...] The human voice, the [...] most beautiful instrument, can only be the fertile soil of a general, widespread musical culture.”*³⁴ While Kodály fixed that folk song should be the basis of musical education, Kestenbergs did not specify the material to be learned, but emphasized the role of improvisational activities. Although Kestenbergs was also interested in the comparison of relative and absolute systems of solmisation and in the question of musical literacy, his reform measures do not provide an integrated concept regarding them. On the other hand, the fundamental aim of Kodály's concept, in addition to the principles mentioned above, is the elimination of musical illiteracy, for which the use of relative solmization is an excellent tool.

Reform, method, or concept? In the case of Kestenbergs, it is obvious that we can talk about reform measures. His name is associated with several measures and regulations in the field of music education policy, but methodological annex was not produced to his measures.³⁵ By contrast, Kodály's reform is the concept itself, the methods, and the whole of which were summarised by his students based on Kodály's teachings. The question of auxiliary materials is also closely connected to the subject. Kodály composed several works for pedagogical purposes for all age groups, but to the name of Kestenbergs, since he was a music teacher and not a composer, music pedagogical compositions were not connected.

Finally, it is also worth mentioning a thought about the parallels between their folkloristic activities. According to Kestenbergs, music education in schools is one of the pillars of public education. He wanted to make opera performances and classical music concerts accessible and understandable to everyone.³⁶ The Kodály perspective on public education can be briefly summarised as *“Music is for everyone.”*³⁷

Translated from Hungarian by Edit Nagy

³³ Rhode-Jüchtern, Anna-Christine. *op. cit.*, pp. 13-61.

³⁴ Kodály, Zoltán. *Visszatekintés I. (Retrospection I.)* Budapest, Zeneműkiadó, 1974. p. 117. – *Éneklő Ifjúság – Bevezető cikk a folyóirat első számában* (1941).

³⁵ Gruhn, Wilfried. *Wir müssen lernen, in Fesseln zu tanzen Leo Kestenbergs Leben zwischen Kunst und Kulturpolitik (We must learn to dance in shackles Leo Kestenbergs life between art and cultural politics)*. Hofheim am Taunus, Wolke Verlags, 2015.

³⁶ Kestenbergs, Leo. *Gesammelte Schriften in 4 Bänden. Band 1: Die Hauptschriften (Collected writings in 4 volumes. Vol. 1: The main writings)*. Edited by Gruhn, Wilfried. Berlin, Wien, 2009.

³⁷ Kodály, Zoltán. *op. cit.*, p. 189. – *A népdal szerepe az orosz és a magyar zeneművészetben - Előadás* (1946).

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THE ROLE OF THE ORGAN IN THE WORKS OF ZOLTÁN KODÁLY

NOÉMI MIKLÓS¹

SUMMARY. Zoltán Kodály composed only two works for organ solo, the *Organ Mass (Organoedia)* and a *Praeludium*, which forms the introductory movement to the *Pange lingua* choral work. Nevertheless, his works involving the organ play a significant role in Hungarian organ music. The Hungarian idiom, characteristic for the composer's compositional style, is also reflected in the organ works, which form a very special, one might say exotic patch of color in the international organ repertoire.

Keywords: organ, orchestra, choir, solo, accompaniment, text

Zoltán Kodály's oeuvre includes several works which involve the organ. In most cases, this involvement consists in an accompaniment meant to confer a harmonic basis for the choir, or to enrich the sound of the orchestra. His large-scale works such as the *Budavári Te deum* and the *Psalmus Hungaricus* have short sections which are supposed to be performed with organ *Ad libitum*. There are also a few choral works in which the organ plays a more important role, such as the 114th psalm, the *Missa Brevis*, the *Pange lingua* and the *Laudes Organi*. Additionally, there are two organ solo works, the *Organoedia* (Organ Mass) and the *Praeludium* to the *Pange lingua*.

The *Organ Praeludium* to the *Pange lingua* choral work had been published by Universal Edition (No. 7941) in 1931. The work was dedicated to Professor Béla Toldy, who had been Kodály's teacher at the Archbishop's High School in Nagyszombat (Trnava, Slovakia). As it is stated in the title

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Praeludium (Ad. Libitum), the *Pange lingua* can be performed with or without the *Praeludium*. Also, the *Praeludium* can be played as an individual organ piece, without being succeeded by the choral section, in which case the playing time of the work is approximately five minutes. The *Praeludium* presents thematic material which is afterwards developed throughout the choral section. The text of the choral sections is retrieved from the Gregorian *Pange lingua* hymn attributed to Saint Thomas Aquinas (1225-1274). The melody attributed to the text however is Kodály's own creation. After a first intervention in the pedals, the theme is presented subsequently in the upper voices (E.g., 1).

E.g. 1

The theme of the *Praeludium* (Bars 1-12)²

Although the first intervention of the theme in the pedals begins with a half note followed by two tied quarters, which somehow simulate a duple meter and can be regarded as a *hemiola*, it is interesting to observe that the *Praeludium* presents the theme in a triple meter, whereas in the following choral section the thematic materials are developed in a duple meter. In the first section (Bars 1-24), the theme appears four times, on A \flat , D \flat , E \flat and on C, culminating on a B \flat chord in the 24th bar.

The second section begins with a *canon* between the two upper voices (Bars: 24-32), which present new thematic materials that are combined with the main theme in bar 35. The theme appears once again in the pedals on D \flat , followed by two other interventions in the soprano on A and on C (E.g., 2).

² Kodály, Zoltán. *Pange lingua*. Universal Edition. No. 7941, p. 3.

E.g. 2

The image shows two systems of musical notation for organ. The first system is in G major (one sharp) and features a melodic line in the right hand and a bass line in the left hand. The second system is in D minor (two flats) and features a melodic line in the right hand and a bass line in the left hand. Red boxes highlight specific thematic material in both systems.

Combined thematic materials in the *Praeludium* (Bars 32-45)³

A second culmination is reached in bar 50, on an F \sharp chord, introduced by the diatonically ascending repetition of the last two notes of the theme. The melodic profile is constantly rising, sustained by a continuous *crescendo*, reaching a climax on an F major chord in the 56th bar. After a short rest, the theme appears again in the soprano on D \flat as an *echo*, followed by the same F major chord in *fortissimo* and once again the *echo*, but this time accompanied by a succession of major chords. After this point, depending on the type of performance, one can play the longer organ solo version, or the short version followed by the choir. In both cases we can handle the last section as a *coda*, where the composer reviews the presented thematic materials, gradually returning to the initial atmosphere of the *Praeludium*.

The following choral sections are to be accompanied by the organ, which has the role to harmonically support the choir, and occasionally is meant to reflect the message of the text. For example, in the *Nobis datus* section, the joy hidden in the text - *Nobis datus, nobis datus ex intacta Virgine*⁴ – is reflected in the organ accompaniment by the trills and rising sixteenths (E.g., 3).

³ Kodály, Zoltán. *Pange lingua*. Universal Edition, No. 7941, p. 4.

⁴ Of a pure and spotless Virgin, born for us on earth below

E.g. 3

Con moto $\text{♩} = 120$

No-bis da-tus, no-bis na-tus ex in-ta-cta Vir-gi-ne, et in mun-do con-ver-sus spor-so

No-bis da-tus, no-bis na-tus ex in-ta-cta Vir-gi-ne, et in mun-do con-ver-sus spor-so

No-bis da-tus, no-bis na-tus et in mun-do con-ver-sus spor-so

Message of the text reflected in the organ accompaniment (Bars 108-114)⁵

Another such place is in the same verse, where the text refers to the word of Christ which was spread like seeds throughout the people (E.g. 4).

E.g. 4

pp

ver-bi se-mi-ne spar-so ver-bi se-mi-ne

ver-bi se-mi-ne spar-so ver-bi se-mi-ne

ver-bi se-mi-ne, se-mi-ne

Staccato quavers depicting the spreading of the seeds (Bars 115-117)⁶

The silence of the organ in the third verse - *In supraeme nocte coene*⁷ - can be interpreted as the sentiment of desertion felt by Christ, who had to take up all the sins of the world by himself.

⁵ Kodály, Zoltán. *Pange lingua*. Universal Edition, No. 7941, p. 9.

⁶ Idem, p. 9.

⁷ In the night of the last supper

With regards to the technical aspects of the work, the organ parts are not very difficult, and as in almost all Kodály's works one has the feeling that the composer always has the sound of a choir *in his ears*. The registrations are kept simple, and it is up to the performer to decide upon the stop combinations to be used. It is very important to precisely follow the articulations marked by the composer, which significantly contribute to the proper rendition of his music. The rests also play an important role in the performance and create a remarkable sound effect especially between the *fortissimo* and *subito pianissimo* sections.

The second organ solo work composed by Kodály is the *Organoedia ad missam lectam*, also called *Csendes mise* in Hungarian. The work has a rather interesting genesis. It had been composed based on musical fragments played by Kodály during religious services held in the chapel of Galyatető. Since Kodály had accompanied the holy mass many times, he began to outline the drafts for the organ mass. The chapel still houses the harmonium on which the first versions of the mass were composed (Image no. 5). The text on the memorial plaque placed on the instrument states: "*This is the instrument on which the composer had played the first drafts of the Csendes mise during holy mass. This work represented the basis for one of Kodály's most beautiful religious works, the Missa Brevis from 1944.*"⁸

E.g. 5



Harmonium in the chapel of Galyatető⁹

⁸ Antalné Zoboki, Anna. Galyatetői emlékezés (Memento from Galyatető). In: *A magyar Kodály társaság Hírei (News of the Hungarian Kodály Association)*, 2019/3. p. 27.

⁹ *Ibid*, p. 26.

When it came to church music and particularly the organ accompaniment of the holy mass, Kodály had a very specific perception regarding its quality, which he expressed during an interview for the *Magyar Kórus* (Hungarian Choir) magazine: “A little while ago I was in a small chapel on the outskirts of town. You may know it: where those beautiful glass paintings are. I was looking at these big, colorful windows with the evening sunlight filtering through them, and I thought this is not such a bad age after all (1932), if such beautiful works can still be accomplished and brought inside the church. But then, as I looked at the altar, I suddenly cooled down. Beneath the masterpiece of stained glass, glowing in the evening light was a ready-made, factory-finished altar, such as a religious artefact company supplied by the dozen. And then a sound struck. The harmonium sounded. But not in the beautiful style of stained glass, but in the style of the altar. [...] Give up your accustomed rhetoric, throw off your factory tastes, rise to the style of the stained glass of the masters!”¹⁰ In accordance with his statement, Kodály’s *Organ mass* was meant for the simple village organist, who should be able to play music suitable for the majesty of the church.

The *Organ mass* was published by Boosey and Hawkes Inc. in 1947 (B&H 19440). In the score edited by Martin Hall, the work is preceded by a registration plan¹¹ worked out by Prof. Sebastyén Pécsi (1910-1991), who had been Kodály’s student at the Liszt Ferenc Academy of Music, where he later became an organ teacher. In contrast with the limited possibilities of the harmonium on which the work had been conceived, the registration plan is based on a much larger organ, with four manuals.

The *Organ mass* was composed based on the *ordinary* parts of the catholic mass, with an additional *Introitus* at the beginning and an *Ite, missa est* at the end. The *Organoedia* represented the basis for the *Missa Brevis in tempore belli* (in times of war), which is unquestionably one of the most beautiful religious works of the 20th century. The first version was conceived for choir and organ and was finished in 1944 during a siege which Kodály and his wife had survived in the basement of a convent in Buda¹². The first performance of the work took place in February 1945 in the basement of the opera house in Budapest. The orchestral version of the *Missa Brevis* which had been finished in 1948 was published by Boosey & Hawkes Inc. in 1950 (No. 16647).

¹⁰ Kerényi, György. Kodály Zoltán és a magyar szentzene (Zoltán Kodály and the Hungarian Holy Music). In: *Vigilia*, 1953/3, p. 124.

¹¹ Kodály, Zoltán. *Organoedia ad missam lectam*. Boosey&Hawkes Inc., No. 19440, pp. 2-3.

¹² Antalné Zoboki, Anna. Galyatetői emlékezés (Memento from Galyatető). In: *A magyar Kodály társaság Hírei* (*News of the Hungarian Kodály Association*), 2019/3, p. 27.

It is very interesting to see how Kodály transcribed the music originally conceived for the organ, for choir and organ, and afterwards for choir and orchestra. This is probably the best example where one can observe that during the composition phase, Kodály had always had the sound of the choir in his mind, and that he had submitted the music to the texts of the mass.

In the case of the organ solo and the organ and choir versions, the *Introitus* is kept without changes, whereas in case of the orchestral version, the thematic lines which are later heard in the *Kyrie*, are taken over by the oboe and the clarinet. This orchestration gives us a rather clear idea about what Kodály had in mind while composing the organ solo version, although he only had a harmonium at his disposal.

After a significant *decrescendo*, the *Introitus* flows into the *Kyrie*, where the atmosphere of the music wonderfully reflects the meaning of the text (*Kyrie Eleison* - Lord have mercy) and the spiritual state of people during times of war. In this first section one can observe that the outline of the theme is in perfect harmony with the text (E.g. 6). The organ doubles the voices of the choir, giving it a solid foundation. In comparison with the organ solo version, the organ part is kept with minor changes.

E.g. 6

The musical score shows the vocal parts and organ accompaniment for the 'Kyrie Eleison' theme. The tempo is 'Andante' and the key signature is one flat. The Soprano part is mostly rests. The Alto and Bass parts sing 'Ky - ri - e, e - le - i - son.' with a 'pp' dynamic marking. The Organ part provides accompaniment with a 'pp' dynamic marking. The organ part consists of a treble and bass staff with a lower bass staff for the left hand.

Kyrie Eleison theme (*Kyrie*, Bars 1-7)¹³

¹³ Kodály, Zoltán. *Missa Brevis for mixed chorus and organ, Vocal score, Kyrie*. Boosey & Hawkes Ltd., p. 5.

In the orchestral version, the short *Kyrie Eleison* section is accompanied by the strings, followed by the *Christe Eleison* (Christ have mercy) with its ethereal sound dominated by the high voices, doubled by the flutes and reeds and the *tremolo* of the strings. In the organ and choir version, the organ continues to double the voices of the choir, which in contrast with the orchestral version results in poverty of timbre. However, this can be improved by choosing the proper stop combinations. The *Kyrie* ends with the return of the first section, in the initial somber atmosphere.

In contrast with the *Kyrie*, the *Gloria in excelsis Deo*¹⁴ part begins in D major with a light-hearted, festive music, expressing the joy of men praising the Lord. Once again, the music is perfectly adapted to the text. The first two sections of the *Gloria* are conceived in *forte*, except for the *Adoramus te*¹⁵ line in *piano*, which reflects the intimate nature of adoration. This first section is very lively, with many fast passages and festive entries of the brass, counterweighed by the declamation-like interventions of the chorus, which even more underline the importance of the meaning of the text. The climax of the first section of the *Gloria* is at the *Domine Deus Rex coelestis, Patrem omnipotentem, Dómine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris*¹⁶ verse, which culminates on a C♯ major chord, followed by a sudden *decrescendo* that once again realizes the transition to the intimate atmosphere of the *Qui tollis peccata mundi*¹⁷. The *Gloria* part is particularly suitable for the organ, the performer only needs to find a suitable, festive stop combination.

The *Qui tollis peccata mundi* is one of the most melancholic sections of the *Missa Brevis*. The choice to use soloists in this section, and the many dissonances add to the sorrowful character of the music. The sadness and anguish are also expressed by the rising and falling contour of the *Qui tollis peccata mundi* motif (E.g., 7), and later by the descending, constant repetition of the *Miserere nobis* (E.g., 8).

E.g. 7



***Qui tollis peccata mundi* (Gloria, Bars 35-42)¹⁸**

¹⁴ Glory to God in the highest

¹⁵ We worship you

¹⁶ O Lord who reigns over the heavens, God the Father, the Almighty. / O Lord, the one only-begotten Son, Jesus Christ, and the Holy Spirit.

¹⁷ O Lord God, Lamb of God, Son of the Father, who bears the sins of the world, have mercy on us.

¹⁸ Kodály, Zoltán. *Missa Brevis for mixed chorus and organ*. *Kyrie*. Vocal score, Boosey & Hawkes Ltd., p. 11.

no - - - stram, Qui se-des ad dex - te-ram Pa- tris, mi - se - re - re

re - re, mi-se - re - re, mi - se - re - re

no - - - bis.

no - bis mi-se - re - re, mi - se - re - re, mi-se - re - re - re - no - bis.

Continuous repetition of the *Miserere* motif (*Gloria*, Bars 53-72)¹⁹

In this section, the organ gives harmonic support to the soloists. In the solo organ version, the *Qui tollis peccata mundi* section is shorter, the music corresponding to the repetition of the *Miserere* line is completely missing. Kodály probably considered that in the choral and orchestral versions, to obtain the mournful effect, he sought after, he needed to intensify the music and lengthen this section. The *Gloria* closes with the return of the joyful music presented in the beginning, with a majestic *coda* on the *Amen*.

¹⁹ Ibid., p. 12.

The *Credo* begins with a *unison* in piano between the altos and the basses, which could symbolize the unity of people in their faith in God. In the first six bars the music strictly follows the rhythm of the text (E.g., 9), more sustaining the sentiment of dedication and perseverance.

E.g. 9

The image shows a musical score for five parts: Soprano, Alto, Tenor, Bass, and Organ. The tempo is marked 'Allegro moderato'. The Soprano part is mostly silent. The Alto and Bass parts sing in unison, with lyrics: 'Pa-trem om-ni-po-ten-tem, fac-to-rem cae-li et ter-rae'. The Organ part provides accompaniment. The score is in 4/4 time and G major.

Unison in the first six bars of the *Credo* (*Credo*, Bars 1-5)²⁰

The first section of the *Credo* (Bars 1-40) is characterized by a steady-paced, almost march-like music, which is interrupted several times by the intervention of contrasting musical elements, which are meant to mirror the meaning of the text. For example, the *Deum de Deo, lumen de lumine, Deum verum, de Deo vero*²¹ verse is conceived in the high register, to reflect the purity and majesty referred to in the text. Another such moment are the last four measures of this section, where in perfect harmony with the text - *descendit de coelis*²² - the music descends and ends in *unison*, just like in the beginning of the *Credo* (E.g., 10).

In contrast with the first section, the middle section of the *Credo* portrays the mystery of incarnation. The first verse - *Et incarnatus est de*

²⁰ Kodály, Zoltán. *Missa Brevis for mixed chorus and organ. Kyrie*. Vocal score. Boosey & Hawkes Ltd., p. 16.

²¹ God from God, Light from Light, true God from true God

²² descended from heaven

*Spiritu Sancto ex Maria Virgine, et homo factus est*²³ - rendered in *pianissimo* in the low register, is followed by a rapid *crescendo* which channels in in *forte* the *Crucifixus*, which is supposed to depict the ordeal of the crucifixion. After this moment, the music once again descends in accordance with the message of the text - *Crucifixus etiam pro nobis sub Pontio Pilato passus, et sepultus est.*²⁴ – ending on an E \flat major chord, which somehow foretells the serenity of the following section.

E.g. 10

The image shows a musical score for the last bars of the first section of the Credo (Credo, Bars 34-40). The score is in E-flat major and 4/4 time. It features four vocal staves and two organ staves. The lyrics are: "ho-mi-nes, et pro-pter nos-tram sa-lu-tem des-cen-dit de cae-lis." The music starts with a "cresc." marking and ends with a "p" marking. A red box highlights the final bars of the section, which are marked "f allargando".

Last bars of the first section of the *Credo* (*Credo*, Bars 34-40)²⁵

The next section presents particularly joyful music in D major, depicting the resurrection, with fast moving, rising quavers (E.g., 11). The motifs used in this section are derived from the thematic materials presented in the first section.

²³ He was incarnate by the Holy Ghost out of the Virgin Mary, and was made man.

²⁴ He was crucified also for us under Pontius Pilate; he suffered and was buried.

²⁵ Kodály, Zoltán. *Missa Brevis for mixed chorus and organ*. Kyrie. Vocal score. Boosey & Hawkes Ltd., p. 18.

The image shows a musical score for the first bars of the third section of the Credo (Credo, Bars 41-44). The score is in G major and 4/4 time, marked "Allegro mosso". It features a vocal line with lyrics "Et re-sur-re - xit ter - ti - a di - e, se-" and an organ accompaniment. The organ part includes a prominent bass line with a "p cresc." marking. The score is divided into two systems, each with four staves (two vocal staves and two organ staves).

First bars of the third section of the *Credo* (*Credo*, Bars 41-44)²⁶

The last sections of the *Credo* remain in the same triumphant atmosphere, with a short passage in *piano* depicting the faith in the Holy Spirit. Beginning with the *Et in Spiritum Sanctum, Dominum et vivificantem*²⁷ verse, the theme from the beginning of the *Credo* returns in a varied form, along with the march-like atmosphere, which after a long *crescendo* eventually culminates in the *Amen*, closing on a massive G major chord. One could consider this *Credo* a personal statement of Kodály, who even in the darkest hours of war had an unshakable faith in God.

While listening to the *Credo* of the organ solo version, it is once again obvious that Kodály had a choir in his mind while composing. When referring to César Franck (1822-1890), organists tend to say that he treated his instrument like an orchestra, as he himself once stated: "*Mon orgue, c'est une orchestre!*"²⁸ In this case, it is safe to assume, that Kodály on the other hand, many times treated the organ like a choir. In the organ score of the *Credo*, Kodály is very specific regarding the articulations. He noted every intent very precisely to obtain the sound and phrasing he sought after.

²⁶ *Ibid.*, p. 21.

²⁷ And (I believe) in the Holy Ghost, the Lord and life-giver.

²⁸ "*My organ! It's an orchestra!*". In Vallas, Léon. *César Franck*. Translated by Hubert Foss, pp. 101-102.

Certainly, as in the case of all the other parts of the mass, the registration used in Credo has a defining role. It is very important to have a large organ at our disposal to be able to prepare a colorful registration plan, which brings us as close as possible to the sound of the choir, especially in the first two sections of the *Credo*. The rather instrumental, *toccata*-like last sections (beginning with the *Et resurrexit*) are particularly suitable for the full organ, certainly using the possibilities at hand which allow the dynamic coloring of the music.

The first section of the *Sanctus* presents the development of a four-note motif, which slowly evolves in a continuous *crescendo*. The *Pleni sunt coeli et terra*²⁹ verse brings back the thematic materials used in the *Credo*, combined with the already presented four note motifs. (E.g. 12).

E.g. 12

The image shows a musical score for the Sanctus, specifically the section 'Pleni sunt caeli et terra'. It features vocal parts (Soprano, Alto, Tenor, Bass) and organ accompaniment. A red box highlights a four-note motif in the organ part, which is a descending sequence of quarter notes: G4, F4, E4, D4. This motif is repeated and developed throughout the section, with dynamic markings like *p* and *cresc.* indicating its growth. The lyrics are: 'Ple-ni sunt caeli et terra glo-ri-a tu-a. glo-ri-a tu-a. glo-ri-a tu-a. glo-ri-a tu-a.' The organ part is written in treble clef with a key signature of one sharp (F#).

Thematic material derived from the *Credo* (*Credo*, Bars 18-21) ³⁰

²⁹ Heaven and earth are full of thy glory.

³⁰ Kodály, Zoltán. *Missa Brevis for mixed chorus and organ*. Kyrie. Vocal score, Boosey & Hawkes Ltd., p. 18.

The fanfare-like *Hosanna* represents the climax of the *Sanctus*, with rising quarters in the bass line, which mirror the meaning of the text: *Hosanna in excelsis Deo!*³¹ (E.g. 13).

E.g. 13

Rising quarters in the bass line (*Sanctus*, Bars 22-27)³²

Although the *Sanctus* and the *Benedictus* are usually parts of a single movement, Kodály decided to create two separate settings for them, both ending with the *Hosanna*. The continuously waving quarters – first diatonically, and later chromatically – confer a particularly tranquil atmosphere to *Benedictus*. Both in the *Sanctus* and the *Benedictus*, the ending *Hosanna* section closes in *pianissimo*, like an *echo* of the rejoicing crowd in the distance.

The *Agnus Dei* brings back the *Qui tollis peccata* theme used in the *Gloria*, along with the *Agnus Dei* motif which is made up of a rising and a descending semitone. (E.g.14)

³¹ Glory to the, o Lord in the highest!

³² Kodály, Zoltán. *Missa Brevis for mixed chorus and organ, Kyrie*. Vocal score. Boosey & Hawkes Ltd., p. 30.

Adagio

SOPRANO

ALTO

TENOR

BASS

ORGAN

SOLO

TUTTI
espress

...qui tol-lis pec-ca-ta mun-di, mi-se-

Ag-nus De-i, Ag-nus De-

The *Agnus Dei* motif and *Qui tollis peccata* theme (*Agnus Dei*, Bars 1-9)³³

The *Dona nobis pacem* section resumes the *Kyrie Eleison* and the *Christe Eleison* motifs, thus one can safely state that the *Agnus Dei* is a recapitulation of the musical materials presented along the previous parts of the mass, giving it unity and a well-defined structure (E.g., 15, 16).

³³ Kodály, Zoltán. *Missa Brevis for mixed chorus and organ. Kyrie*. Vocal score. Boosey & Hawkes Ltd., p. 38.

E.g. 15

Tempo

- cem, pa - cem, do-na no-bis pa - cem,

Tempo

- cem, pa - cem, pa - cem, do-na

Tempo

- cem, do-na no-bis pa - cem, do-na no-bis pa - cem,

Tempo

- cem, do - na no-bis pa - cem, do - na nobis pa -

Tempo

p

p

The image shows a musical score for a Kyrie Eleison section. It consists of five systems of staves. The first system has a vocal line with lyrics: "- cem, pa - cem, do-na no-bis pa - cem,". A red box highlights the notes for "do-na no-bis pa - cem,". The second system has a vocal line with lyrics: "- cem, pa - cem, pa - cem, do-na". The third system has a vocal line with lyrics: "- cem, do-na no-bis pa - cem, do-na no-bis pa - cem,". The fourth system has a vocal line with lyrics: "- cem, do - na no-bis pa - cem, do - na nobis pa -". The fifth system shows piano accompaniment with dynamics *p* and *p*. There are two more red boxes: one in the second system highlighting the notes for "pa - cem, do-na" and one in the fourth system highlighting the notes for "do - na no-bis pa - cem,".

**Kyrie Eleison motif in the *Dona nobis pacem* section
(Agnus Dei, Bars 63-70)³⁴**

E.g. 16

7

- cem, Do - na no-bis pa

- cem, pa - cem, pa - cem, pa - cem, pa - cem, pa - cem,

pa - cem,

pa - cem,

pa - cem,

dim.

dim.

The image shows a musical score for a Christe Eleison section. It consists of two systems of staves. The first system has a vocal line with lyrics: "- cem, Do - na no-bis pa". A red box highlights the notes for "Do - na no-bis pa". The second system has a vocal line with lyrics: "- cem, pa - cem, pa - cem, pa - cem, pa - cem, pa - cem,". The third system has a vocal line with lyrics: "pa - cem,". The fourth system has a vocal line with lyrics: "pa - cem,". The fifth system has a vocal line with lyrics: "pa - cem,". The sixth system has piano accompaniment with dynamics *dim.* and *dim.*. There is a circled number 7 above the first staff.

**Christe Eleison motif in the *Dona nobis pacem* section
(Agnus Dei, Bars 88-98)³⁵**

³⁴ Idem, p. 41.

³⁵ Ibid., p. 41.

The *Ite, missa est* was intended to be performed at the end of the mass, like an improvisation which reiterates the previously used thematic materials in a virtuosic *toccata*-like movement. From the technical point of view, this is the most difficult movement of the organ solo version, as well as the most brilliant one, where the organist can present his/her mastery in handling the instrument.

After analyzing every aspect of the *Organ mass* in relation with the *Missa Brevis*, one can conclude that it is one of the most complex creations of Hungarian religious repertoire, as well as an important milestone of the international organ literature.

Although it was not meant for solo organ, due to its complexity and the important role it confers to the instrument, one must also mention and analyze Kodály's last work involving the organ. The *Laudes Organi* had been commissioned by the Atlanta Chapter for the 1966 National Convention of the American Guild of Organists, held in Atlanta Georgia³⁶. According to the organ score published by Boosey & Hawkes in 1966, the work is based on a 12th century sequence from the Engelberg Monastery in Switzerland. About the genesis of the work there is an extensive study written by Katalin Komlós entitled *The genesis of Laudes Organi*³⁷, where the authoress describes the origins of the text and sheds light on the fact that Kodály probably got acquainted with the *Audi chorum* sequence either through Peter Anselm Schubiger's: „*Musikalische Specilegien*” (Berlin, 1876), pp. 90-95, or through Peter Wagner's essay: „*Aus dem St. Thomas-Archiv zu Leipzig: ein mittelalterliches Orgellied*”, in *Zeitschrift für Musikwissenschaft* 12/2 (1929), pp.65-70, where Wagner offers a complete modern transcription of the melody and the text, and also a facsimile page of the original.³⁸ In any case, the present study does not wish to reiterate the facts described by Katalin Komlós.

As the title foretells, this work is an ode to the organ, which in this case doesn't only have the role to accompany the choir, but it has several interludes which are meant to *show off* the instrument and create unity between the sections of the work.

The main theme of the work is the *Audi chorum organicum* theme (E.g., 17), which appears in its integrity for the first time in the first choral section.

³⁶ Kodály, Zoltán. *Laudes organi*. Organ score, Boosey & Hawkes, 1966, No. 19463, p. 1.

³⁷ Komlós, Katalin. The genesis of *Laudes Organi*. In *The Musical Time*, Summer, 2007, Vol. 148, No. 1899 (Summer, 2007), pp. 63-71.

³⁸ *Ibid.*, p. 64.

E.g. 17

BASS
p
 Au - di cho - rum or - ga - ni - cum in - stru - men - tum mu - si - cum

The *Audi chorum organicum* theme of *Laudes Organi* (Bars 69-70)³⁹

The work begins in *fortissimo* with an organ prelude in D \flat major, which is meant to set the majestic atmosphere which is conventionally associated with organ music. Thematic materials derived from the main *Audi chorum organicum* theme are already present in the introductory organ solo section. (E.g., 18, 19)

E.g. 18

p
legato
 31

Motif derived from the *Audi chorum organicum* theme (Bars 31-33)⁴⁰

³⁹ Kodály, Zoltán. *Laudes organi*. Organ score, Boosey & Hawkes, 1966, No. 19463, p. 6.

⁴⁰ Idem, p. 3.

34

37

Motifs derived from the *Audi chorum organicum* theme (Bars 34-39)⁴¹

From bar no. 44, in a *toccata*-like section, the initial three chord motif returns in combination with the chain of sixteenths which has now completely *fused* with the thematic materials presented earlier.

The introductory section ends with a *decrescendo* and flows into the first choral section, where the *Audi chorum organicum* theme appears in its entirety for the first time (E.g., 20). Here the organ assumes the role of the accompanist, conferring harmonic basis for the chorus.

⁴¹ *Ibid.*, p. 3.

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is in G major and 4/4 time. The lyrics are: "Au-di cho-rum or-ga-ni-cum in-stru-men-tum mu-si-cum Mo-der-no-rum ar-ti-fi-cum Mo-der-no-rum Mo-der-no-rum Ca-nen-tem lu-de-re a-ma-bi-li-ter do-cu-men-tum me-li-cum Ca-nen-tem lu-de-re a-ma-bi-li- ar-ti-fi-cum Do-cu-men-tum me-li-cum ar-ti-fi-cum Do-cu-men-tum me-li-cum". The score is divided into two systems. The first system shows the Soprano, Alto, Tenor, and Bass parts. The second system shows the Soprano, Alto, Tenor, and Bass parts. Red boxes highlight specific musical phrases in the Alto and Bass parts in the first system, and in the Soprano and Alto parts in the second system.

The *Audi chorum organicum* theme (Bars 69-74)⁴²

The text of this first choral section (Bars 69-91) is: *Audi chorum organicum instrumentum musicum / Modernorum artificum documentum melicum / Canentem ludere amabiliter / Canere laudabiliter / Docens breuiter, leniter utiliter, dulciter, humiliter / Ideo persuadeo hic attendere / Jubeo commoneo haec apprehendere, mentifigere humiliter.*⁴³ Just like in case of all of his choral works, Kodály had given great importance to prosody, the rhythm and flow of the music being in perfect harmony with the meter of the text. For example, in the main *Audi chorum organicum* theme he uses dotted rhythms to comply with the accents of the text. Also, in the second part of the theme (*Canentem ludere amabiliter*) he distinguishes between the short and

⁴² Kodály, Zoltán. *Laudes organi*. Organ score, Boosey & Hawkes, 1966, No. 19463, pp. 6.

⁴³ Listen to the chorus of the pipes / The musical instrument of modern artists / An epitome of melody which plays sweetly and sings full of praise / Which speaks without words, friendly, beneficially, pleasantly, and humble. / So, I advise you to be attentive and urge you to listen to it with humble attention.

the long syllables. (See E.g., 21). The first choral section closes in *piano* with downward moving musical motifs which depict the humbleness referred to in the text.

The second choral section (Bars 92-126) begins in D \flat major with a declamation - *Musice! Milites te habilites, usum exercites artem usites / Habilem corpore te prebeas facilem pectore te exhibeas / Follibus provideas bene flautes habeas. Istare prætereas diligenter caveas. / His præhabitis sonum elice doctis digitis modum perface neumis placitis*⁴⁴ - which urges musicians to perfect themselves in the art of music and prepare themselves to be worthy of their instrument. In the first part of this section the organ accompaniment opens with half note chords which remind one of trumpet signals. At first, only the lower voices sing the new verse, and are afterwards followed by the altos who sing the same verse with a half tone higher, in D major (Bars 99-105). This second time around, the atmosphere is mellower, due to the *piano* indicated by the composer and the long melismas which accompany the *Musice!* theme. The sopranos appear only in the 106th bar, which returns to the original D \flat major. Here, the theme is introduced gradually in all the voices, a procedure which shows Kodály's exceptional compositional skills.

In harmony with the meaning of the text - *Gravis chorus succinat / Qui sonorus buccinat / Vox acute concinat / Choro chorus succinat / Diafonico modo et organico. / Nunc acutas moveas / Nunc ad graves redeas modo lyrico*⁴⁵ - the third choral section (Bars 127-152) in D major presents a rather interesting sound world, ensured by the parallel chords, and the canon between the lower and the higher voices at bars 137-145. The section ends with another dialogue between the higher and the lower voices, once again mirroring the meaning of the text. In this section the organ acts like a liaison in the dialogue between the *two choirs*, and in the middle section (Bars 127-152) it doubles the voices to sustain the chorus and give a fuller sound.

The fourth choral section in G major (Bars 153-176) is conceived in *fugato* and begins with the intervention of the altos, the middle voices mentioned in the text: *Nunc per voces medias transvolando salias, / Saltu melico manu mobile, delectabili, cantabili* - followed by the tenors, the

⁴⁴ Musician! Serve and perfect yourself, practice playing and use the art often. / Prove yourself to be physically agile and of cheerful disposition. / Take care of the bellows, so that you have good pipes, be careful not to forget this. / When it's done, lure out the sound with agile fingers, create a melody of pleasing neumas.

⁴⁵ The choir of the deep voices which "trumpets" sonorously / The bright voices resound, / One choir accompanies the other, in two voices and in harmony. / Once move to the high, then return to the low voices in a lyrical way.

sopranos and the basses.⁴⁶ The lively character of this section, and the agile hands to which the text refers to, are depicted by the *staccato* quavers in the organ accompaniment (E.g., 21), and the following chain of rapid sixteenths which lead to the second organ solo section.

E.g. 21

149

154

Beginning of the *Nunc per voces medias* section (Bars 149-157)⁴⁷

⁴⁶ Now through the middle voices jump and rush ahead, / With lyrical movement and agile, pleasing, singing hand.

⁴⁷ Kodály, Zoltán. *Laudes organi*. Organ score. Boosey & Hawkes, 1966, No. 19463, p. 17.

The first part of the organ solo section (Bars 176-195) remains in the previously settled restless atmosphere, and after a long *decrescendo* it leads to a contrasting lyrical section (Bars 196-221), with beautiful *solo* lines in the soprano, which are meant to transport us to the melodious atmosphere of the next choral section. In case of this organ section, the first part can be played with a *plenum* registration, whilst in the second lyrical part one can choose a romantic sound with *Gamba* and *Vox celestis*, and a solo stop like *Hautbois* or *Flute harmonique* for the melodic lines in the soprano.

The fifth choral section is the shortest one, and once again perfectly reflects the meaning of the text. The first verse - *Tali modulo, mellis æmulo placens populo*⁴⁸ - (Bars 222-226) depicts the sweetness of the melody, whilst the second one - *Qui miratur et lætatur et cantatur et laudatur / Deo sedula qui regnat in sæcula*.⁴⁹ - is conceived in a rapid *crescendo*, with the music constantly rising and climaxing on the verse *qui regnat in saecula* - who reigns forever.

The following organ interlude is a *decrescendo* which slowly descends to a mellower atmosphere. The musical materials developed throughout this section are derived from the *qui regnat in secula* motif from the previous choral section and remind us of the three-chord motif used in the introductory section.

The sixth choral section on the verse *Huius artis præceptorum secum Deus det Guidoni / Vitam æternalem*⁵⁰ (Bars 253-270) presumably praises the medieval music theorist and teacher Guido d'Arezzo (991/992-1033) who had developed the modern solmization system. This section is once again conceived in *fugato*. The *Huius artis* verse brings back *Audi chorum* theme which is presented first by the tenors, followed by the altos and the sopranos, and finally by the basses in an augmented version (E.g., 22).

⁴⁸ With such modulation, sweet as honey, pleasant to the people.

⁴⁹ Who are astonished and delighted, singing, and praising and serving God, who reigns forever.

⁵⁰ To the teacher of this art, Guido, may God give eternal life.

S. *p* se - cum De - us
 A. *p* Hu - ius ar - tis prae - cep - to - ri se - cum
 T. *p* Hu - ius ar - tis prae - cep - to - ri se - cum De - us det Gui -
 B.

S. *cresc.* - - - - - *poco* - -
 A. *cresc.* - - - - - *poco* - -
 T. *cresc.* - - - - - *poco* - -
 B. *p* *cresc.* - - - - - *poco* - -
 Hu - ius ar - tis prae - cep -

The *Huius artis* (*Audi chorum organicum*) theme (Bars 253-261)⁵¹

After a long *crescendo* the section climaxes on a bright F major chord and is followed by the last organ interlude of the work (Bars 271-319) where the first four-note motif of the *Audi chorum organicum* theme is slowly dissolved in the musical context. In bar no. 295 the composer introduces a new melody which due to its rhythm and character somehow forecasts the upcoming *Fiat* (So be it) motif and the theme of the *Amen* section sung later by the chorus (E.g., 23).

⁵¹ Kodály, Zoltán. *Laudes organi*. Organ score. Boosey & Hawkes, 1966, No. 19463, p. 26.

The image shows a musical score for organ. The top system is numbered 284. A red box highlights a new melody in the right hand starting at bar 294. Above this melody, the text 'Solo' and 'tempo calmato' is written. The melody consists of a series of eighth and sixteenth notes, some beamed together. The left hand provides a steady accompaniment of eighth notes. The score continues for several more bars.

New melody forecasting the *Fiat* motif and *Amen* theme (Bars 294-298)⁵²

The last section of the work is set to the *Amen*. It is conceived in the form of a complex fugue with a long plainchant-like theme which appears for the first time on the bass and subsequently in all the other voices. The *Huius artis praeceptor*i verse appears once again, but with a different musical setting, which according to Katalin Komlós's analysis can be related to Johann Sebastian Bach's *d minor fugue* BWV 565 theme⁵³. The music is constantly rising in a perpetual *crescendo*, which is doubled by the *toccata*-like organ accompaniment. The pinnacle is reached in bar no. 365 where the *Amen* resounds for the last time in the form of massive chords in *fortissimo*. The work ends with an organ *coda*, which reprises the new *Huius artis* motive in the pedals.

After thoroughly analyzing the *Laudes Organi*, one can conclude that in accordance with the subtitle, it is a fantasia with a very clear structure. The sections are divided by the composer with double bar lines. Every section is the musical setting of a different verse and can be distinguished not only based on their tonality, but also based on their atmosphere and overall sound. One can say that the separate sections are musical images of their texts. From the technical point of view, the *Laudes Organi* presents more challenges than the other organ works. There are many passages and various articulations which demand a good technique from the performer. Also, one needs a refined stylistic sense to conceive a proper registration plan, which contributes significantly to the rendition of the music and in defining the *architecture* of the work.

⁵² Ibid., p. 29.

⁵³ Komlós, Katalin. The genesis of *Laudes Organi*. In *The Musical Time*, Summer, 2007, Vol. 148, No. 1899 (Summer, 2007), pp. 63-71.

While studying Kodály's organ music one can observe how he developed and perfected his compositional style and his approach toward the organ over the years. The *Laudes Organi* represents the pinnacle of this endeavor, at the same time expressing Kodály's faith in God, and his loyalty toward the art of music and his calling as a teacher.

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MASTER AND HIS “ILLEGITIMATE PUPIL”: ZOLTÁN KODÁLY AND FERENC FARKAS

ZSOMBOR NÉMETH¹

SUMMARY. A printed copy of his song cycle *Fruit Basket*, which Ferenc Farkas gave to Zoltán Kodály, bears the following dedication: “To Zoltán Kodály from his illegitimate pupil”. With the help of surviving written sources and other memorabilia, the present study attempts to explain the term “illegitimate pupil”. It answers the question of why Farkas did not study with Kodály, examines the relationship that later developed between the two. The influence of Kodály on Farkas as a composer is also discussed; however, only the most important examples and trends will be presented. This study also examines the actions Farkas took to cultivate Kodály’s memory after his death, and what he thought of the Kodály epigonism.

Keywords: Zoltán Kodály, Ferenc Farkas, 20th century Hungarian music, biography, influence, epigonism

Introduction

This study is based on my research in the Ferenc Farkas Estate, held in the National Széchenyi Library in Budapest (hereafter referred as H-Bn, FFE), which contains the manuscripts, letters, newspaper clippings, and other written documents that were in the composer’s possession at the time of his death and which was donated to the library in 2015 by the composer’s son, András Farkas.

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Another main source for this study is the selected writings of Ferenc Farkas, edited by László Gombos.² The second half of the book (pp. 207–321) is the first complete edition of the so called “Lellei beszélgetések” (Conversations in Balatonlelle), which is a long, informal interview with the composer, conducted by his son in the summers of 1975, 1977, 1980 and 1981. Comparing Gombos’s publication with a partial, but more faithful edition by László Dalos,³ it has become clear that in Gombos’s edition many details have fallen out due to the stylization of the text.⁴ Thanks to the kindness of András Farkas and his wife Françoise, I was also able to study the 607-page transcript of the now-lost original tape recordings.

In addition to this, I have also reviewed the joint press releases of the two authors using the *Arcanum Digitális Tudástár* (Arcanum Digital Knowledge Repository).⁵

Unfortunately, I did not have the privilege of researching the Kodály Zoltán Archives. Only the correspondence between the illegitimate pupil and the master’s widow gives an idea of the Farkas material in the Zoltán Kodály Archive. In the spring of 1978, at the request of Mrs. Zoltán Kodályné (Sarolta Péczely) Farkas sent copies of all Kodály-related items in his possession to the Archives. According to his reply, his delivery included a few dedicated sheet music, photos, and an original Kodály manuscript (a fragmentary note related to music theory), but it did not contain letters.⁶

Because of the closed nature of the archives, I could only use the Kodály documents that had already been published. Unfortunately, the name of Ferenc Farkas does not appear in any of the volumes of Kodály’s collected writings intended for the public,⁷ and appears only twice in Kodály’s notes, which were originally unpublished and not intended for the public.⁸ Therefore, due to the source situation, my study necessarily presents the relationship of the two masters through the lens of Ferenc Farkas.

² Farkas, Ferenc. *Vallomások a zenéről: Farkas Ferenc válogatott írásai* (Testimonies on Music: Selected Writings of Ferenc Farkas). Ed. László Gombos. Budapest: Püski, 2004.

³ A small part of it already appeared more than twenty years earlier, see Dalos, László. “Lellei beszélgetések - Farkas Ferenc zenei emlékezéseiből (Lelle Conversations - from the musical memoirs of Ferenc Farkas).” *Kritika* (18/2 (1980)): 8-10.

⁴ On László Gombos’s editing principles, see Farkas, op. cit., 16-17.

⁵ *Arcanum Digitális Tudástár* (Arcanum Digital Knowledge Repository). 2023. <https://adt.arcanum.com/>. 2023. January 31.

⁶ Mrs. Kodály’s letters to Farkas, May and October 1978 (the exact days are not indicated) H-Bn, FFE. Farkas’s answer of June 19 is sketched up on the former letter.

⁷ Zoltán, Kodály. *Visszatekintés* (In Retrospect). Ed. Ferenc Bónis. Vols. 1-3. Budapest: Argumentum, 2007.

⁸ Zoltán, Kodály. *Magyar zene, magyar nyelv, magyar vers* (Hungarian music, Hungarian language, Hungarian poetry). Ed. Lajos Vargyas. Budapest: Szépirodalmi Könyvkiadó, 1993. 70, 265.

In the following, unless specifically indicated, I quote biographical information on Kodály from a work by László Eősze, on Farkas from a work by László Gombos.⁹ The dates of the Budapest concerts mentioned in this study were obtained from the Concert Database of the Archives for 20th–21st Century Hungarian Music.¹⁰ An earlier version of this article was published in Hungarian in 2017, on Kodály's 50th anniversary of death.¹¹

The legitimate and the illegitimate master

According to the current online edition of the *Merriam-Webster Dictionary* (the descendant of the oldest American English dictionary), one of the meanings of the word "generation" is the following: "the average span of time between the birth of parents and that of their offspring."¹² Zoltán Kodály and Ferenc Farkas are thus separated by a generation: Farkas was born on December 15, 1905, the day before Kodály's 23rd birthday. Since Kodály had already taken over Hans Koessler's first-year composition students at the Academy of Music in 1908, it would have been obvious that Farkas should have studied composition with Kodály some decades later.

Farkas was enrolled at the Academy of Music in the course of 1921/1922. His entrance examination piece, *Két zongoradarab magyar népdalok felett* (Two pieces for piano on Hungarian folk songs), based on the folk ballad "Kőműves Kelemen" and on the folk song "A kertmegi kert alatt", was a clear indication of the path he wanted to take. That he wanted to study with Kodály, one of the representatives of New Hungarian Music, is also evidenced by the fact that at the time of his admission he also tried (unsuccessfully) to get in touch with Béla Bartók through his high school classmate László Cs. Szabó, who had studied piano with Márta Ziegler, Bartók's first wife.¹³

In the academic years 1922/1923 and 1923/1924, however, Kodály was only assigned to teach the third- and fourth-year classes. According to rumors of the time, this was the way director Jenő Hubay wanted to please Albert Siklós (another composition teacher at the Liszt Academy and a now

⁹ Eősze, László. *Kodály Zoltán életének krónikája (A chronicle of the life of Zoltán Kodály)*. Budapest: Zeneműkiadó, 1977.; Gombos, László. *Farkas Ferenc*. Budapest: Mágus, 2004.

¹⁰ *Koncertadatbázis: budapesti hangversenyek 1900-tól napjainkig (Concert Database: Concerts in Budapest from 1900 to the present)*. n.d. 31 January 2023. <<http://db.zti.hu/koncert/>>

¹¹ Németh, Zsombor. "Mester és "törvénytelen tanítványa": Kodály Zoltán és Farkas Ferenc." *Magyar Zene* (LV/4 (2007)): 454-474.

¹² "Generation." *Merriam-Webster.com Dictionary*. 2023. <https://www.merriam-webster.com/dictionary/generation>. 2023. February 3.

¹³ Farkas, op. cit., 214.

completely forgotten composer), because Hubay found that almost all the aspirants applied to Kodály.¹⁴ Hubay's opposition to Kodály was certainly fueled by the events of 1918-1919 and their aftermaths.¹⁵

After a preparatory year with Leó Weiner, Farkas was supposed to enter Siklós's composition class in 1922/1923, but he missed both semesters due to his matriculation exams and a prolonged lung disease. In the next academic year, 1923/24, he could have asked to be transferred to Kodály's class, who was again teaching all grades, but at that time – as Farkas remembered – “it was not advisable to change from one teacher to another,” so he remained in Siklós's class.¹⁶

According to Farkas, Siklós was extremely jealous of Kodály, and if he felt that what his students were writing was Kodály-like, he would immediately remark: “Well, maybe you shouldn't compose like that.”¹⁷ Siklós's alleged jealousy is obscured by the fact that the two teachers made no comments about each other in any public forum, and no other document, not even a recollection by a third party, has survived that would shed light on Kodály's relationship with Siklós. It should also be added that after Siklós's unexpected death on April 3, 1942, his students were instructed until the end of the academic year by Kodály, who in fact had not officially taught composition at the Academy of Music since November 1940.

Farkas's first published writings or statements disparaging his former official teacher were the “Lellei beszélgetések” of the late 1970s, which was made after the death of most of the persons involved in the story. (And which, by the way, was also originally not intended for public use.) However, neither this nor his later communications revealed what Farkas's real problem with

¹⁴ Eősze, László. “Kodály Zoltán, a zeneszerzés tanára (Zoltán Kodály, teacher of composition).” Bónis, Ferenc. *A nemzeti romantika világából*. Püski: Budapest, 2006. 246-250. 248. I use of the word “rumor” because Eősze's only source is György Szomjas-Schiffert's recollection (see (Bónis 303)), but Szomjas-Schiffert's words are not confirmed by any document. It is therefore particularly interesting that Béla András, János Gergely, Zoltán Pongrácz and Imre Sulyok all refer to the same unconfirmed reason in the book *Thus we saw Kodály* when they say that they would have liked to be Kodály's students, but ended up with another composition teacher, yet they still consider Kodály to be their true master.

¹⁵ Kodály was appointed vice-director of the Academy of Music on February 14, 1919, during the First Hungarian Republic. (Ernst von Dohnányi was appointed director on the same day.) Kodály continued his duties during the Soviet Republic, which was proclaimed on March 21, 1919. After the collapse of the Soviet Republic, Kodály was dismissed from his post and on December 18 a disciplinary committee was set up to investigate his case. The lengthy disciplinary proceedings resulted in the annulment of his appointment as vice-director on June 25, 1920.

¹⁶ Farkas, op. cit., 141.

¹⁷ Farkas, op. cit., 215.

Siklós was. Among his known documents, the most detailed list of his objections against Siklós is in a letter written to Gian Luca Tocchi, composed while Siklós was still alive. Tocchi wanted to know more about Siklós and one of his sextets; in his response Farkas wrote that Siklós is a "Hungarian by language, but Jewish by race", an extremely arrogant man, who wrote self-praising reviews under a pseudonym to hide his own mediocrity and noted that dealing with Siklós is a waste of time.¹⁸

Thus, Farkas studied only indirectly with Kodály. In his memoirs, he recalled that Kodály's "principles, his thoughts, his apt remarks, the spirit of his teaching spread through the walls of the classroom".¹⁹ Ferenc Szabó and Zoltán Gárdonyi, who studied composition at the same time as him and were pupils of both Kodály and Siklós, were identified as the main transmitters.

Farkas was up to date on Kodály's new works already before enrolling in the Academy of Music. According to the "Lellei beszélgetések", he came across the piano piece "Rubato", later the last number of *Hét zongoradarab* (Seven Piano Pieces, op. 11, 1910 és 1917–1918) already in Lajos Kassák's journal *Ma* (Today) as early as 1919.²⁰ On October 22, 1922 he was present at Kodály's composer's matinee, where he heard excerpts from the song cycles *Énekszó* (Songs on Hungarian Folk Verses, op. 1, 1907–1909), *Megkésett melódiák* (Seven Songs, op. 6, 1912–1916), and *Öt dal* (Five Songs, op. 9, 1915–1918), as well as pieces from *Zongoramuzsika* (Nine Piano Pieces, op. 3, 1909) and the aforementioned *Hét zongoradarab*.²¹

The famous world premiere of *Psalmus Hungaricus* (1923) was held already during Farkas's student years at the Academy of Music, and of course he did not skip this occasion. (He later also visited the Roman premiere in 1930, when he was staying at that city). He heard the String Quartet No. 2 (op. 10, 1916–1918) and the *Serenade* for two violins and viola (op. 12, 1919–1920) at the Waldbauer–Kerpely Quartet's season concerts between 1922 and 1924, for which he owned season tickets. As a student of the Academy of Music he also gained underhand access the green and white proof sheets of Bartók's and Kodály's 1923 publication *Erdélyi magyarság* (*Népdalok*), which contained 150 Hungarian folk songs from Transylvania. In addition, he mentions that he attended Bartók's piano recitals of Kodály works and heard a performance of the first series of *Háry János* (1926).²²

¹⁸ Ferenc Farkas's letter to Gian Luca Tocchi, July 28, 1939. H-Bn, FFE, without shelf mark.

¹⁹ Farkas, op. cit., 83, 215.

²⁰ Farkas, op. cit., 211.

²¹ Farkas, op. cit., 141, 217.

²² Farkas, op. cit., 83, 211, 217.

The early footsteps towards Kodály

After graduating from the Academy of Music, Farkas became a piano accompanist and later a conductor in the Municipal Theater. Shortly before his departure for Italy, on July 19, 1929, Farkas conducted the male chamber choir of the Municipal Theater on the Hungarian Radio. The program included Kodály's *Bordal* (No. 1 of Two Male Choruses, 1913–1917) and two other male choruses by Farkas which sound very similar to Kodály's.²³ His songs from this period – e.g., *Egy tulipánhoz* (To a Tulip) on the text of Mihály Csokonai Vitéz, 1928 – were written mostly to old Hungarian time-measured verses and seem to be modelled on Kodály's similar works.²⁴

One of the most famous episodes in the life of Ferenc Farkas was the year and a half he spent in Rome between the autumns of 1929 and 1931, where he continued his studies with Ottorino Respighi and met many important figures of Italian new music. Farkas's trip to Roma was primarily an attempt to break out of the treadmill of the Municipal Theater, where he had been working as a piano accompanist and conductor since the fall of 1927. His works from the first half of 1930 (most notably the *Divertimento* for small orchestra, and the *Sonatina* No. 1 for violin and piano, once called *All'italiana*) were influenced exclusively by Italy.²⁵

In the summer of 1930, he returned briefly to Budapest, which he left again in January 1931 for Rome. During this period, he deepened his professional relations with some of his Hungarian colleagues (e.g. Pál Kadosa, György Ránki, Ferenc Szabó) who had once been Kodály's students, but who were basically critical of their master and preferred to regard Bartók as the standard-bearer of new Hungarian music.²⁶ At the same time, he began to experiment with the synthesis of the neoclassical principles he had learned in Rome and Hungarian folk and "verbunkos" music.

The first result of his experimentation was the *Kállai táncok* (also known as *Alla danza ungherese*), originally scored for violoncello and piano (this version is now lost). It was reworked for a small orchestra in May 1931, during Farkas's second stay in Rome. The music was later re-used in the 1932 film music *Ítélet a Balaton* (The Verdict of Lake Balaton), which was Farkas's first project with the famous director Paul Fejős. After 1950, when Kodály wrote his famous *Kállai kettős* (Double-Dance from Kálló) on the

²³ Németh, Zsombor. "Farkas Ferenc pályakezdése (1927-1931) (The beginning of the career of Ferenc Farkas)." Dalos, Anna and Viktória Ozsvárt. *Járdányi Pál és kora: tanulmányok a 20. századi magyar zene történetéből (1920-1966)*. Budapest: Rózsavölgyi, 2020. 163-202. 168.

²⁴ Dalos, Anna. "Nézőpontok (Point of Views)." *Muzsika* (50/4 (2007)): 32-34. 32.

²⁵ Németh, op. cit., 165-185, 194-200.

²⁶ Németh, op. cit., 186-193.

same melodies, Farkas did not allow his own youthful work to be performed for more than two decades, out of respect for his older colleague.²⁷ This decision may also have been influenced by the fact that Farkas's *Alla danza ungherese* drew heavily from the ideas also present in Kodály's *Marosszéki táncok* (Dances from Marosszék, the original version for piano composed between 1923–1927 and premiered in 1927, the orchestral version premiered in 1929). The *Kállai táncok* was followed in 1934 by the *Hétfalusi boricza tánc* for violin or cello and piano. This work was later also called *Alla danza ungherese No. 2* or simply *Alla danza ungherese*; an undated version for violin and cimbalom, as well as a 1980 arrangement for violin and string orchestra also survived. For both *Alla danza ungherese* Farkas used the collection of Marián Réthei Prikkel as inspiration.²⁸

The violoncello-piano version of the first piece was received very badly by the Hungarian critics; the famous critic Aladár Tóth wrote that "[t]he Hungarian Dance of Ferenc Farkas is the work of a composer who, even on the well-compressed path, is a little unsteady."²⁹ Perhaps this incident, together with the Mediterranean trip with the film director Pál Fejős, where he was introduced to Spanish flamenco, prompted him to go on a folk song collecting trip to the village of Szabás in Somogy County in March 1934.³⁰ Later that spring, after attending a workshop conducted by composer-ethnomusicologist László Lajtha, he returned to the village with a phonograph, where he collected further songs. Unfortunately, these cylinders were destroyed during World War II.

Probably in the summer of 1935 or 1936, Farkas joined ethnographer Gyula Ortutay, composer and ethnomusicologist Sándor Veress, and conductor-composer Viktor Vaszy (who, like Farkas, had little experience in ethnomusicology) on a field trip to Kákics (Baranya County). The collecting was led by the musically uneducated Géza Kiss, a Reformed pastor, writer, a passionate researcher of the folk art, ethnography, and dialect of the Ormánság region, who lived throughout his life in the village of Kákics. The next year Kiss published a book about this trip with an appendix, where "the selection of the melodies and their accurate transcription were made by Ferenc Farkas and Sándor Veress, partly on the basis of the phonograph rolls."³¹ An unpublished note of Kodály confirms that this publication also

²⁷ Németh, op. cit., 193.

²⁸ Réthei Prikkel, Marián. *A magyarság táncai (Dances of the Hungarians)*. Budapest: Studium, 1924.

²⁹ Németh, op. cit., 193.

³⁰ See his 1973 recollection "Somogy köszöntése" (Greeting of Somogy) in Farkas, op. cit., 122-125.

³¹ Kiss, Géza. *Ormánság*. Budapest: Sylvester, 1937.

caught his attention.³² His view were, however, critical: he remarked, that it is not clear exactly who did what, and he believes that much of the results should be questioned. It is indeed true that for each individual song there is no record of the collector or the method of collection (by field notation or phonograph).

Later, now equipped with real folk music experience, Farkas made further instrumental folk-dance arrangements. The *Capriccio all'ungherese* for small orchestra (1939) were based on folk songs that he collected in the village of Szabás. The *Két magyar tánc* (Two Hungarian Dances, 1940, reworked for piano in 1975, and later also for harp) recycled remnants of scores he wrote for propaganda films in the end of the 1930s, which used various folk materials. The most important work of this group from this period is *Rhapsodia carpatiana* (1941), also originally composed as a music for a short film celebrating the return of Transcarpathia to Hungary in 1939. The work is based on Bartók's unpublished Carpathian-Ukrainian collection, which was then already available for research at the Hungarian Academy of Sciences. In this composition Farkas rhapsodically juxtaposes different characters in a single-movement form, while the unity of the work is maintained by internal recurring rondo-thematic references, like the designs of Kodály in the *Galántai táncok* (Dances of Galanta, 1933).

Farkas was soon influenced by Kodály as an intellectual mind. As the younger composer said in the "Lellei beszélgetések", "one could learn perspectives from Kodály".³³ From the mid-1930s Kodály became a kind of reference point for Farkas as a public figure in the Hungarian music life.

The most striking example of this is his public debate with Ferenc Ottó from 1939 and 1940.³⁴ Farkas's main axiom was that it was up to the generations following the two "geniuses", Bartók and Kodály, to build the edifice of Hungarian musical culture to its full potential, and that each must find the right task according to his or her inclinations, aspirations, and talents. Thus, he urged the "talents" to take on the duty of filling the gaps in the Hungarian musical literature that still existed. Therefore, Farkas encouraged his colleagues to compose smaller pieces and applied music instead of larger works. He added that at present there are too many self-proclaimed prophets

³² Kodály, *Magyar zene...*, 265.

³³ Farkas, op. cit., 287.

³⁴ The thread was opened in the summer of 1939 by Farkas's article "Remekmű és irányított zene" (Great Work and Applied Music), published in the far-right journal *Magyar Élet* (Hungarian Life); Ottó reacted to this article in October 1939 in the music journal *A zene* (The Music); this was followed by Farkas's counterreaction in the same periodical in the same month. This seemed to end the debate, but he still continued the discussion in the February 1940 issue of *A zene* under the title "Kritika a zenekritikáról" (Criticism of Music Criticism). All these, including Ottó's article, were republished in Farkas, op. cit., 50-56.

instead of dutiful students. Ottó replied with accusing Farkas of imposing the aesthetics of German "Gebrauchsmusik" on Hungarian composers. As pointed out by Anna Dalos, in these essays Farkas was constantly paraphrasing Kodály's writings of 1939, i.e., "Mi a magyar a zenében?" (What is Hungarian in Music) and "Magyarság a zenében" (Hungarianness in Music), almost without alteration.³⁵ It is interesting, that Ottó, a former Kodály pupil who was associated with the *Magyar Kórus* (Hungarian Choir) and who was also derided at the time as "Little Kodály" for his overzealousness in imitating his master,³⁶ did not recognize what Dalos did.

Kodály meets Farkas in Kolozsvár

Although Kodály and Farkas apparently met several times within the walls of the Academy of Music, it was when the Budapest University Choir went on an international tour in the second half of the 1930s that the older master became aware of Farkas as a fellow composer. In addition to Kodály's *Karádi nóták* (Songs from Karád), they included two pieces for men's choir by Farkas in their program. Mrs. Zoltán Kodály (née Emma Schlesinger/Sándor) was not shy to call the conductor of the choir, Viktor Vaszy, and ask him why he had chosen two works by the unknown young man and only one by her husband. In his 1976 radio program "This is how I saw Kodály," Farkas dated this story to 1930 and linked it to a tour of the United States. In his 1993 memoir of Vaszy, however, he connected his memories to a concert in Copenhagen in 1936.³⁷

Whether or not Mrs. Kodály did in fact call Vaszy is no longer possible to verify. It is true, however, that the Budapest University Choir was the first non-professional Hungarian vocal ensemble to tour the United States in December 1937. This important visit was preceded by a trip to Scandinavia in 1936, which included a concert in Copenhagen. The Scandinavian tour was meant as a kind of dress rehearsal for the overseas performance a year later.³⁸ The exact program of the concert in the Danish capital is not known, but a publication about the choir's American tour was published, a copy of which is preserved in Farkas's estate.³⁹ According to this document, the program of the university choirs included two works by Farkas: "Katonasors"

³⁵ Dalos, Anna. "Mérföldkövek a magyar zenetörténetben (Milestones in Hungarian Music History)." *Muzsika* (48/3 (2005)): 36-39. 38.

³⁶ Ottó, Ferenc. *Kodály*. Pécs: Dunántúli Pécsi Egyetemi Könyvkiadó és Nyomda, 1942. 3.

³⁷ Farkas, op. cit., 141, 182.

³⁸ Kovács, Mária. *Budapesti egyetemi énekkarok 1862–1948 (Budapest University Choirs, 1862–1948)*. Budapest: Eötvös Loránd Tudományegyetem, 2001. 310-315.

³⁹ *Program of the Budapest University Chorus*. New York: [s. n.], 1937.

and “Két palóc katonadal”.⁴⁰ However, the program included not one, but three works by Kodály: *Ave Maria* (1935), *Huszt* (1936), and *Karádi nóták* (1934), which had previously been dedicated to the choir.

The first real meeting between Kodály and Farkas, however, took place in the next decade in the capital of Transylvania. In 1941, Farkas moved from Budapest to Kolozsvár (Cluj), which had been returned to Hungary after the Second Vienna Award in the fall of 1940. Farkas became chorus master of the reestablished Hungarian National Opera and professor at the reopened Music Conservatory.⁴¹ Kolozsvár celebrated the 60th anniversary of the Kodály’s birth in during the first half of 1943; in these events Farkas also played an important part.

The first festive Kodály concert took place on 28 February.⁴² Although it was organized by János Viski, a former student of Kodály and the former director of the Music Conservatory in Kolozsvár, the introductory speech was given by the newly appointed Farkas. His speech preceded the performance of the *Psalmus hungaricus* (1923) and the *Te Deum* (1936), which were conducted by Viktor Vaszy, also a former student of Kodály and a close friend of Farkas, at present director of the Kolozsvár Opera. The chorus which participated in the performance of these works was coached by Farkas. Farkas’s words were first published on 24 May, when Kodály was already present at the city.⁴³

In May 1943, Viktor Vaszy organized a festival unofficially called “Kodály Days”, at which the celebrated composer was also present.⁴⁴ Kodály arrived in the morning of May 19, rehearsed with the Philharmonic Orchestra,

⁴⁰ The former is the 1933 *Rekrutasor* (Soilder’s Fate), dedicated to “To Viktor Vaszy with love and grateful thanks”. The later (Two Palóc Soilder’s Song) was composed in 1932, but Farkas enlarged it with another movement and published the cycle as *Három palóc katonanóta* in 1933.

⁴¹ Fekete, Miklós. “Kéznyomok és visszacsengések – Farkas Ferenc kolozsvári évei (Handprints and echoes - Ferenc Farkas' years in Cluj).” Egyed, Emese-Pakó, László-Sófalvi, Emese. *Certament VII*. Cluj-Napoca: Erdélyi Múzeum-Egyesület, 2020. 219-242.

⁴² Lakatos, István. “A Kolozsvári Zenekonzervatórium Kodály hangversenye (Kodály concert of the Music Conservatory of Cluj).” *Erdélyi Helikon* (16/4 (1943)): 231.

⁴³ See the Appendix.

⁴⁴ Kodály and his wife were originally scheduled to travel to Kolozsvár on April 14, but Kodály’s wife fell ill during a rest in Galyatető, so the trip had to be postponed (Kodály’s letters to Vaszy, March 24, 1943, and April 6, 1943). The first alternative date was May 13-16 (Kodály’s letter to Vaszy, April 30, 1943). Kodály wrote at the beginning of May that if the organizers did not want to include his personal appearance in the planned program, he would feel that his appearance would be an indiscretion, a demonstration - he felt that the city of Kolozsvár was already making too great a sacrifice to be there in person - and suggested postponing the trip until the fall or winter (Kodály’s letter to Vaszy, May 4, 1943). See Kodály, Zoltán. *Kodály Zoltán levelei (Zoltán Kodály’s letters)*. Ed. Dezső Legány. Budapest: Zeneműkiadó, 1982. 162-163.

then in the afternoon he retired to his quarters and worked on his forthcoming lectures.⁴⁵ In the evening of May 20, he gave his lecture "Zenei anyanyelvünk" (Our musical mother tongue) at the Mátyás Király Diákház (Mátyás Király Student House).⁴⁶

In the morning of 21st he attended the rehearsal of Orchestra and in the afternoon, he visited the sights of Kolozsvár, with his wife, Vaszy and Lajos Sigmond, a professor at the Music Conservatory. In the evening he attended the performance of *Háry János* at the Kolozsvár Opera.⁴⁷ Kodály's Singspiel was staged for the second time in Kolozsvár on June 2, 1942, with the choirs coached by Farkas, the choirmaster of the Opera. There were fourteen performances in this series, including this festive performance, on which Kodály himself conducted the famous *Intermezzo*.⁴⁸

After the performance Vaszy had to leave immediately for Budapest (from which he returned already the next day).⁴⁹ Thus it was probably after this event, when the Kodály and Farkas couples had dinner together at the New York Coffee House. It was thanks to Margit Krummer, Farkas's wife, that the atmosphere between the two artists became more relaxed: "My wife's open, talkative, honest manner - which contrasted with my shy, always a little too shy attitude towards the master - was much appreciated by both Kodály and especially by Mrs. Kodály."⁵⁰

On the 22nd, Kodály attended the season concert of the Philharmonic Orchestra of Kolozsvár in the Mátyás Király Diákház, where he conducted the Concerto for Orchestra (1939) and the *Főlszállott a páva* (Variations on a Hungarian Folk Song, 1937–1939), the opening pieces of each part of the concert. The first part also included the Three Songs (op. 14, 1918–1923) with Gyula Angyal Nagy as soloist, and a selection of Hungarian folk music performed by Erzszi Török; in the second part, the Variations were followed by the *Galántai táncok* (Dances of Galánta, 1933). The works not conducted by Kodály were led by Vaszy.⁵¹

⁴⁵ Bíró-Balogh, Tamás. "Egy névsor faggatása: Kodály Zoltán életrajzához (Querying a list of names: for a biography of Zoltán Kodály)." *Korunk* (3/6 (2020)): 100-107. 103.

⁴⁶ "Hódoló, meleg elismerésben részesítette Kodály Zoltánt szabadegyetemi előadásának közönsége (Warm and adoring tribute to Zoltán Kodály from the audience of his lecture at the Open University)." *Ellenzék - Független politikai napilap, Cluj-Kolozsvár* 21 May 1943: 8.

⁴⁷ Bíró-Balogh, op. cit., 103.

⁴⁸ Fehérvári, László. "Kodály Zoltán színpadi művei Kolozsváron (The stage works of Zoltán Kodály in Cluj)." László, Ferenc. *Utunk Kodályhoz*. Bukarest: Kriterion, 1984. 166-187. 167-168.

⁴⁹ Bíró-Balogh, op. cit., 104.

⁵⁰ Farkas, op. cit., 142.

⁵¹ "Tüntető melegséggel tett hitet Kolozsvár az új magyar zene mellett (Kolozsvár put its faith in the new Hungarian music with demonstrative warmth)." *Keleti Újság* 23 May 1943: 12.

On the 23rd, Kodály attended the matinee of the *Éneklő ifjúság* (Singing Youth) at the National Theater, organized by Péter Pál Domokos and István Nagy. Kodály's works were performed by the choirs of the Reformed Girls' High School, the Roman Catholic High School, and the State Teachers' Training Institute. The concert was closed with the canon *A magyarokhoz* (To the Hungarians), sung by all three choirs together and conducted by Kodály. In the afternoon he gave a lecture entitled "Zenei ABC" (The Alphabet of Music) at the Institute for Reformed Theology.⁵²

On May 24 Kodály traveled to Szék to listen to the remarkable folk songs and dances recorded by László Lajtha a year earlier. The event was organized by Farkas; their company included Mrs. Kodály, János Bartók, Andor Borbély, János Kemény, György Kerényi, and Erzsébet Török.⁵³ Also thanks to Farkas, on the next day Kodály visited Szamosújvár, where he studied the treasury, old books, and manuscripts of the Armenian Church.⁵⁴

After the festive year, on February 23, 1944, Farkas gave a longer lecture in the Great Hall of the State Girls' Lyceum, entitled "Kodály művészetének nemzeti jelentősége" (The National Significance of Kodály's Art).⁵⁵ His lecture, which included music excerpts as well, was later published in the last issue of the Transylvanian periodical *Pásztortűz*.⁵⁶ He praised Kodály's work as a composer, ethnomusicologist and teacher, but also discussed more general, typically Kodályian themes, such as the role of the folk music in the modern Hungarian music, the ideal of a national Hungarian music, and the need for Hungarian composers to fulfill a communal role – topics, which he had already discussed at the turn of the decade in his debate with Ferenc Ottó.

Around 1943–1944, Farkas began to think about a new direction in which he should develop his current neoclassical-diatonic compositional style. His incidental music to Zoltán Jékely's play *Angalit és a remeték* (Angalit and the Hermit), premiered in May 1944 but composed probably slightly earlier,⁵⁷ starts with an experimental fugue composed in a free, a non-

⁵² "Lelkes ünneplésben részesítette Kodály Zoltánt az "Éneklő Ifjúság" (An enthusiastic celebration for Zoltán Kodály at the "Singing Youth" concert)." *Keleti Újság* 1943. May 5: 2.; Dezső, Molnár. "Kodály Kolozsváron." *Ifjú Erdély* (22/6 (1943)): 84-85.

⁵³ "Megmentik Szék nagyközség értékeit (Saving the values of Szék)." *Ellenzék - Független politikai napilap, Cluj-Kolozsvár* 1943. May 27: 2.

⁵⁴ Farkas, op. cit., 142.

⁵⁵ "Farkas Ferenc előadása Kodályról (Ferenc Farkas's Lecture on Kodály)." *Ellenzék - Független politikai napilap, Cluj-Kolozsvár* 24 February 1944: 3.

⁵⁶ See the Appendix.

⁵⁷ The composer's date on the sketches and the fair copy (H-Bn, FFE, FF-comp. XI/7/a) is simply May 1944.

schoenbergian twelve-tone system.⁵⁸ However, the sketches of *Angalit és a remeték* reveal that during the composition of the incidental music Farkas sketched up ideas to another fugue, written in a strict pentatonic system. This later became the third (final) movement of *Musica Pentatonica*. In September 1944, when the Soviet troops reached the then Hungarian borders, Farkas left Kolozsvár for Budapest, never to return to Transylvania. He finished the fugue only on January 9, 1945, during the harshest day of the siege of Budapest.⁵⁹ During the following months he wrote two more movements in this strict pentatonic style. The draft of the second movement (Aria), which can also be found in the sketches to the *Angalit és a remeték*, is dated to March 28, without year, but should possibly be read as 1945.⁶⁰ (The estate does not contain a manuscript version of the first movement.)

Bartók and Kodály had recognized the semitone-less pentatonic system in the Hungarian peasant music already in the first decade of the century, which they designated as an ancient element of Eurasian origin. Especially from the second half of the 1930s, one of the central questions of modern Hungarian music became whether and to what extent pentatonic music could be integrated into the compositional principles of the western classical music.⁶¹ Until the 1940s, however, pentatonic scale was used only as an element of melodic structure.

Farkas has stated that he was the first to compose a piece strictly in a "five-tone system", and his composition precedes, or is contemporary with Kodály's similar experiments,⁶² the *Gyermektáncok* (Children's Dances) and *24 kis kánon fekete billentyűkön* (24 Little Canons on Black Keys), which were composed only after Kodály returned to his home from the shelter on March 12, 1945,⁶³ and which were premiered on November 19, 1945 in the National Theater of Pécs, and introduced to the audience of Budapest in

⁵⁸ Farkas incorporated serial principles into his compositions, but he was not following the Second Viennese School in strictly avoiding tonal relations; furthermore, he heavily relied on the principles of the fugues of Johann Sebastian Bach. This fugue was later separated from the incidental music, supplemented with an opening movement in 1947 and premiered as Prelude and Fugue for orchestra in 1957.

⁵⁹ Date according to the composer's date on the draft (H-Bn, FFE, FF-comp. II/43/a; only the first page survives, which is notated on a leftover page of draft of the incidental music to *Csongor és Tünde*).

⁶⁰ Farkas later recalled that he completed *Musica Pentatonica* around the birth of his son András, i.e., April 14, 1945 (see Farkas, op. cit., 86, 248-249.); this roughly coincides with the date of the second movement.

⁶¹ Willson, Rachel Beckless. *Ligeti, Kurtág, and Hungarian Music during the Cold War*. Cambridge: Cambridge University Press, 2007. 24.

⁶² Farkas, op. cit., 86, 248-249.

⁶³ The foreword of the canons is dated as June 1945 in the printed editions.

early 1946.⁶⁴ With these remarks on chronology, Farkas was obviously trying to soften his bitterness over the fact that his work was not performed until June 16, 1947.⁶⁵

He probably deliberately forgot that Kodály had already composed pieces at the turn of the 1930s and 1940s that attempted to apply pentatonic principles to non-melodic aspects of musical composition: these short works for two voices only, written purely for educational purposes in the manner of Renaissance exercises, were included in the *Bicinia Hungarica* (1937-1942).⁶⁶ Farkas's *Musica pentatonica*, on the other hand, is a much larger work written for string orchestra, in which he fuses pentatonic melodies with more complex baroque models (motoric toccata, binary and ternary forms, fugue with thematic inversions and augmentations), which still bears traces of experimentation, but has more the feel of a genuine musical work.

Unfortunately, it is not known whether Kodály and Farkas discussed the possibilities of using pentatonic music at the 1943 dinner in Kolozsvár, or in the shelter of the Budapest Opera House, where they met in the end of the winter of 1945.⁶⁷

Farkas's work following *Musica pentatonica* is the *Szent János kútja* (St. John's Fountain), later subtitled *Cantata lirica*, completed in Püspöknádasd (today: Mecseknádasd, Baranya county) in the summer of 1945.⁶⁸ References to and quotations from Kodály abound in this symmetrically structured work, which consists of an orchestral introduction and five choral movements.⁶⁹ László Gombos pointed out that the melody of the first choral movement, which returns in shortened form as an episode of the last movement, resembles the main melody of the *Psalmus hungaricus*; he also wrote that the beginning of the last movement quotes Kodály's canon *A magyarokhoz*.⁷⁰ Farkas wrote in a discarded section of his 1981 radio lecture "Zenés magyar parnasszus" (Musical Hungarian Parnassus) that Kodály once told him that it was impossible to write truly Hungarian music on the rising verse of the

⁶⁴ *Life on Track: Zoltán Kodály*. Budapest: Balassi Kiadó–Kodály Archivum, 2011. 379-380.

⁶⁵ Farkas, op. cit., 250.

⁶⁶ All this is particularly interesting because in early 1938 the periodical *Énekszó* (Singing) published Ferenc Farkas's six arrangements of folk songs for three voices together with some movements of Kodály's *Bicinia Hungarica*.

⁶⁷ Farkas, op. cit., 142, 248.

⁶⁸ Farkas, op. cit., 249. According to the dating of the manuscript (fair copy of the score, see H-Bn, FFE, FF-comp. VI/5/a), Farkas wrote only the now lost drafts in 1945, and he orchestrated the piece in October 1946.

⁶⁹ In the printed score the movements are numbered from I to VI; however, the manuscript (H-Bn, FFE, FF-comp. VI/5/a) proves that the orchestral introduction was an afterthought only.

⁷⁰ Gombos, op. cit., 10-11.

iambus, but he took up the challenge and tried to do so in the second movement of the *Cantata lirica*.⁷¹ Thus, this movement can be also seen as a kind of homage to Kodály.

Tibor Tallián, on the other hand, emphasized the references to Transylvania in the *Cantata lirica*. The text of the work was compiled by Farkas from the posthumous collection *Angyalok citeráján* (On the Zither's of the Angels) by the Transylvanian poet Jenő Dsida, who died in 1938 and with whose widow Farkas and his wife had a good relationship during their year in Kolozsvár. Furthermore, the name "St. John's Fountain" comes from the name of a popular place of excursion near the city. According to Tallián, all this, as well as the work's strikingly nostalgic, farewell tone, is a hidden message: with this work, Farkas bids farewell not only to love and youth, but also to Transylvania and to the city, which inspired him so much.⁷² Tallián could not have known that shortly after the composition of the work, Farkas referred to it as "Cantata Kolozsvariana" and "Kolozsvári kantáta" in his correspondence,⁷³ and on the title page of the manuscript he added a motto by Henry de Montherlant (in Hungarian by Miklós Radnóti), which is also very reminiscent in character.⁷⁴

In fact, the two approaches are complementary. In this retrospective cantata, Farkas places his meeting with Kodály among his defining experiences in Transylvania. By alluding to the works performed at the "Kodály Days" in 1943, he also declares that Kodály's person and art were very important not only to him, but also to the (Hungarian) community of Kolozsvár, which, at the time of the composition, had again been renamed to Cluj.

⁷¹ Farkas, op. cit., 156.

⁷² Tallián, Tibor. *Magyar képek: Fejezetek a magyar zeneélet és zeneszerzés történetéből, 1940–1956* (*Hungarian Sketches: Chapters from the History of Hungarian Music and Composition, 1940-1956*). Budapest: Balassi Kiadó, 2014. 208.

⁷³ Ferenc Farkas to Alfred Schlee (Director of the Universal Edition), October 18, 1945. H-Bn, FFE, without shelf mark. It is reasonable to assume that Farkas originally wanted to give his work a title that included the word "Kolozsvár", but the political situation prevented him from doing so. This may be the reason why he preferred the title *Szent János kútján* from the first edition of the score (1959) on. Although this title referred to a geographical location, due to its reference to saints it was also not a politically acceptable title until the end of the 1950s. Thus, the title of the first edition of the piano reduction, which appeared as a self-publication of Farkas in 1952, is simply *Lirikus kantáta / Cantata lirica*. Nota bene, the title *Szent János kútján* is in fact not very practical and could be misunderstood by many (it implies a religious work, but the text used touches on almost erotic themes), and the *Cantata lirica* is more typical of his titling habits.

⁷⁴ "...de mindörökké mozdulatlanul maradsz te mégis két karomban és emléked meg se rezdül."

After the war

Although the period immediately after World War II, the second half of the 1940s and the first half of the 1950s, was a very eventful time in the lives of both composers, it was during this period that their relationship deepened. Of course, this was also since Kodály became a central figure in Hungary immediately after the war, while Farkas, after a short period of enforced silence (due to his connections with the extreme right and his questionable behavior in the 1940s) and then a few years in Székesfehérvár, became a central figure in the emerging socialist music scene.⁷⁵

After a short period in Budapest, Farkas became the founding director of the Székesfehérvár State Conservatory in the fall of 1946, which position he held until the fall of 1948.⁷⁶ In connection with this work, he repeatedly asked Kodály for his opinion, especially regarding the recruitment of teachers.⁷⁷ There are no primary documents on this, but it is known that Székesfehérvár was one of the first cities in Hungary to introduce the preparatory classes advocated by Kodály.

The vibrant choral life of Székesfehérvár was also brought to Farkas's attention by Kodály.⁷⁸ Upon his arrival in Székesfehérvár, Farkas also took over the direction of the MÁV (Hungarian State Railway) Men's Choir, where he began to eradicate the so-called Liedertafel-traditions and included Kodály's works from the 1930s in the choir's program: the *Huszt*, the *Karádi nóták* and the *Felszállott a páva*.⁷⁹ The choral life of Székesfehérvár inspired Farkas to write more works based on the models of Kodály, such as the canon *Magot a földbbe* (Seed into the Earth) and the famous *Rózsamadrigál* (Rose Madrigal), both composed in 1947 to poems by Sándor Weöres, a poet whose verses were also occasionally set to music by Kodály. Like many of Farkas's other works, the canon was composed on request, this time for the closing piece of the *Éneklő Fehérvár* (Singing Székesfehérvár) open-air choir festival in May 1948. The first program of the same event was Kodály's canon *A magyarokhoz*, that Farkas knew well from the 1943 "Kodály Days". Thus, the *Magot a földbbe* was composed specifically as a counterpart to *A magyarokhoz*.

⁷⁵ Péteri, Lóránt. "'Több mint zord korszak': Farkas Ferenc, Ligeti György és az 1940-es évek ('More than a stern era': Ferenc Farkas, György Ligeti and the 1940s)." *Magyar Zene* (58/4 (2020)): 430-447.

⁷⁶ Kelemen, Éva. "'Amikor Székesfehérváron trubadúrdalokat forsítottál...': Farkas Ferenc és Weöres Sándor találkozásai ('When you translated troubadours' songs in Székesfehérvár...': Ferenc Farkas meets Sándor Weöres)." *Muzsika* (53/4 (2015)): 388-402.

⁷⁷ Farkas, op. cit., 250.

⁷⁸ Ibid.

⁷⁹ Farkas, op. cit., 114.

In the second half of the 1940s, Farkas was a regular guest at Kodály's apartment in Körönd. This was probably not because of his position in Székesfehérvár, but because he was the piano accompanist of Erzsébet Török. Török specialized in singing folk songs with piano accompaniment and was one of the few singers who had earned Kodály's praise and recognition. In 1946 and 1947, Török and Farkas regularly gave concerts in small towns.⁸⁰ The two, along with Cynthia Jolly, the English singer and musicologist who was studying in Budapest at the time and who also accompanied Farkas, received regular coaching from Kodály.⁸¹

Probably in 1946 or 1947, Kodály gave to Farkas a copy of the first edition of his 24 Little Canons, published by Rózsavölgyi & Co. in 1946. It bears the dedication "Farkas Ferencnek / per aspera ad astra / feketéken át a világoosságra / Kodály Z[o]ltán]" [To Ferenc Farkas. per aspera ad astra, through the black to the light].⁸² This can be interpreted either as a gift of guidance to the person responsible for the renewal of music education in Székesfehérvár between 1946 and 1948, or as a tribute to the composer of *Musica pentatonica*, which was completed in a shelter in 1945 and premiered in 1947, under much better and more hopeful circumstances (even if the situation is nowhere near what it was before the war).

When Ferenc Farkas's song cycle *Gyümölcskosár* (Fruit Basket, 1946-1947) was published by Püski in 1948, he gave Kodály a copy, the dedication of which read: "Kodály Zoltánnak tisztelettel törvénytelen tanítványától" [To Zoltán Kodály with respect from his illegitimate pupil].⁸³ Farkas must have felt that the Fruit Basket was a paradigmatic work of his oeuvre to date – the work's popularity to this day confirms this view – and that it deserved to be introduced to the composer who had been a kind of father figure to him from the very beginning.

The illegitimate pupil becomes an indirect successor

Ferenc Farkas was nominated professor of composition at the Ferenc Liszt Academy of Music in 1949, a post he held until his retirement in 1975. It might seem that Farkas took over Kodály's former cathedra of composition, but this is not true in a literal sense. Farkas took over the position from Sándor Veress, who had left Hungary in 1949; and while it is true that Veress himself took over Kodály's students in 1942, this was because Kodály had

⁸⁰ On the relationship of Török and Farkas, see Farkas, op. cit., 162-165.

⁸¹ Kelemen, op. cit., 392.

⁸² H-Bn, FFE, without shelf mark. See the facsimile of it in Farkas, op. cit., 143.

⁸³ Farkas, op. cit., 141.

just returned for a short time after the death of Albert Siklós.⁸⁴ Thus, Farkas succeeded not his illegitimate but his legitimate master at the center of Hungarian musical education.

As a professor of composition, he was to have the greatest influence in the second half of the century. He taught György Ligeti and György Kurtág, among others. His own methods of teaching composition, as he explained in a lecture in 1967, built significantly on the principles Kodály had developed over decades. He taught composition through the study of styles that were all complete, developed to perfection. These were Palestrina's renaissance vocal counterpoint (according to Knut Jeppesen), Bach's baroque instrumental counterpoint and chorale harmonization, the masterpieces of Viennese Classicism and Romanticism in sonata form, and the folk music of Hungary and its neighbors.⁸⁵ In the unpublished parts of the "Lellei beszélgetések", however, he mildly criticizes Kodály's teaching methods, in particular the fact that when Kodály was writing one of his larger works, he gave his students the task of solving problems that had also appeared in his own work.

During the Zhdanov era

In 1948, the Soviet Communist Party issued a decree castigating selected Soviet composers for their neglect of the audience and their overemphasis on technical experimentation and atonality. Andrei Zhdanov's decree, however, would have a lasting effect. Notorious Soviet buzzwords such as "socialist realism" and "formalism" were forcefully introduced into the national vocabulary of the Eastern Bloc countries. Although many Hungarian composers agreed on some level with a selection of Zhdanov's principles, they were forced to make significant changes in their compositional and rhetorical practices.⁸⁶

In his memoirs, Farkas explicitly cites the Intermezzo from *Háry János* as the main model of the "neo verbunk" style that spread in Hungary during the Zhdanov era,⁸⁷ a style that he actively shaped from 1949. His main work, composed according to these principles, is the *Csinom Palkó*, first conceived as a singspiel for the radio (1949) and later reworked for the theater (1950, 1960). But this group of Farkas's works also includes pieces based on folk dances, like *Rhapsodie über ungarische Volkslieder* (1949), *Bihari román táncok* (Romanian Dances from Bihar, 1950), and *Erdélyi tánc*

⁸⁴ Dalos, Anna. "The Forgotten Youth of Sándor Veress." *Studia Musicologica* 6 (62/3-4 (2021)): 327-349. 342.

⁸⁵ Farkas, op. cit., 90.

⁸⁶ Willson, op. cit., 34.

⁸⁷ Farkas, op. cit., 262.

(Transylvanian Dance, 1954), among others. Farkas, however, did not only refer back to Kodály (and partly to Bartók), but also to his own earlier experiments in the 1930s, which were actually also based on Kodály's principles.

During this time, Farkas also produced countless folk song arrangements. In one of his unpublished note probably originating from this period, Kodály describes Farkas, together with Jenő Ádám, as a positive example of a composer who writes folk song arrangements, pointing out that Farkas (and Ádám) knew folk music "from its roots" and "not from an herbarium, as a dried flower."⁸⁸ Farkas's cantata *Tisza partján* (On the Banks of the Tisza), composed in March 1950 in Sárospatak, and premiered in that year in Budapest,⁸⁹ was one of the first attempts to create a large-scale piece for choir and small orchestra, based purely on folk songs but without turning the piece into a garland of melodies. Kodály attended the premiere ex officio (as was customary at the time, the work was first performed at a meeting of the Hungarian Musicians' Association) and, according to Farkas's recollections, was very pleased with it.⁹⁰ He also suggested some minor changes; these are preserved in the printed materials found in Farkas's estate.⁹¹

In the early 1950s, Farkas tried to meet the demand with music in a genre far removed from his nature. During 1951-1952, he began writing a traditional, forty-five minutes long orchestral work in four movements, entitled *1. szimfónia. In memoriam 1945. IV. 4.* (Symphony No. 1, in memory of 4th April 1945). It was premiered on June 3, 1952, under the baton of Viktor Vaszy, but was later withdrawn due to the negative reaction from the Hungarian Musicians' Association.⁹² However, the first three movements were revised and published as separate works: In 1952, after the premiere of the Symphony, he detached the first and second movements from the original work under the titles *Szimfonikus nyitány* (Symphonic Overture) and *Elegia* respectively, and in 1970 he reworked the third movement as *Scherzo sinfonico*.⁹³

⁸⁸ Kodály, *Magyar zene...*, 70.

⁸⁹ Dates according to the printed score and piano reduction found in the estate: H-Bn, FFE, FF-comp. VI/22/b.

⁹⁰ Farkas, op. cit., 143.

⁹¹ H-Bn, FFE, FF-comp. VI/22/b.

⁹² The harshest reaction was Szelényi, István. "Farkas Ferenc szimfóniájának programmszerűsége (The programmatic nature of Ferenc Farkas's Symphony)." *Új Zenei Szemle* (3/11 (1952)): 36-38.

⁹³ The manuscript fair copy of the score of movements I, III, and IV by an unknown copyist is dedicated "Al Maestro Lamberto Gardelli in riconoscenza": H-Bn, FFE, FF-comp. II/8/a. On the title page the date by Farkas is 1952, at the end of the copy, 1953 by the copyist.

The *Elegia*, according to the Symphony's program, depicts destruction and ruin, and weeps over the deceased. The piece begins with a tragic, mournful mood, but by the end it is not without the serene, uplifting character that characterizes Farkas. After the introductory section, an ostinato theme emerges, first played by the pizzicato cellos and double basses; this theme recurs throughout the rest of the piece. The ostinato is like the Kodály's "Pleni sunt coeli et terra maiestatis gloriae tuae" from the *Te Deum*, which theme is also heard in the final bars of that work.⁹⁴ Perhaps this allusion is not coincidental, since both works were written to commemorate some kind of a liberation. Kodály's *Te Deum* was composed on the 250th anniversary of the liberation of Buda from the Turks, while Farkas's Symphony, as mentioned above, commemorates the end of World War II in Hungary.⁹⁵

Shortly before the premiere of the Symphony, Farkas wrote the cantata *Tinódi históriája Eger Vár viadaláról* (Tinódi's History of the Battle of Eger),⁹⁶ which was premiered only on April 15, 1953. Farkas's Catalogues of Works proudly proclaims that the composer dedicated the composition to Kodály, who turned 70 that year. However, this was only an afterthought. The title page of the manuscript score clearly shows that the inscription "Kodály Zoltánnak 70. születése napjára" (To Zoltán Kodály on the occasion of his 70th birthday) was added later under the inscription "Egervár viadalának négyszázadik évfordulójára / 1552-1952" (On the four hundredth anniversary of the Battle of Eger Castle), written in the same shade of ink as the rest of the title page. The dedication to Kodály only appeared on the page when Farkas corrected "Egervár" to "Eger Vár" in the title and in the passage cited above. The music itself does not refer to the celebrant in any way other than the general style. As can be seen from the cases of the *Cantata lirica* and the Symphony, if Farkas had really wanted to write a work that addressed Kodály from the very first moment, he would have composed this cantata differently.

Perhaps the dedication of the work was reciprocated by the personally signed portrait of Kodály (a photograph taken by Károly Glink for the Hungarian

⁹⁴ Orchestra, MÁV Symphony. *Ferenc Farkas Orchestral Music, Volume Five*. cond. Gábor Takács-Nagy. By Ferenc Farkas. London, 2017. CD. Booklet by László Gombos. Szelényi, who published on the programmatic nature of Farkas's symphony, either did not realize or did not want to mention this obvious correlation.

⁹⁵ 4 April 1945 is the day when the last Nazi German troops left Hungary, which at the same time marked the beginning of the Soviet invasion; until the fall of the communist regime this date was considered the "Day of Liberation".

⁹⁶ According to the composer's own dating, the sketches for the nine-minute work were completed on April 21, 1952; the fair copy (which was also used for the first performance) is dated May 12, 1952. H-Bn, FFE, FF-comp. VI/21/a.

Telegraphic Office in 1952),⁹⁷ or by the card thanking Farkas for his 70th birthday greeting, dated December 20, 1952, both of which survive in Farkas's estate.⁹⁸

Diverging paths

After 1956, during the period of cultural détente, Farkas returned to and continued his twelve-tone experiments, which he had abandoned in 1947. He was not alone: even among Kodály's "legitimate" students were those who did so. It is well known that Kodály had an ambivalent attitude towards twelve-tone music, although he was particularly interested in the dodecaphonic works of one of his most beloved students, Gyula Dávid.⁹⁹ Kodály's interest was awakened by the compositional challenges that arose: how to synthesize the compositional method he did not favor with Hungarian traditions. He seems to have had a similar attitude towards Farkas's twelve-tone compositions.

Kodály was present at the premiere of two of Farkas's *Cantus Pannonicus* (1959) and *Missa in honorem Sancti Andreae* (1962), which are both based on the principles of the twelve-tone system, but rejects the orthodox schoenbergian way and show traces of diatonic ideas.¹⁰⁰ The *Cantus Pannonicus*, which is now considered one of Farkas's most important works, must have been particularly well received by Kodály, who called it a "successful work" after its first performance, and his interest is also evidenced by the anecdote that he listened to another performance of the cantata.¹⁰¹ After the Mass performance, he said to Farkas with an ironic reproach: "there is no dodecaphony in it, the last movement is the most

⁹⁷ See the reproduction of the original picture in Bónis, *Life on Track*, 448.

⁹⁸ H-Bn, FFE, without shelf mark. For a facsimile of the picture with dedication, see Farkas, op. cit., 64.

⁹⁹ Dalos, Anna. "Dávid Gyula dodekafon fordulata (Gyula Dávid's dodecaphonic turn)." Dalos, Anna. *Ajtón lakattal: Zeneszerzés a Kádár-kori Magyarországon (1956-1989)*. Budapest: Rózsavölgyi és Társa, 2020. 63-76.

¹⁰⁰ Farkas, op. cit., 263. The first performance of *Cantus Pannonicus* took place at the Academy of Music on November 3, 1959. Kodály heard the Mass in the University Church of Budapest on February 12, 1963, but the first performance of the work ever was in Balatonakarattya in August 1962.

¹⁰¹ Ibid. Farkas recalled that sometime later, his work was performed on two consecutive days, together with Honegger's *Jeanne d'Arc*. On the first day, the concert started earlier because of the theater engagements of Lajos Básti, the narrator of Honegger's work. Since the *Cantus Pannonicus* was the first piece and Kodály was unaware of the change, he missed it. The next day he reappeared in the company of György Gulyás, this time just in time for the start. The event in question took place on or around May 21, 1962: on the May 21, Miklós Forrai conducted the performance at which Básti also appeared, and on the same week a recording of Farkas's work was made.

beautiful.” Farkas interpreted this as praise,¹⁰² but Kodály was maybe also referring to the phenomenon of the time, that everything was called dodecaphonic which in fact was only atonal music in the strictest sense.¹⁰³

Of course, Farkas did not completely deny what he had once achieved in the field of using original folk material, and he also composed works using this method. For example, his *Kőműves Kelemen Balladája* for voice and piano or small orchestra (1960) clearly follows Kodály’s setting of folk ballads: this is indicated by the form, which is based on the repetition of melodies from folk song stanzas, and the depicting elaboration of the accompaniment, which seeks to evoke emotional effects.¹⁰⁴ Interestingly, in his self-analysis Farkas explicitly points out that he tried to make the this work “not Kodály-like”.¹⁰⁵

Farkas also continued to be interested in the new works of his older colleague. A copy of the pocket score of the Symphony in C by Zoltán Kodály was signed by the author and was given to Farkas on June 11, 1962.¹⁰⁶

Kodály’s Greeting

Although Farkas was only an “illegitimate pupil,” he played a significant role in the creation of the *Kodály-köszöntő* (Kodály’s Greeting: Variations on a Theme by Zoltán Kodály), which his former students composed for their former professor’s 80th birthday. In the summer of 1962, four émigré students (Antal Doráti, Géza Frid, Ödön Pártos, and Tibor Serly) planned a series of variations on the theme of the fourth movement of Kodály’s String Quartet No. 1 (Op. 2, 1907-1909). They first called Sándor Veress, resident of Switzerland, to join, but Doráti also wanted to involve other former Kodály students living in Hungary through the Association of Hungarian Musicians. However, a late letter prevented the participation of the composers living on the other side of the iron curtain. Following the idea of the former students living abroad, the Hungarian pupils planned another cycle of variations (consisting of movements more in number but shorter in length), entitled *Kodály-köszöntő*, coordinated by the Hungarian Musicians’ Association.¹⁰⁷

¹⁰² Farkas, op. cit., 144, 281.

¹⁰³ Dalos, Anna. “Szervánszky Endre elmaradt forradalma (The failed revolution of Endre Szervánszky).”, and “Harmincasok pályakezdése (The starting of the carrier of the Group Thirties).” Dalos, Anna. *Ajtón lakattal: Zeneszerzés a Kádár-kori Magyarországon (1956-1989)*. Budapest: Rózsavölgyi és Társa, 2020. 35-48, 105–117.

¹⁰⁴ Dalos, “Dunavölgyi...”, 38.

¹⁰⁵ H-Bn, FFE, without shelf mark.

¹⁰⁶ H-Bn, FFE, without shelf mark.

¹⁰⁷ Berlász, Melinda. “A “Variations on a theme of Zoltán Kodály” és a Kodály Foundation keletkezéstörténete (“Variations on a theme of Zoltán Kodály” and the history of the Kodály Foundation).” Ittész, Mihály. *Élet és mű: Zenetudományi tanulmányok. Emlékkönyv Eöszé László tiszteletére*. Budapest: Editio Musica, 2013. 99-142. 100-104.

The Kodály students living in Hungary threw themselves into the initiative with great enthusiasm. The biggest problem, of course, was how to turn the twenty-two variations into a unified work. This was finally solved by abandoning the surprise factor of the composition and asking Kodály for his help in making the work into a unified whole. Kodály, however, refused to cooperate, saying that it would be strange for him to be involved in a tribute to himself. Instead, he suggested that the editing be entrusted to Ferenc Farkas, a neutral party who was not his student.¹⁰⁸

Farkas's editorial work was similar to that of a magazine editor. He had to agree with the other composers on the tempo, mood, and character of the variation they were going to compose. Of course, it had to be agreed that the composers would write their works for an orchestra of the same size. Farkas had the task to correspond with the authors living abroad,¹⁰⁹ and he composed the finale. All of this was accompanied by minor issues such as how to copy the materials and, finally, how to present the work to Kodály in a beautifully formatted binding.

The *Kodály-köszöntő* was completed before November 1962.¹¹⁰ The festive work was conducted by György Lehel and performed on Hungarian Radio on December 9, 1962, and at the Academy of Music on May 2, 1963. The manuscript excerpts of the work kept in the Széchényi National Library were donated by Farkas.¹¹¹ Farkas presented a decorated copy of the work to the celebrant at the premiere, the *Kodály-köszöntő* was published in 1964 by the Zeneműkiadó.

Perhaps in return for the *Kodály-köszöntő*, the elderly master honored Ferenc Farkas's 60th birthday recital with his presence at the Liszt Academy on December 12, 1965.¹¹² The concert featured choral works by Farkas, performed by choirs of various status: amateur, semi-amateur, professional.

¹⁰⁸ Csizmadia, György. "A köszöntő születése: Interjú Sárjai Tiborral (The birth of the Greeting: interview with Tibor Sárjai)." *Élet és irodalom* (6/50 (1962)): 1.; see also Farkas, op. cit., 145.

¹⁰⁹ Antal Doráti's letter of September 13, 1962, to Sándor Veress quotes Ferenc Farkas's telegram that the short variations were expected by October 20 of that year, see Berlász, op. cit., 118. See also the Doráti's letter to Farkas, dated "London, 7 October 1962" (H-Bn, FFE, without shelf mark), in which he also discusses the performing rights and his "negro" variation, and in which Doráti is pleased to announce that the variations of the five foreign students are already ready and that he will help to distribute these variations abroad.

¹¹⁰ See the letter of secretary Nándorné Szávai to Géza Frid, 5 November 1962. H-Bn, FFE, without shelf mark. (In this letter the work is already referred to as completed.)

¹¹¹ Ms. Mus. 6.048 (Jenő Ádám), Ms. Mus. 6.049 (Gyula Dávid), Ms. Mus. 6.050 (György Ránki), Ms. Mus. 6.051 (Imre Sulyok).

¹¹² Barna, István. "Énekkari hangverseny Farkas Ferenc 60. születésnapja alkalmából (Choir concert on the occasion of the 60th birthday of Ferenc Farkas)." *Országos Filharmónia Műsorfüzet* (1966/3): 20.

It cannot be ruled out that Kodály paid special attention to this event for this reason.

In memoriam Zoltán Kodály

Zoltán Kodály died on March 6, 1967. According to Farkas's recollection, he and his wife paid a condolence visit to the widow already on that evening.¹¹³ A copy of the announcement of the funeral, together with its original envelope (postmarked March 8, 1967), is preserved in the Estate of Farkas.¹¹⁴

On May 22, 1967, Farkas was invited by the Austrian Society for Contemporary Music to give a lecture in Vienna entitled "Im Schatten Bartóks: Geständnis eines Komponisten" (In the Shadow of Bartók: Confessions of a Composer), which was an accompanying event to the renowned exhibition *Bartók und Wien*.¹¹⁵ It is striking that at a Bartók-related event, with a title referring to Bartók, Farkas spoke much more about Kodály and their artistic and human relationship than about Bartók.¹¹⁶ And while he was writing his speech in March and April 1967,¹¹⁷ i.e., right after the death of Kodály, it was as if the sayings of his chosen master were constantly on his mind, which he quoted or paraphrased almost unchanged at several points of his lecture.

Farkas later spoke regularly about his memories of Kodály. On December 16, 1972, he was invited to give an introductory speech at a concert in Kaposvár, in which, characteristically for him, he reused the speech he had given in Kolozsvár almost thirty years earlier.¹¹⁸ Farkas also gave a speech in Ferenc Bónis's radio series "This is how we saw Kodály", in which

¹¹³ Farkas, op. cit., 287.

¹¹⁴ H-Bn, FFE, without shelf mark.

¹¹⁵ For the bibliographical data of the published version, see the Appendix. The Ferenc Farkas Estate preserved the original typescript version of this lecture, as well as an abridged version in German ("Geständnis eines Komponisten") and French ("Les aveux d'un compositeur"), dated August 14, 1974.

¹¹⁶ It should be noted that in his letter of invitation (January 26, 1967), Harald Goetze, the organizer of the event suggested the only the topic, which was simply music since Bartók. On February 11, Farkas responded with the following title ideas: "Komposition, Handwerk und Unterricht / Komponist und Schüler / Komposition, Lehrer und Schüler / Komponist, Lehrer und Schüler / Erste und zweite Generation nach Bartók". In his letter of February 15, Goetze chose the last one (first and second generation after Bartók), and in his letter of February 26 he suggested the title known today. All letters in H-Bn, FFE, without shelf mark.

¹¹⁷ On April 3, he wrote to János Liebner that "I've just given birth to my presentation in Vienna"; according to his letter of May 2 to Goetze, he sent the manuscript to the Austrian capital on April 24 with a courier. Both letters in H-Bn, FFE, without shelf mark.

¹¹⁸ Date according to the original typescript: H-Bn, FFE, without shelf mark. For the bibliographical data of the published version, see the Appendix.

he explained the history of his relationship with Kodály. The manuscript which he read and is preserved in his estate is dated to January 22, 1978, but it was aired only on April 18, 1980.¹¹⁹ Farkas is known to have given a long lecture on Kodály's *Psalmus hungaricus* at the Hungarian Embassy in Bern in May 1981,¹²⁰ but the written version of this lecture, however, is still missing.

Farkas has also written several academic studies on Kodály.¹²¹ His "Kodály Magyar rondójának első kiadásához" (On the First Edition of Kodály's Hungarian Rondo) dates from 1977, but was not published until 1992.¹²² The subject of the article is Kodály's early orchestral piece *Alte ungarische Volksweisen*, also known *Magyar katonadalok* (Hungarian Soldiers' Songs), which was written for and first performed in Vienna on January 12, 1918 for the benefit of the widows and orphans of Austrian and Hungarian soldiers who died in World War I.¹²³ The piece was developed from the dance scenes (numbers 5 and 11) of the second act of the also unpublished *Pacsirtaszó* (The sound of a lark).¹²⁴ The score of the work was not published after the 1918 concert. Kodály reworked it for cello and piano in the 1920s under the title *Magyar népdalok* (Hungarian Folk Songs) and it was premiered by Miklós Zsámboki and Ottó Herz at the Academy of Music on November 4, 1927. However, this transcription has not been published either. The Hungarian Rondo is the first Kodály work in which the composer orchestrated folk music collections, and as a rondo with varied returns it can be seen as a precursor of the *Marosszéki táncok* and *Galántai táncok* that were a defining model for Farkas in the 1930s.

In the first half of his study, Farkas presents the folk music sources of Kodály's piece. As he mentions in the footnote of the article, he was assisted by Imre Olsvay: a letter from Olsvay of June 16, 1977, in which the folk music researcher sent the data Farkas had requested, is part of his estate.¹²⁵ The second half of the publication is also based on earlier correspondence: a letter to András Farkas dated May 26, 1977. In it, Farkas the senior lists his complaints about the first edition of Kodály's work, published a year earlier.¹²⁶ Farkas's comments are both music-related (erroneous notes, typos, and the

¹¹⁹ H-Bn, FFE, without shelf mark. For the bibliographical data of the published versions, see the Appendix.

¹²⁰ Farkas, op. cit., 320.

¹²¹ For the bibliographical datas, see the Appendix.

¹²² The original typescript, H-Bn, FFE, without shelf mark, is entitled as "Egy új Kodály-kiadványról / vagy: Megjegyzések egy új Kodály-kiadványhoz / 1977" (About a new Kodály publication / or: Notes on a new Kodály publication / 1977). For the bibliographical data of the published version, see the Appendix.

¹²³ Bónis, *Life on Track*, 170.

¹²⁴ Bónis, Ferenc. "Kodály Zoltán és Móricz Zsigmond." *Hitel* (25/9 (2012)): 3-29. 8.

¹²⁵ H-Bn, FFE, without shelf marks.

¹²⁶ Ibid.

lack of distinction between the original and editorial additions, etc.) and practical (the way the bars were numbered, the lack of rehearsal marks, etc.).

Farkas's article was written with the intention of improvement, in the hope that the errors he listed would be corrected in future editions. However, the 1917 version of the Hungarian Rondo has not been reissued since, so the printed score with Farkas's pencil corrections, which he intended to send to Boosey & Hawkes¹²⁷ but never did, can be considered the best source for the work. Farkas was so interested in the work that in the jubilee year of 1982 he rearranged Kodály's version for violoncello and piano for cello and string orchestra (incorporating ideas from Kodály's original version from small orchestra, entitled *Magyar népdalok (Rondo)*).¹²⁸

But Farkas not only critiqued the work of the anonymous publisher (who was in fact István Máriássy), but also led by example. In 1982, Kodály's centenary year, Farkas edited two previously unpublished works, which were published by Editio Musica Budapest. The first and for a long time the last performance of the *Vértanúk sírján* (Tomb of the Martyrs, originally titled *Arad*) for choir and orchestra took place on October 6, 1945, featuring the Hungarian Radio Symphony Orchestra conducted by László Somogyi (a pupil of Kodály, later a close friend of Farkas).¹²⁹ Although, according to András Wilhelm, the edition by Farkas did not refute the rumors of the unknown work's lack of success, it is an important piece in the history of the development of Kodály's style.¹³⁰ The *Gavotte*, written in 1952 and edited by Farkas in 1982, is a curiosity: it is one of Kodály's few instrumental pedagogical works. It is scored for the unusual setting of three violins and cello, however, the facture of the piece is more piano-like, so according to Wilhelm it might have been better published as a piano piece and with a facsimile of the original manuscript.¹³¹

"Kodály és a magyar múdal" (Kodály and the Hungarian Lied), Farkas's later scholarly article, was originally presented at the 1992 International Conference of the Hungarian Kodály Society and was first published in

¹²⁷ According to Ferenc Farkas's letter to András Farkas, April 6, 1982. H-Bn, FFE, without shelf mark. The elder Farkas enclosed with this letter the original of his 1977 letter and the pocket score in question.

¹²⁸ This version is unpublished, manuscripts are in the possession of the Budapesti Vonósok (Budapest Strings) and in H-Bn, FFE, FF-comp. III/12/a. The manuscript is without date.

¹²⁹ The original typescript of the foreword to the publication is dated simply as 1982. Another longer, more analysis-like version also survived, which remained unpublished. H-Bn, FFE, without shelf marks.

¹³⁰ Wilhelm, András. "Kodály Zoltán: Vértanúk sírján." *Muzsika* (26/10 (1983)): 48.

¹³¹ Wilhelm, András. "Két első kiadás a Kodály-centenáriumra (Two first editions for the Kodály centenary)." *Muzsika* (25/12 (1982)): 9-10.

1997.¹³² In it, Farkas presents Kodály as a composer of the Lied, and briefly analyzes one of Kodály's songs for voice and piano. Farkas's analyses are not primarily concerned with the poetic messages of the compositions, but focus on technical phenomena: meter, prosody, rhythm, ostinatos, harmonization, and the depiction of the text.

Farkas's presentation was also inspired by the fact that, from the 1970s onward, it was primarily in his song oeuvre that he continued to weave the Kodály experience into his music. The most striking from this period is his song cycle *Elfelejtett dallamok* (Forgotten Melodies), composed from 1973 on and published in 1980, which refers to the Kodály tradition already in its title by evoking the *Megésett melódiák*. Farkas's old-fashioned, "archaic" tone is, of course, also because the second and fourth songs are recompositions of songs from the 1920s, on which the rest of the style is based. There are several examples of recitation divided by asymmetrical groups of accents in Farkas's songs. This technique appears for the first time in Kodály's Op. 6.

Epilogue: Farkas and the imitation of Kodály

Kodály is the most frequently mentioned person in the volume of selected writings and interviews by Farkas. However, the keyword "Kodály" appears very often in the context of "Kodály imitators" or "Kodály epigones". Farkas's writings in which these terms appear span a period of more than five decades. The occasions on which Farkas writes about the imitators reveal not only how he thought of his "illegitimate master" and his contemporaries, but also how he positioned himself among them. The approach of the texts from the 1930s and 1940s differs markedly from his later writings, which look back on this period from several decades later.

He stated in an interview in 1935 that he went abroad because he was not satisfied with the rewarding but not great task of creating new music based on the material of the great scholars of folk music.¹³³ However, there is no documented evidence that this happened six years earlier. In this interview, he does not mention Kodály or anyone else by name, but his words already anticipate that the main issue was how to approach the folk song considering Kodály's models. It is true, however, that most of the works he composed in Rome are different from those he wrote before and after, and that when he returned to Hungary, he initially contacted a circle of young composers who were critical of Kodály. However, he also distanced himself from them over time, one of the signs of which was his preoccupation with collecting folk songs.

¹³² For the bibliographical data of the published versions, see the Appendix.

¹³³ Farkas, op. cit., 20.

Farkas joined the discourse on Kodály epigonism, which flared up in the last years of the 1930s,¹³⁴ in a debate with Ferenc Ottó already mentioned in this study. The discussion touched on key issues that seem to have been at the center of contemporary musical discourse in the 1930s and 1940s: Whether it was permissible or necessary to create large-scale works that imitated the national-heroic tone of Kodály'; whether it is intrinsically valuable to compose in the style of Kodály; what aspects should be considered when using folk songs. It was in the last essay, "Kritika a zenekritikáról", written in the spring of 1940, in which Farkas articulated his first strong position on the question of Kodály epigonism. He accused the Hungarian music critics in general of automatically and unfairly judging the works of young composers who use folk songs as epigones; in Farkas's opinion, they only cause young composers to deviate more and more from the path of composing art music based on folk songs. In another section of his essay, Farkas argues that critics seem to be looking for the stylistic sources of composers rather than writing about whether a given work is good or not, since this is harder to judge than whether a young composer is following Kodály and Bartók or not. Towards the end of his article, he concludes: "Whose footsteps should the young Hungarian composer follow if not theirs?"¹³⁵

By the middle of 1940s, Farkas was considered by his contemporaries to be among the closest followers of Kodály. A striking example of this is the fact that Bence Szabolcsi, in the 1948 Bartók issue of *Zenei szemle* (Music Review), defined the "Kodály School" to include Ferenc Farkas along with Ferenc Szabó, Endre Szervánszky and Sándor Veress.¹³⁶ When István Raics reviewed the concert on the occasion of Farkas's 60th birthday, he wrote: "And who is more consistent than him [Farkas] in the Kodály program, the 'delayed melodies'?"¹³⁷ While the first statement must have impressed Farkas in its own time, with the second he was perhaps a little more nuanced.

From the 1960s on, when Farkas looked back on his younger years as a mature composer and recalled the events of his younger days, including his attitude to the following of Kodály, his emphasis shifted. In 1965, on the occasion of his 60th birthday, he said that he had felt already at the end of the 1920s that the reception of Bartók's and Kodály's works was in danger

¹³⁴ Dalos, Anna. "'Nem Kodály-iskola, de magyar": Gondolatok a Kodály-iskola eszméjének kialakulásáról ("Not a Kodály-school, but a Hungarian one": reflections on the development of the idea of the Kodály-school)." Dalos, Anna. *Kodály és a történelem*. Budapest: Rózsavölgyi és Társa, 2015. 119-137. 131-132.

¹³⁵ Farkas, op. cit., 55.

¹³⁶ Szabolcsi, Bence. "Mai magyar szerzők zenekari művei (Orchestral works by contemporary Hungarian composers)." *Zenei szemle* (1948/8): 444-445.

¹³⁷ Raics, István. "Énekkari hangverseny Farkas Ferenc műveiből (Choral concert with works by Ferenc Farkas)." *Muzsika* (9/2 (1966)): 3.

of becoming commonplace.¹³⁸ In his 1967 speech "Im Schatten Bartóks", Farkas mentions the Kodály (and Bartók) imitators at two points in his speech: He declared that he was one of the Kodály imitators, who imitated the master with great enthusiasm, but without adequate knowledge, misunderstanding and even distorting his ideas. But unlike some of his unnamed contemporaries, he eventually recovered from what he called the childhood disease of his generation. He added that all those who studied folk music and were open-minded enough often unconsciously came to the same conclusion as Bartók and Kodály.¹³⁹ This statement by Farkas, of course, reflected the spirit of the times: while composers after 1956 criticized the excesses of the Zhdanov period, they continued to refer to the Kodály tradition, and at the same time were able to dissolve in their own assessment of their own role.¹⁴⁰

In his later years, e.g., in the "Lellei beszélgetések" and in an interview from December 1990,¹⁴¹ however, he defined the group of Kodály imitators even more differently than before. With term "Kodály imitators" he meant those students of Kodály who uncritically adopted the outward appearance of the new Hungarian music without following the path of Bartók and Kodály in the study of folk music. Farkas saw this as a problem because these imitators were writing their own works not based on folk music but based on Kodály and Bartók. Farkas found this neither authentic nor honest. Thus, he felt it important to emphasize that although his achievements as a folk music collector were not groundbreaking for ethnomusicology, collecting folk music was very important to him because he was able to hear folk songs live on the spot. With this observation he markedly distanced himself from the circle of Kodály imitators.

In some cases, like in his 1992 lecture on the songs of Kodály, Farkas also described the stylistic and compositional characteristics that he considered to be the hallmarks of Kodály imitators (the main issue being the overly declamatory nature of the vocal parts), and also wrote about how he tried to distance himself from them and develop his own standards.¹⁴² Asked by Melinda Berlász on the occasion of Farkas's 90th birthday whether his vocal commitment was influenced by Kodály or remained independent of him, he replied diplomatically that the decisions he made reflected his own ideas.¹⁴³

¹³⁸ Farkas, op. cit., 142, 232.; Juhász, Előd. "Beszélgetés a hatvanéves Farkas Ferencsel (Interview with sixty-year-old Ferenc Farkas)." *Muzsika* (9/2 (1966)): 1-3. 2.

¹³⁹ Farkas, op. cit., 83, 86.

¹⁴⁰ Dalos, "Nem Kodály-iskola...", 122.

¹⁴¹ Farkas, op. cit., 244.; *Üzenetek a XX. századból (Messages from the 20th century)*. Budapest: Püski Kiadó, 2003. 67.

¹⁴² Farkas, op. cit., 178.

¹⁴³ Ibid.

Apart from his attitude to folk music, there were a few other reasons why the elderly Farkas tried to distance himself from a circle of Kodály's students. Despite all his admiration, Farkas, unlike many of his contemporaries, did not fall under the spell of the Kodály phenomenon. In the "Lellei beszélgetések" he pointed out that he held Kodály in high esteem, considered him a great man, but sometimes criticized him; in the same section he also stressed the importance of accepting everyone, even Kodály, with his weaknesses. Then he added that if even Kodály had weaknesses, then perhaps no myths should be created around him.¹⁴⁴ According to the published version of the "Lellei beszélgetések", in Farkas's eyes the main creator of the Kodály myth was his first wife Emma.¹⁴⁵

From the unpublished section of the "Lellei beszélgetések" one can learn more about this issue and about Farkas's opinion. In this he says that myth that had been woven around Kodály (and to a much lesser extent around Bartók) was aroused by a newer generation of Kodály students, which Farkas referred to as "dilettantes".¹⁴⁶ These students blamed the lack of "Kodály-ness" on those who had actually developed the so-called Kodály choral style par excellence, which, according to Farkas, was not invented by Kodály himself, but by some of his students in the 1920s.¹⁴⁷ According to Farkas, Kodály just incorporated this compositional style into his arts and developed further.

Farkas also notes that in the field of instrumental music, György Kósa, Miklós Radnai and Leó Weiner, who were not Kodály's students, came up with similar solutions at the same time or earlier as Kodály. In particular, he defended Jenő Ádám, who, in his opinion, is unfairly regarded as a follower of Kodály, since many of his groundbreaking works preceded similar compositions by his former teacher. Farkas also adds that it was Ádám who developed what is now called the "Kodály-method",¹⁴⁸ and in his opinion Ádám was forced by Kodály to concentrate on pedagogical works because of the older composer's jealousy of the younger Ádám.¹⁴⁹

Anna Dalos, when reviewing the Selected Writings of Ferenc Farkas edited by László Gombos, pointed out, that Farkas's 1967 lecture "Bartók árnyékában", where he speaks much more about Kodály than Bartók despite

¹⁴⁴ Farkas, op. cit., 287.

¹⁴⁵ Ibid.

¹⁴⁶ At the request of his son, András Farkas, and for reasons of mercy, I am not publishing the names mentioned by Ferenc Farkas.

¹⁴⁷ Farkas named Ferenc Szabó, Lajos Bárdos and Kálmán Nadasdy as major examples.

¹⁴⁸ Cf. Emőd Oláh, "Ádám Jenő és a Kodály-módszer (Jenő Ádám and the Kodály-method)." *Módszertani közlemények* (22/5 (1982): 326-328.

¹⁴⁹ His comments on Ádám were published, see Farkas, op. cit., 315-316.

the title, is the decisive proof that Kodály served as a much more important model for Farkas than Bartók.¹⁵⁰ Dalos could not have known that in the unpublished parts of the "Lellei beszélgetések" there is also much about Bartók, about whom Farkas speaks more distantly, but perhaps more appreciatively. Farkas's respect for Kodály seems to have been amplified by the editor of the "Lellei beszélgetések".

From the point of view of today's generations, the answer to the question of whether Farkas was a Kodály imitator is probably a no. However, it should be emphasized, that the "illegitimate master" Zoltán Kodály played an important role in the life of Ferenc Farkas and in the development of his career as a composer.

The attitude of treating Kodály's art as a public treasure, as a common language, is characteristic of Farkas's oeuvre throughout. Kodály, as an arranger of folk dances and a composer of choral works based on folk songs, was and remained a guiding star for Farkas during his whole career. Kodály set models for Farkas especially in the general aspects and dimensions of composition, the choice of texts, and in terms of national orientation and the pathetic-nationalist tone.

Without Kodály, there would have been no revitalization of the cantata genre in Farkas's workshop. On the one hand, Farkas's cantatas go back to the roots of the genre in the secular singing culture of late Renaissance and early Baroque Italy, on the other hand they are based on Kodály's masterpieces (*Psalmus hungaricus*, *Te Deum*), which were already recognized and treated as masterworks in the 1930s and 1940s.

Farkas also followed Kodály's principles in setting texts from all periods of Hungarian poetry, from Janus Pannonius to Sándor Weöres, in an attempt to fill in the missing Baroque, Classical, and Biedermeier works of Hungarian music history.¹⁵¹ With his songs and choral works, he also paid tribute to poets who had no worthy composer in their time – at the same time, he composed the poems of his own contemporaries in a style typical of his time.

¹⁵⁰ Dalos, "Mérföldkövek...", 38.

¹⁵¹ Farkas, op. cit., 150, 262.

Because he reflected upon Kodály like one of the classical masters (such as Bach or Mozart), the Kodály influences in Farkas's work are often indirect, seemingly unintentional. On the other hand, some of his Kodályian allusions are not in fact the influence of the older composer: In some cases (especially in the field of instrumental music), Farkas has achieved similar results independently of Kodály. Perhaps it was on this basis that Farkas remarked in an interview with Melinda Berlász in the last years of his life that although he was not a student of Kodály, he felt that the older composer respected him in some way.¹⁵²

The peak of Kodály's influence in Farkas's oeuvre can be dated to the 1940s, which was also the most important period in Farkas's life as a composer. After 1956, with the end of the Zhdanov era, in which Farkas followed Kodály partly out of obligation, his artistic ties to the older master loosened. But even in the 1970s, 1980s and 1990s, his choral compositions and cantatas do not deny the presence of underlying Kodály models, even if they were written using considerably different compositional techniques.

To sum up, although Hungarian music historians generally emphasize Farkas's separation from Kodály and the so-called "Kodály school",¹⁵³ Kodály was a reference point for Farkas throughout his life. On the other side, Farkas was not a Kodály imitator in the strictest sense; perhaps the word "follower" best describes the artistic relationship of the younger composer to the older.

¹⁵² Farkas, op. cit., 206.

¹⁵³ Dalos, "Dunavölgyi...", 38.

**APPENDIX:
LIST OF FARKAS'S PUBLISHED LECTURES AND WRITINGS
FOCUSING ON KODÁLY**

1943

Farkas Ferenc bevezető beszéde az 1943. február 28-án tartott Kodály-hangversenyen (Introductory speech by Ferenc Farkas at the Kodály concert on 28 February, 1943 in Kolozsvár)

- Contemporary publication: "Kodály". *Ellenzék - Független politikai napilap, Cluj-Kolozsvár* 24 May 1943: 11.; "Farkas Ferenc bevezető beszéde..." *A Kolozsvári Zenekonzervatórium évkönyve az 1942–43. tanévről*. Ed. Béla Kiss. Kolozsvár: [s. n.], 1943. 6-8.
- In the *Selected Writings*: No. 21 (pp. 61-62)

1944

Kodály művészetének nemzeti jelentősége (The national significance of Kodály's art)

- Contemporary publication: *Pásztortűz* (30/2 (1944)): 72-75.
- In the *Selected Writings*: No. 22 (pp. 62-66)

1967

Im Schatten Bartóks: Geständnis eines Komponisten (In the Shadow of Bartók: Confession of a Composer)

- Contemporary publication: –
- In the *Selected Writings*: No. 33 (pp. 82-93)

1972

Megemlékezés Kodály Zoltánról, születése 90. évfordulóján (Commemoration of Zoltán Kodály, on the 90th anniversary of his birth)

- Contemporary publication: –
- In the *Selected Writings*: No. 48 (pp. 118-119)

1977

Kodály Magyar rondójának első kiadásához (To the first edition of Kodály's Hungarian Rondo)

- Contemporary publication: *Kodály Zoltán és Szabolcsi Bence emlékezete*. Ed. Bónis, Ferenc. Kecskemét: Kodály Intézet, 1992. 118-134.
- In the *Selected Writings*: –

1978

Így láttam Kodályt (This is how I saw Kodály...)

- Contemporary publication: *Így láttuk Kodályt*. ¹Budapest: Zeneműkiadó, 1979. 190-195.; ²ibid., 1982. 317-321.; ³Budapest: Püski, 1994. 275-280.
- In the *Selected Writings*: No. 56 (pp. 141-145)

1982

Kodály Zoltán: Vértanúk sírján. Kottaelőszó. (Zoltán Kodály: On the Tomb of Martyrs. Preface)

- Contemporary publication: Kodály, Zoltán: *Vértanúk sírján*. Ed. Farkas, Ferenc. Budapest: Zeneműkiadó, 1982.
- In the *Selected Writings*: –

Kodály Zoltán: Gavotte. Kottaelőszó (Kodály Zoltán: Gavotte. Preface)

- Contemporary publication: Kodály, Zoltán: *Gavotte*. Ed. Farkas, Ferenc. Budapest: Zeneműkiadó, 1982.
- In the *Selected Writings*: –

1992

Kodály és a magyar műdal (Kodály and the Hungarian Lied)

- "On Kodály's song poetry." *IKS Bulletin* (Autumn 1996), 34-37.; "Kodály és a magyar műdal". *Kodály emlékkönyv 1997*. Ed. Bónis, Ferenc. Budapest: Püski, 1997, 60-63.
- In the *Selected Writings*: No. 69 (pp. 177-180)

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- . "Hódoló, meleg elismerésben részesítette Kodály Zoltánt szabadegyetemi előadásának közönsége (Warm and adoring tribute to Zoltán Kodály from the audience of his lecture at the Open University)." *Ellenzék - Független politikai napilap, Cluj-Kolozsvár* 21 May 1943: 8.
- . "Lelkes ünneplésben részesítette Kodály Zoltánt az "Éneklő Ifjúság" (An enthusiastic celebration for Zoltán Kodály at the "Singing Youth" concert)." *Keleti Ujság* 1943. May 5: 2.
- . "Megmentik Szék nagyközség értékeit (Saving the values of Szék)." *Ellenzék - Független politikai napilap, Cluj-Kolozsvár* 1943. May 27: 2.
- . *Program of the Budapest University Chorus*. New York: [s. n.], 1937.
- . "Tüntető melegséggel tett hitet Kolozsvár az új magyar zene mellett (Kolozsvár put its faith in the new Hungarian music with demonstrative warmth)." *Keleti Ujság* 23 May 1943: 12.
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THE KODÁLY CONCEPT WITHIN HUNGARIAN MUSIC EDUCATION IN TRANSYLVANIA

ÉVA PÉTER¹

SUMMARY. The present study focuses on the native Hungarian music education in Transylvania, tracing the principles and practical elements of the Kodály concept from kindergarten to higher education. It highlights the work of Transylvanian folk music researchers, composers and teachers who helped the Kodály concept to take root in Transylvanian Hungarian music culture through their compositions, theoretical writings, or practical activities. Evidence of this can be found in theoretical writings, compositions, curricula, textbooks, and song anthologies.

Keywords: let music be for everyone, folk music-based vocal music education, folk music research, textbooks, song anthologies, curricula

Zoltán Kodály (1882-1967) is one of the great figures in music education, although he himself was not directly involved in music education, apart from teaching at university. The method, which is usually called the Kodály method, was developed under his guidance by generations of musicians. It is therefore more appropriate to speak of the Kodály concept.

1. The Kodály concept

From the second half of the 1920s onwards, Kodály expressed his views on the need to reform music education in a series of articles, speeches, and statements. From these we can extract the basic principles² of the

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² The writings were published in: Kodály, Zoltán. *Visszatekintés (Retrospective)*. Volume I, Zeneműkiadó, Budapest, 1974.



concept of music education. Kodály promoted the practical implementation of these principles by means of systematically structured collections of songs and monophonic and polyphonic compositions intended for solmization or singing with text. He also contributed to the revival of choral singing with musical works for children's choirs and mixed choirs. The compositions intended for practical use are of the highest aesthetic value; they are therefore miniature pieces of music that can also be used as performance pieces. His pedagogical compositions cover all areas of skills development. In addition to the order of degrees (from elementary to the highest level), these exercises also introduce you to the world of musical styles. The songs of the Hungarian people and related cultures, and the pieces conceived in their intonation language, from pentatonic and diatonic intonation to chromaticism, introduce us to vocal polyphony.³

The teaching method was first developed by Jenő Ádám. From then on, and up to the present day, the method has been continually improved and perfected by a whole range of eminent specialists.⁴ At the same time, sociological and psychological surveys have verified the effectiveness of the method and helped to eliminate errors.

The main features of the music education program based on the Kodály concept can be summarized as follows: it promotes the educational impact of music and thus the multi-directional development of one's personality; it serves both the music education of the masses and professional musical education; its central objective is the education of taste, which it achieves through music of high artistic value (from folk to classical music); it is based on the acquisition of the musical mother tongue (children's songs, folk music); it emphasizes direct contact with music over theory; it provides a multi-faceted development of skills;⁵ it uses relative solfeggio in the acquisition of musical literacy.

³ The first stage in the practical implementation of the concept was the publication of the *Iskolai énekgyűjtemény* (*School Songbook*) in 1943, a collection of systematically compiled folk songs. In addition to Hungarian children's songs and folk songs, songs of related and neighbouring peoples, as well as church songs, were included. This was followed by *333 olvasógyakorlat* (*333 Sight Reading Exercises*), *Ötfokú zene I-IV* (*Pentatonic Music I-IV*), *24 kis kánon a fekete billentyűkön* (*24 Little Canons On Black Keys*), *Bicinia Hungarica I-IV*, *Énekeljünk tisztán* (*Let Us Sing Correctly*), 15, 22, 33, 44, 55, 66, 77 *kétszólamú énekgyakorlat* (*15, 22, 33, 44, 55, 66, 77 Two-Part Singing Exercises*) and *Tricinia*.

⁴ The most notable are Erzsébet Szőnyi, László Dobszay, Katalin Forrai, Helga Szabó.

⁵ Sense of rhythm, linear and vertical hearing, tonal sense, memory, sense of form, creativity.

2. The application of the Kodály concept in Hungarian language music education in Transylvania

The spread of the principles of the Kodály concept and its incorporation into the Hungarian native music education in Transylvania was facilitated by folk music researchers, composers and teachers who were either directly or indirectly Kodály's students or followers.

2.1 The role of János Jagamas, a student of Kodály, in the application of the conceptual principles

In the life work of János Jagamas (1913-1997) the collection and systematization of folk music occupied a central place. Between 1941-1944 he studied at the Ferenc Liszt Academy of Music in Budapest, as a student of Albert Siklós, Dénes Bartha, Jenő Ádám and Zoltán Kodály. These were formative years for him. Although his first collections were made in Urişor, a village inhabited mostly by Romanians, in 1940-1941, when he worked as a teacher in the village. Following the instructions of Zoltán Kodály, he expanded the area of his collections. He tried to work in areas where folk songs had not been collected before. He collected more than 6000 folk songs during his career. The most valuable material is the folk songs of Moldavia, Ghimeş and Țara Bârsei. He has analyzed and classified nearly twelve thousand melodies and compiled a type of catalogue of Hungarian folk songs from Transylvania and Moldavia.

Jagamas followed Kodály's principles not only as a folk music researcher, but also as a music teacher. He made arrangements of his collections for educational purposes. He also involved his students in the folk music collecting trips. He required his students to make accurate notations: the notation had to reflect the local characteristics of individual performance and variant formation. He trained a new generation⁶ of folk music researchers to introduce folk song-based music education in Transylvania.

In the field of musical literacy, he called for the use of relative solfege in both higher education⁷ and the practice of amateur choirs.⁸ In his manuscripts of his university notes and essays on the history of style, he

⁶ The most famous of them are István Almási, Ilona Szenik, Zoltán Kallós, István Pávai.

⁷ For the solfege examination, for example, the main themes of all the preludes and fugues of *Das Wohltemperierte Clavier* had to be sung from memory using relative solfege. In addition, they had to be able to transpose the musical material.

⁸ In the village of Méra, in Călata, he spent many years developing the choir members' ability to read music. This is still remembered today by the villagers who sing with a beautiful voice. He was the vice-president of the Béla Bartók Song Association, directed by István Nagy, which brought together amateur choirs in Transylvania. He was active in meetings of amateur choirs and conducting courses.

presented his students with analyses of works from the Renaissance and Baroque periods. In the music of the 20th century, he researched the works of Bartók, focusing on the theoretical explanation of the tonal sequences used in them.

Jagamas followed the principle "Let music belong to everyone".⁹ Although he was active in higher music education, he also produced a standardised textbook for class VIII in secondary schools, entitled *Énekeskönyv (The Songbook)*.¹⁰ Its systematically selected folk song material provided a good basis for music teaching in schools. For amateur music lovers, he published a series of articles in the journal *Művelődés*,¹¹ and a paper entitled *Miért nem népdal? (Why not folk songs?)*.¹² Using clear language, Jagamas clarifies how to distinguish folk songs from popular songs. He has composed folk song arrangements¹³ for children's choirs and adult amateur choirs, contributing to a better understanding of the musical mother tongue, to the revival of the choral movement and to the education of taste in general. Through his wide-ranging work, he has served to promote musical literacy and to disseminate the principles of the Kodály concept. He stated: "If everyone could learn folk songs in time, if everyone could learn their musical mother tongue from an authentic source, then the basis of general musical literacy could be consolidated".¹⁴

2.2 Reflection of the Kodály concept in Csaba Szabó's oeuvre

The principles of the Kodály concept appear as a guiding thread in the rich oeuvre of Csaba Szabó,¹⁵ composer, musicologist, and university professor. It is no coincidence, since his training was directed by two of Kodály's students, János Jagamas and Gábor Jodál. His commitment to folk music can be seen in his entire oeuvre. According to István Angji, a music

⁹ Kodály, 1952.

¹⁰ 1949.

¹¹ A series of articles in the 1979 issue of the journal *Művelődés*, no. 1-4.

¹² Jagamas, János, *Miért nem népdal? (Why not folk songs?)*, In: *Művelődés*. Vol. XXXIII/5, Cluj-Napoca, 1980, 30-33.

¹³ I have published an analysis of János Jagamas' folk song arrangements in Péter, Éva, *János Jagamas' Folk Song Arrangements*, In: *Studia Universitatis Babeş-Bolyai Musica*, No.: LXV-2, 2020, 307-320.

¹⁴ Jagamas, János, *Miért nem népdal? (Why not folk songs?)*, In: *Művelődés*, Vol. XXXIII/5, Cluj-Napoca, 1980, 30-33.

¹⁵ He started his career at the Szekler Folk Ensemble in Târgu Mures, where he worked as a conductor and composer. From 1963 to 1987, he was a teacher at the István Szentgyörgyi Institute of Theatre Arts in Târgu Mures. He taught music theory, music history and the rhythm and pronunciation of Hungarian speech. In 1988 he moved to Hungary with his family. He taught at the Berzsényi Dániel College in Szombathely. As a composer, he has written songs, choral works, chamber works, symphonic works, masses and stage music.

aesthete, "Csaba Szabó's works are characterized from the very beginning by his love of folk music, his love of his mother tongue and his mastery of the most modern expressive tools of his time".¹⁶ The works inspired by folk music,¹⁷ and the folk instruments (cimbalom, flute, bagpipe, cowbell) played in them, are proof of the composer's close connection with the specific expressive tools of folk culture.¹⁸ At the same time, the compositions contribute to the knowledge of the native music language.

His emphasis was on education, following the Kodály concept. His works on music education were published in the 1970s. In 1971, he participated in the creation of a curriculum for music education for native Hungarian speakers in Transylvania, and with his colleagues (teachers at music schools and the Conservatory) he planned the publication of new music textbooks and song collections for music education in kindergartens, elementary schools, and secondary schools.¹⁹

The most urgent task was to carry out a music-sociological survey on the effectiveness of music teaching in primary and secondary schools. He fought for the eradication of musical illiteracy: "...the amateur movement can only build on the results of high-quality pedagogical work in schools".²⁰ He considered the introduction of music notation and reading only in the 3rd grade, as laid down in the 1969 curriculum, to be too late. He considered the amount of melodic material taught each year to be too little in relation to the

¹⁶ *Üvegszilánkok között – Szabó Csaba emlékkönyv (Between Fragments of glass - In memoriam Csaba Szabó)*, Ed. by Ittész Mihály, Szabó Péter, Cellissimo, Budapest, 2013, 75.

¹⁷ He composed a women's choir composition entitled *Kimennék a hegyre (I would go out to the mountain)* (1958), based on Csángó folk songs collected in Pusztina, Moldavia. In 1968 he composed *Csángó dalok a tatár fogságból (Csángó songs from the Tartar captivity)*, commissioned by the Târgu Mures Vocal and Dance Ensemble. In 1957 he composed *Három csángó népdal szoprán-, tenorszólóra és népi zenekarra (Three Csángó Folk Songs for Soprano, Tenor Solo and Folk Orchestra)*, followed by the singspiel *Az aranyszörű bárány (The Golden-Haired Sheep)* (1958), the *Bokréta* song-dance pairing (1962), *A betyár balladája (The Outlaw's Ballad)* (1966), *Csángó dalok a tatár fogságból (Csángó Songs from Tartar Captivity)* (1968).

¹⁸ The cimbalom can be heard in several of his works: *Három csángó népdal szoprán-, tenorszólóra és népi zenekarra (Three Csángó Folk Songs for Soprano, Tenor Solo and Folk Orchestra)*, *Az aranyszörű bárány (The Golden-Haired Sheep)* (1958), the *Bokréta* song-dance pairing (1962), *A betyár balladája (The Outlaw's Ballad)* (1966), *Csángó dalok a tatár fogságból (Csángó Songs from Tartar Captivity)* (1968). The flute appears in a series of variations for orchestra entitled *Üvegszilánkok között (Between Fragments of Glass)* (1976). The interesting feature of the work is that the flutist must also hum the notes played while playing. The bagpipe appears in *Conversation* (1983), while the cowbell appears in *Szvit szológordonkára kolompokkal (Suite for solo cello with cowbells)* (1978).

¹⁹ See: *A kötelező tananyag (The compulsory curriculum)*. In: Szabó, Csaba, *Zene és szolgálat (Music and Service)*, Kriterion, Bucharest, 1980, 127.

²⁰ *Zene és szolgálat (Music and Service)*, 23.

amount of music lessons: "The aim of any modern music education can only be active singing and music-making".²¹ He criticized the material in the textbooks of music high schools because they mostly contained compositions by the editors instead of valuable folk song material. He felt that the curriculum of music schools lacked folklore education. He emphasized the aim of music education: "to make the native musical language of the people learned based on literacy".²²

He considered it important to apply the principles of the Kodály concept catered specifically for Transylvania. In his statements he interpreted the essence of the Kodály concept: "To put it quite simply, it is approximately this: the child must be taught the noblest music of the community into which he was born. Music education must be based on the musical mother tongue. And play. Let children sing every day".²³

He broadened the range of music to be taught: "The teaching of the mother tongue should therefore be based on folk songs, but should also include the best works of classical and modern composers".²⁴ Asked how the Kodály concept should be applied in the musical education of Hungarian children in Transylvania, he replied, "The adaptation of the method for teaching the Hungarian musical language could be the incorporation of examples of Hungarian music from Romania".²⁵ He not only lists, but also describes in detail in his book *A romániai magyar zeneszerzők művei (The Works of Hungarian Composers from Romania)* the compositions of music written for pedagogical purposes.²⁶ First of all, he refers to the volume *Pimpimpáré*,²⁷ which contains children's songs written by Péter Vermesy (1939-1989), a composer from Cluj, to texts by the poet Domokos Szilágyi (1938-1976). The development of sound systems, music theory, and the principles of musical formation can be read from musical material for young children. Then he offers the composition of Ede Terényi (1935-2020) whose title is *Gágogó*, a canon for two voices with playful ostinato accompaniment. The lyrics are based on a poem by Sándor Kányádi. Also, for canon singing, aiming at the early development of polyphonic hearing, he offers Boldizsár Csíki (1937) 6/8-time rocking melody *Álmodozás (Dreaming)*, written to a poem by Sándor Weöres. Among the biciniums suggests János Jagamas (1913-1997)'s folk song arrangement of *Anyám, anyám, édesanyám (Mother, Mother, My*

²¹ *Zene és szolgálat (Music and Service)*, 130.

²² *Zene és szolgálat (Music and Service)*, 134.

²³ *Zene és szolgálat (Music and Service)*, 148.

²⁴ *Zene és szolgálat (Music and Service)*, 132.

²⁵ *Zene és szolgálat (Music and Service)*, 134.

²⁶ It was given as a lecture at the Second International Kodály Symposium, Kecskemét, 1975; published in *Zene és szolgálat (Music and Service)*, 163-180.

²⁷ Szilágyi, Domokos - Vermesy, Péter, *Pimpimpáré*, Kriterion, Bukarest, 1976.

mother) and Miklós Szalay (1930-2003)'s *Édesanyám (My mother)*. It highlights the work of Aladár Zoltán (1929-1978), who composed 28 works for children's choirs in the 1960s, with the aim of introducing the typical sound systems of the first half of the 20th century, from pentatonic to dodecaphony. These are compositions based on bi-tonal, tri-tonal, or four different pitches moving simultaneously, or on acoustic tone sequences.²⁸

Csaba Szabó's work, as the above-mentioned prove, contributed significantly to the implementation of the Kodály concept in the teaching of Hungarian music in Transylvania. He developed the music curriculum, from kindergarten to the last grade of secondary school, based on uniform principles, applying the Kodály principles. His efforts to improve the mastery of the native musical language, which can facilitate the understanding of the material of the coexisting nationalities and the universal musical culture, must be particularly emphasized.

2.3 The application of the principles of the Kodály concept in today's music education

In Hungarian-language education, music curricula have remained essentially unchanged over the last five decades. The curriculum currently in force is the one compiled by Ilona Szenik and Katalin Halmos in 2003 and expanded in 2017.

In the music classes for preschool and primary school children, monophonic songs and folk singing games play a skill-building role. From the age of 5 to 7 years, elements of polyphonic habituation (singing in dialogue, canon, application of ostinato rhythm and ostinato melody) are also introduced, as Kodály himself pointed out that clear intonation is only achieved through polyphonic singing. Voice formation, rhythm, and ear training, and listening to music are only included in the curriculum for this age group as a means of stimulating the voice. From grades 3 to 4 to 6, emphasis is placed on musical literacy, the development of a sense of rhythm and ear and the acquisition of related skills. The sequence of teaching pitches begins with the learning of *sol-mi* sounds that can be directly derived from speech intonation. Subsequently, a pentatonic set of sounds, followed by a seven-degree diatonic scale, is gradually developed in the auditory development curriculum. The curriculum also provides for the development of tonal sense, polyphonic hearing, sense of form and creativity. In grades 7-8, knowledge and skills development continue, while at the same time there is a focus on folk music and the study of musical periods and genres.

²⁸ As an example, Csaba Szabó presents the work *Bokor alján ibolya (The Violet at the Bottom of the Bush)*, written to a poem by Sándor Kányádi.

As the preceding paragraph proves, the main principles of the Kodály concept prevail in music education: education begins with vocal music training; in the practice of musical literacy both the solmization names and letter names are used; the study of Hungarian folk music is the primary focus, followed later by the study of the music of coexisting nationalities and the rich heritage of universal music culture. However, certain elements of the method, such as the introduction of relative solfege, have not been properly implemented.²⁹ However, progress has been made in the development of a native language choral culture through the organization of independent choirs within the various national sections.

Music education in Transylvania is very poor in terms of textbooks. New textbooks for grades V to VIII are urgently needed, because although the content of the old ones is good, they reflect the work of the people mentioned in the 1972 curriculum.³⁰ The textbook selection for the elementary grades is richer, because more publications have been produced in the last two decades. One of these series³¹ requires a relative reading of musical notation, which only teachers who have completed their training in Hungarian-language higher education could have learned. Relative solfege is not used in Romanian-language teaching.³²

In the case of song collections, the choice is richer. One must look back to the early publications. For example: Ferenc Balázs - Sándor Szent-Iványi - Imre Mikó published in 1931 in Cluj-Napoca, a book of songs whose title is *Ifjúsági daloskönyv (Youth Songbook)*. Another example is the volume *Daloljunk (Let's sing)*, published in 1944 in Timisoara by Antal Czilling and Géza Szabó, containing 111 folk songs. The most significant publication was the youth song book entitled *A mi dalaink (Our Songs)*, published in 1936 with the aim of making the folk music material, which was discovered by Bartók, Kodály and their followers known and to make it the basis of musical education.

²⁹ The reading of music based on relative solfege is practiced at the Music Department of the University of Partium in Oradea and at the Music Department of Reformed Teacher Training and Music Faculty at Babeş-Bolyai University in Cluj. Absolute solfege is used in music schools and in Romanian-language university instruction.

³⁰ Éva Maxim, Albert Márkos, Gabriella Guttman, Ilona Verestóy, Éva Pálffi, Aranka Kovács, later Katalin Halmos.

³¹ *Zene és mozgás (Music and movement)* - textbooks for classes II, III, IV. Edited by Béla Ábri, Barna Gyergyai, János Keresztessy.

³² In the article entitled *A Kodály-módszer nemzetközi térhódítása (The International Conquest of the Kodály Method)* (In: Szabó, Csaba, *Zene és szolgálat (Music and Service)*, Kriterion, Bucharest, 1980, 154.) Csaba Szabó recalls, following Károly Szász (Árkos - 1971), that "the first textbook based on relative solfege was published in 1875 in Eger by a Transylvanian author, and the second edition in 1879 in Deva. Title: *Vezérkönyv a népiskolai énekkutatáshoz (Main Guide to the Vocal Instruction in Schools)*. It was written by Sándor, Domokos."

Since the 1970s, new volumes have been published, among which I would like to highlight the collection of 230 folk songs edited by István Almási in 1972, entitled *Tavaszi szél vizet áraszt* (*The Spring Wind Gives Way to Water*). The editor has selected collections by Vikár, Bartók, Kodály, Lajtha, Domokos and Jagamas. The aim of the volume is also stated: "And, like general education, which must be based on the culture of the mother tongue, higher musical education is inconceivable without the prior acquisition of the native musical language".³³ In line with Kodály's pedagogical principles, Almási stresses the importance of learning to read music: "The general knowledge of musical literacy is a prerequisite for a conscious folk culture, which this songbook is intended to serve".³⁴ As a practical aid, it indicates above the initial note the name of its relative solfège note and draws attention to the C change. In parallel with this volume, other publications, collections of folk music representing source materials, were also published in Transylvania.³⁵ Several publications have also been produced for preschool and schoolchildren, including the *Pimpimpáré* volume³⁶ by Domokos Szilágyi and Péter Vermesy, presented earlier, and Katalin Halmos' collection *Daloskönyv* (*Songbook*).³⁷

Instead of summarizing, let us conclude this study with a reflection by Csaba Szabó, which can serve as a compass for all teachers of music education: "The Kodály heritage is a living, precious jewel. A treasure shared by all mankind. His most beautiful works, his noblest aspirations enrich universal culture, inhabit it and continue to have an impact for centuries to come".³⁸

Translated from Hungarian by Juliánna Köpeczi

³³ *Tavaszi szél vizet áraszt* (*The Spring Wind Gives Way to Water*), 230 Hungarian folk songs. Ed. by Almási, István, Kriterion, Bucharest, 1982 (second, expanded edition), 9.

³⁴ *Tavaszi szél vizet áraszt*, 12.

³⁵ Miercurea-Ciuc, Târgu Mures, Sfântu Gheorghe, Satu Mare, Arad, Oradea, Zalău.

³⁶ Subtitle: *Vers és muzsika gyermekeknek – Az egyszerű mondókától napjaink kórusművészetéig* (*Poetry and music for children - From the simple sonnet to the choral art of today*).

³⁷ This booklet for nursery and primary school children, published in 2005, contains 46 songs. The author follows the principle of gradualism, starting with simple, short little songs and then moving on to playful songs. It also includes a description of the games.

³⁸ *Zene és szolgálat* (*Music and Service*), 144.

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THE TRANSFER EFFECTS OF LEARNING MUSIC AND THEIR UNDERLYING CAUSES

TÍMEA SZŰCS¹

SUMMARY. Since the second half of the 20th century, there has been an increasing number of studies on the transfer effects of music learning. There is considerable scientific research in both the national² and international literature³ to support the transfer effects of music learning in different areas of life. In Hungary, these researches started at the instigation of Zoltán Kodály, who saw the observable effects of learning music in several areas. He also considered it important to present scientifically supported results, which is why research on the transfer effect marked by the name of Klára Kokas was started in Hungary. While previously the phenomenon could only be described based on cross-sectional or longitudinal surveys, thanks to technological development we could observe the active areas of the brain during various activities, during which we can interpret the causes of the transfer effects affecting different areas supported by MRI images⁴. During my presentation, I will outline the results of these researches, objectively confirming the reasons behind the transfer effects created by learning music. This gives us the opportunity to learn about the results of research that started from Kodály's foundations and is nowadays showing an increasingly complex picture.

Keywords: transfer effects of music learning, neurological background of music learning, music education

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² Szűcs, Tímea. *Alapfokú művészeti iskola, egy esélynövelő iskolatípus. (Primary art school, a school type that increases students' chances)*. Debreceni Egyetemi Kiadó, Debrecen, 2019.

³ Schellenberg, E. Glenn. Long term positive associations between music lessons and IQ. In: *Journal of Educational Psychology*, 98. vol. 2. pp. 457–468, 2006.

⁴ Schewe, F. Philip. *Music Improves Brain Function*. Available: <https://www.livescience.com/7950-music-improves-brain-function.html>, 2009. (2022.05.27.)



Introduction

The 21st century is permeated by the fascination of using digital devices. This also means that the way information is processed and sifted is changing, with spatial-visual processing playing an increasingly important role in information processing. At the same time, the human nervous system is also undergoing transformation, as environmental influences affect the open system of our brain. The age group that Prensky⁵ calls *digital natives* has met many new influences, because of which they react differently, make decisions in a manner other than the age group that preceded them, the digital immigrants. Since they receive ready-made images through technical means, imagination has been pushed into the background. As a result, they do not learn to create a picture from a linguistic sequence, which weakens text comprehension, since it is based on imagination. Due to less movement, their sensorimotor system develops more slowly and often operates more poorly. This is also contributed to by neglecting to participate in active recreation and by giving passive experiences prominence. Since the coordination of visual experience, movement, and the developed balance system are essential for cognitive function, difficulties may arise for children later in life, because their neurological system did not receive enough stimuli for its proper development⁶.

With spatial-visual abilities and the holistic approach coming to the foreground, the right hemisphere of our brain came into a dominant position. This hemisphere is responsible for functions like the imagination, understanding music, spatial-visual abilities, humor, and quick solutions. It is also necessary for teachers to adapt to these changes and use methods that require comprehensive visual thinking. Sports that require two-handed movement, strategy games, sounds-images-movements with verbality, and the arts can help in this. In my current study, I will talk about the transfer effects of learning music and the causal relationships behind them, through which we can understand why it is worthwhile to encourage children to take part in learning music.

⁵ Prensky, Marc. *Digital Natives, Digital Immigrants*. In: *On the Horizon*. MCB University Press, vol. 9, 2001.

⁶ Gyarmathy, Éva. A digitális kor és a sajátos nevelési igényű tehetség. (The digital age and the special education need talent). In: *Fordulópont*, 51, 2011, pp. 79–88.

There are numerous studies on the transfer effects of music learning in both the national⁷ and international literature⁸. While at the beginning, researchers could only observe and describe the phenomenon, with the development of technology (PET, fMRI), it has become possible to learn about the causes and processes that create this effect. First, I will briefly describe the areas in which the transfer effects of music learning can occur, and then explore the underlying neurological causes.

A brief overview of the transfer effects of music learning

According to Laczó⁹, the transfer effect refers to the fact that the learning mechanisms developed during the mastery of one material can also help in the acquisition of another, similar material, thus producing better learning results. In connection with the transfer effects of music learning, we can distinguish transfer effects related to subjects, and we can also observe the development of areas that can be well utilized in learning any subject or play an important role in success outside of school.

Zoltán Kodály's name is recognized not only in Hungary, but worldwide. This is supported by the fact that the music education program referred to as the "Kodály method" was included in the hungaricum list (a list of all things belonging to Hungarian culture and being strictly of Hungary origin) in 2017. As a reason for its induction into hungaricum, we read: "Kodály's music pedagogy concept therefore goes far beyond the narrower field of music education: its overall social impact in Hungary today is as unparalleled as it was at the time of its birth (the 1930s) and its development (the 1950s, 1960s)"¹⁰. Zoltán Kodály observed the following during his observation of the students attending the singing and music elementary school: "[...] in all subjects, they are better than pupils in schools with two singing lessons a week [...]. It is undeniable that daily music-making and singing is mentally invigorating for children, who become more receptive to other subjects."¹¹

⁷ Harmat, László and Tardy, József. *A gyógyító zene (Healing music)*. Új Ember Kiadó, Budapest, 2013.

Szűcs, Tímea, *Alapfokú művészeti iskola, egy esélynövelő iskolatípus. (Primary art school, a school type that increases students' chances)*. Debreceni Egyetemi Kiadó, Debrecen, 2019.

⁸ Schellenberg, E. Glenn. Long term positive associations between music lessons and IQ. In: *Journal of Educational Psychology*, 98. vol. 2, 2006, pp. 457–468.

Wan, Catherine, Y., Schlaug, Gottfried, Music making as a tool for promoting brain plasticity across the life span, in: *Neuroscientist*, 16, 2010, pp. 566–577.

⁹ Laczó, Zoltán. *Zenepedagógia és társadalom (Music pedagogy and society)*. In: *Hang és lélek*, Magyar Zenei Tanács, Budapest, 2001.

¹⁰ <http://www.hungarikum.hu/hu/content/kodaly-modszer> (2023.01.23)

¹¹ Kodály, Zoltán. *Visszatekintés (Looking back)*, Zeneműkiadó Vállalat, Budapest, 1982, pp. 588-589.

But Zoltán Kodály did not stop here. He initiated research on the transfer effects of music education in Hungary. He considered it important to present scientifically supported findings. Thus, the transfer effect research led by Klára Kokas was started at that time here at home, and continues to this day, as it continuously produces new and fresh results.

During Klára Kokas' research¹², physical dexterity exercises (dynamic coordination exercises, target drills, gymnastic exercises via mimicking forms displayed by stick figures, freestyle rhythm exercises) were carried out among elementary school children with a music department and normal curriculum. In their studies, Barkóczy and Pléh¹³ observed movement coordination, the development of fine motor skills, and movement in space while performing various dances and games. The research showed that children studying music performed better than children studying other subjects. As we search for the causes, it is worth considering that musical activity requires multiple actions arranged in a hierarchical order to be executed with precise timing, sequencing, and spacing. Therefore, children perform coordinated and controlled moves while singing and playing instruments. Knowing this, we will be able to see the correlations referring to the improved performance of children learning music which was experienced during physical skill tests.

It is possible that behind the observed improved performance in reading and spelling there might be more developed hearing of speech sounds. According to researchers, this hearing of speech (i.e.- phonological awareness) is important in the early stages of reading¹⁴. Distinguishing the pitch of musical notes is also essential for reading¹⁵. Moreover, to correctly isolate and identify notes, one must know how to listen well. Gromko¹⁶ believes that listening comprehension develops faster because of playing an

¹² Kokas, Klára. *Képességfejlesztés zenei neveléssel (Skill development with music education)*. Zeneműkiadó, Budapest, 1972.

¹³ Barkóczy, Ilona, Pléh, Csaba, *Kodály zenei nevelési módszerének pszichológiai hatásvizsgálata. (The psychological impact assessment of Kodály's musical education method)*, Kodály Intézet, Kecskemét, 1977.

¹⁴ Anvari, Sima H., Trainor, Laurel J., Woodside, Jennifer, Levy, Betty, Ann, Relations among musical skills, phonological processing, and early reading ability in preschool children, in: *Journal of Experimental Child Psychology*, 83. vol. 2, 2002, pp. 111–130.

Janurik, Márta, A zenei képességek szerepe az olvasás elsajátításában. (The role of musical skills in reading acquisition). In: *Magyar Pedagógia*, 108. vol. 4, 2008, pp. 289–317.

¹⁵ Moreno, Sylvain, Marques, Carlos, Santos, Andreia, Santos, Manuela, Castro, Sao, Luís, Besson, Mireille. Musical training influences linguistic abilities in 8-year-old children: more evidence for brain plasticity. In: *Cerebral Cortex*, 19. vol. 3, 2009, pp. 712–723.

¹⁶ Gromko, Joyce, The effect of music instruction on phonemic awareness in beginning readers, in: *Journal of Research in Music Education*, 53. vol. 3, 2005, pp.199–209.

instrument. In their research, Thompson, and colleagues¹⁷ found that adults who had learned music as children were more effective at identifying emotions conveyed by speech (e.g., anger or sadness) in both familiar and unfamiliar languages. Thompson and his colleagues therefore believe that common brain processes take place when processing speech prosody and music.

The link between foreign language skills and music learning has been confirmed by several studies. The perception and processing of speech, pronunciation, word stress, and sentence stress all show a positive correlation with learning music¹⁸. The connection between learning music and acquiring better verbal memory was supported by researchers conducting studies among boys aged 6-15¹⁹. Wong and his colleagues, with the help of an EEG, investigated the processing of pitch changes, during which they found that music students can better process these changes. In another experiment, native English-speaking subjects learned familiar English words that had different meanings based on their intonation. For this experiment, the recording of the words was done with the help of music studies²⁰.

According to Kells²¹, it is possible to develop mathematical thinking at an early age through music. Rhythm, for example, rhythmic patterns, tempo, arrangement of sound patterns, and sheet music all aid in the mastery of mathematical concepts. Recognizing and understanding musical symbol units, understanding the relationships between symbols, and the development of manipulation with symbols can help in mathematics education as well.

¹⁷ Thompson, William, Forde, Schellenberg, E. Glenn, Ilie, Gabriela, Decoding speech prosody: Do music lessons help? in: *Emotion*, 4. vol. 1, 2004 pp. 46–64.

¹⁸ Milovanov, Riia, Huotilainen, Minna, Valimaki, Vesa, Esquef, Paulo, A. A., Tervaniemi, Mari, Musical aptitude and second language pronunciation skills in school-aged children: Neural and behavioral evidence, in: *Brain Research*, 1194. pp. 81–89, 2008.

Milovanov, Riia, Pietila, Paivi, Tervaniemi, Mari, Esquef, Paulo A. A., Foreign language pronunciation skills and musical aptitude: A study of Finnish adults with higher education, in: *Learning and Individual Differences*, 20. vol. 1, 2010, pp. 56–60.

Slevc, L. Robert, Miyake, Akira, Individual differences in second language proficiency: does musical ability matter? in: *Psychological Science*, 17. vol. 8. pp. 675–681, 2006.

Tallal, Paula, Gaab, Nadine, Dynamic auditory processing, musical experience and language development, in: *Trends in Neuroscience*, 29, vol. 7, 2006, pp. 382–390.

¹⁹ Ho, Yim-Chi, Cheung, Mei-Chun, Chan, Agnes, S., Music training improves verbal but not visual memory: Cross-sectional and longitudinal explorations in children. In: *Neuropsychology*, 17. vol. 3, 2003, pp. 439–450.

²⁰ Wong, Patrick, C. M., Perrachione, Tyler, Learning pitch patterns in lexical identification by native English-speaking adults, in: *Applied Psycholinguistics*, 28. vol. 4. 2007, pp. 565–585.

Wong, Patrick, C. M., Skoe, Erika, Russo, Nicole, M., Dees, Tasha, Kraus, Nina, Musical experience shapes human brainstem encoding of linguistic pitch patterns, in: *Nature Neuroscience*, 10. vol. 4, 2007, pp. 420–422.

²¹ Kells, Deanne, The Impact of Music on Mathematics Achievement. <http://www.kindermusik.com/Classes/Downloads/ImpactOfMusicOnMath.pdf>, 2009.

According to the research of Gombás and Stachó²², the total math score was significantly tied to the total music score. Schmithorst and Holland²³ also found evidence of the relationship between music and mathematics. The basis of the connection between the two areas is that playing from sheet music requires skills that are related to various mathematical operations, e.g., meter and rhythm. According to Nisbet²⁴, there is a significant relationship between the symbols embodying the temporal arrangement of music and the mathematical symbols associated with fractions. Spelke²⁵ tested students in identifying the geometric properties of visual shapes and found that children who took music lessons performed better than children who did not take music lessons. According to Wenger's research²⁶, the use of cortical neurons that are activated during musical practice also strengthens the cortical areas involved in mathematical thinking.

Schumacher and Altenmüller²⁷ found a positive relationship between music learning and intellectual ability, attention, and perseverance. Barkóczi et al.²⁸ noticed that memory was strengthened in relation to movement, vision, and hearing, and that the attention span when correlated to latter could also be increased.

Music contributes positively to our physical and mental health by relieving stress. Good physical and mental health are necessary for building

²² Gombás, Judit, Stachó, László, *Matematikai és zenei képességek vizsgálata 10-14 éves gyerekeknél (Examination of mathematical and musical abilities in children aged 10-14)* Available: elib.kkf.hu/okt_publ/tek_2006_35.pdf, 2004. (2015.06.22.)

²³ Schmithorst, Vincent, J., Holland, Scott, K., The effect of musical training on the neural correlates of math processing: a functional magnetic resonance imaging study in humans, in: *Neuroscience Letters*, 354, 2004, pp. 193–196.

²⁴ Nisbet, Steven, Mathematics and music, in: *The Australian Mathematics Teacher*, 47. vol. 4. 1991, pp. 4–8.

²⁵ Spelke, Elizabeth, Effects of Music Instruction on Developing Cognitive Systems at the Foundations of Mathematics and Science, in: Asbury, Carolyn, Rich, Barbara eds., *Learning, Arts, and the Brain*. Dana Press, New York, 2008, 17–49.

²⁶ Wenger, Win, Wenger, Susan, Honey, Training music sight-reading and perfect pitch in young children, as a way to enhance their intelligence, in: *Journal of the Society for Accelerative Learning and Teaching*, 15. 1990, vol. 77–89.

²⁷ Schumacher, Ralph, *Bessere Noten durch Musik?* available: <http://www.lernwelt.at/downloads/machtmozartschlaudrralphschumacher.pdf>, 2014. (2014.08.12.) Altenmüller, Eckart. *Musikalisches Lernen und Hirnentwicklung* Available: http://www.clubofrome.de/schulen/schulen/downloads/altenmueller_musikalisches_lernen_hirnentwicklung.pdf, 2006. (2014.08.12.)

²⁸ Barkóczi, Ilona, Pléh, Csaba. *Kodály zenei nevelési módszerének pszichológiai hatásvizsgálata. (The psychological impact assessment of Kodály's musical education method)*, Kodály Intézet, Kecskemét, 1977.

an efficient and healthy society. According to Gick²⁹, biological, psychological, and social factors contribute to health. For example, the results showed that singing has a clear long-term positive effect on breathing and a short-term positive effect on the immune system. According to a 2010 study by Clift et al.³⁰, singing in a choir has several beneficial health effects. It can help increase lung capacity, correct posture, act as a physical activity and relieve stress. Excerpts on the topic can also be found in the study by Dingle et al.³¹ examining the social and mental health benefits of choral singing among disadvantaged adults, in the work of Clift et al.³² among university students, and in Young's study³³ examining the benefits of community singing groups among adults with cancer.

Kreutz et al.³⁴ also observed physiological and psychometric mechanisms of action. The participants in the study reported positive changes in psychological well-being and their emotional state. In addition, they were able to demonstrate the immunogenetic effects of group singing. Group singing helps maintain the balance of the neurohumoral system, while increasing the production of sIgA immunoglobulin, which protects against upper respiratory tract infections. It was also observed that the body's cortisol level decreased, and the immune system worked better as a result. But these effects are significant only in the case of active participation, simply listening has little effect.

In all the great civilizations, music was believed to have a personality-forming effect. Regular practice teaches students discipline, perseverance, self-control, hard work, gives them a sense of purpose, sense of responsibility and personal commitment, and bolsters their willpower – all qualities that can be utilized in other areas of life. Self-expression and self-actualization while making

²⁹ Gick, Mary, L., Singing, health and well-being: A health psychologist's review, in: *Psychomusicology: Music, Mind & Brain*, 21. vol. 1-2, 2011, pp.176-207.

³⁰ Clift, Stephen, Hancox, Grenville, Morrison, Ian, Hess, Barbel, Kreutz, Gunter, Stewart, Donald, Choral singing and psychological wellbeing: Quantitative and qualitative findings from English choirs in a cross-national survey. in: *Journal of Applied Arts and Health*, 1. vol. 1, 2010, pp.19-34.

³¹ Dingle, Genevieve, A., Brander, Christopher, Ballantyne, Julie, Baker, Felicity. A., 'To be heard': The social and mental health benefits of choir singing for disadvantaged adults, in: *Psychology of Music*. 40. vol. 3, 2012, pp. 1–17.

³² Clift, Stephen, M., Hancox, Grenville. The perceived benefits of singing: findings from preliminary surveys of a university college choral society. In: *The Journal of The Royal Society for the Promotion of Health*, 121. vol. 4, 2001, pp. 248-256.

³³ Young, Laurel, The potential health benefits of community-based singing groups for adults with cancer, in: *Canadian Journal of Music Therapy*, 15. vol. 1, 2009, pp. 11-27.

³⁴ Kreutz, Gunter, Bongard, Stephan, Rohrmann, Sonja, Grebe, Dorothee, Bastian, H. Günther, Hodapp, Volker. Does singing provide health benefits? In: *Proceedings of the 5th Triennial ESCOM Conference*. 2003, pp. 216-219.

music can be a source of joy and flow. Enduring success and failure also train a musician's character. Continuous self-evaluation is necessary during practice and competitions, helping the student to know and appreciate himself more and more. Therefore, playing music has a character-shaping and value-transmitting effect, which also helps moral, aesthetic and community education.

Playing music together develops a sense of belonging, self-sacrifice, and the ability to subordinate individual interests. In this way, musicians become part of a small community that helps them integrate into the larger community and society. Playing music together improves social skills, increases group cohesion, develops communication, cooperation, problem solving and empathy.

When examining the transfer effects of music education, it is important to note the effects of music and instrument playing on structural and functional changes, neurological processes, and brain plasticity. The actions related to playing music are all complex actions that are related to several cognitive, affective, and psychomotor areas. The emerging neural connections are the basis of the transfer effects.

Music learning and brain activities

Learning music also affects the higher levels of cognitive function, so it is of outstanding importance to intellectual development. For this reason, it is worth reevaluating the place of music in education, early development, and rehabilitation. The tools of cognitive neuroscience give us the opportunity to develop the most effective methods, carry out their impact assessment and their implementation. It is worth becoming acquainted with the modern imaging procedures that allow us to learn more about the changes that take place in the brain when learning music.

Functional magnetic resonance imaging (fMRI) is a procedure that uses variations in a magnetic field to monitor functional changes in the brain over time. All of this is based on the BOLD method (Blood Oxygen Level Dependent), with which the functional centers responsible for sensory, motor, and cognitive responses, such as visual, auditory, motor and somatosensory centers can be visualized³⁵. Another important modern functional imaging

³⁵ Juhász, Gabriella. Funkcionális mágneses rezonanciás képalkotó vizsgálatok a fájdalom kutatásban. (Functional MRI examinations in pain research), Semmelweis Egyetem, Gyógyszerhatástani Intézet MTA-SE-NAPB Genetikai Agyi Képalkotó Migrén Kutató csoport, 2015.

Vandulek, Csaba. *A modern funkcionális keresztmetszeti képalkotás integrálása központi idegrendszeri tumorok 3D alapú sugárkezelési eljárásaiba. (The integration of modern functional crosssection imaging into 3D-based radiation treatment procedures of tumors in the central nervous system)* PhD dissertation, Pécs, 2016.

procedure is positron emission tomography (PET), which can be used to obtain a three-dimensional image of a specific area of the body. This procedure displays the various functional characteristics of organs and tissues (e.g., blood flow, metabolism) at a given moment.

Since different areas of our brain are activated while we do different activities, we can with the help of these procedures observe which areas are active during the performance of which given activity (reading, singing, etc.). It is therefore possible to identify the brain center responsible for that activity. When playing an instrument, almost all parts of the brain are activated, especially the areas of the cerebral cortex responsible for auditory, motor and visual functions. During regular practice, these functions of the brain are strengthened, which can be useful in other activities as well. For, Music is a multisensory experience coming through multiple channels: a close unity of auditory, tactile, vestibular, and kinesthetic stimuli. The fetus reacts to music as early as the 24th week. During active musical activities, for example, musicians perform complex movements, all the while paying attention to rhythm and melody, constantly checking their acoustic, tactile, visual, kinesthetic, and proprioceptive feedback of their play. For, making music is a complex task, requiring you to pay attention to several systems simultaneously. What is being played and what will follow, the notes of a piece heard at a given moment, and even individual performance must be reviewed and modified, depending on what the other musicians are playing. The result: making music takes enormous amounts of intense concentration. This may be the reason for increasing one's attention span, one of the previously mentioned transfer effects.

Behind the improved memory of musicians lies the fact that they can recall a single memory in several different ways, since they must already coordinate different sensory areas while playing music. The paths of visual, auditory, and tactile perception are intertwined with cognitive activity, and it is this multiple retrieval path that gives musicians improved memory in other areas of life as well (conceptual, emotional, vocal, text contexts).

Schewe³⁶ came to the realization that even one or two years of learning music with the help of an instrument results in a greater ability to focus and a sharper memory. However, this does not apply to passively listening to music. The reason for this is that playing an instrument requires coordinated auditory and motor skills, which requires intense concentration and a good memory. Thus, the areas of the brain responsible for these skills

³⁶ Schewe, F. Philip. Music Improves Brain Function. available: <https://www.livescience.com/7950-music-improves-brain-function.html>, 2009. (2023. 05.27.)

develop faster. According to Hebb³⁷, if one neuron “turns on” another due to frequently repeated actions, the connection between them is strengthened. In the words of Löwel and Singer³⁸: “neurons that fire together wire together”.

It is worth distinguishing between listening to music and actively playing music: fine motor skills are essential during music playing, which requires both hemispheres of the brain. After all, mathematical and linguistic accuracy (e.g., rhythm) is associated with the left hemisphere of the brain, and creativity and innovation (e.g., melody) with the right hemisphere. Since both brain hemispheres are involved in playing music, the cortical body between them - which connects the two hemispheres - is strengthened. In this way, the transmission of stimuli between hemispheres happens faster and in a more diverse way. This increased activity also increases the physical size of the cortical body. In musicians and music students, this may result in a more effective and creative ability to solve problems. However, this connection between the two hemispheres does not exist when listening to music.

When playing music, the brain simultaneously processes the emotional and formal message of the music. This helps music students perform well in other areas of life where emotional and cognitive analysis must be performed simultaneously (observation of details, strategic planning).

One explanation for the transfer effects of music education is the overlapping functional areas of the cortical networks (music and other activities such as reading, speech, language development, mathematics). Significant improvement was found in the development of three main brain structures: the areas of fine motor skills, of auditory processing, along with the cortical body connecting the right and left hemispheres³⁹.

The varied effects of playing music influence the development of networks responsible for reason and emotion, planning and thinking, and the planning and execution of movement.

The effects of musical activity are mostly associated with the development of command functions. These are in turn tightly connected to the anterior prefrontal cortex, the area responsible for attention, working memory, mental planning, and the control of motor activities⁴⁰.

³⁷ Hebb, Donald, O. *The Organization of Behavior: A Neuropsychological Theory*, John Wiley & Sons, Inc., New York, 1949.

³⁸ Löwel, Siegrid, Singer, Wolf. Selection of Intrinsic Horizontal Connections in the Visual Cortex by Correlated Neuronal Activity, in: *Science*, 255. vol. 5041, 1992, pp. 209-212.

³⁹ Hyde, Krista, L., Lerch, Jason, Norton, Andrea, Forgeard, Marie, Winner, Ellen, Evans, Alan, C., Schlaug, Gottfried. The Effects of Musical Training on Structural Brain Development. In: *The Journal of Neuroscience*. 29 vol. 10, 2009, pp. 3019–3025.

⁴⁰ Altenmüller, Eckart, Schlaug, Gottfried. Music, brain, and health: Exploring biological foundations of music's health effects, in MacDonald, Rajmond, Kreutz, Gunter & Mitchell, Laura eds., *Music, health and wellbeing*. Oxford University Press, New York, 2012, pp. 11-24.

According to József Hátori⁴¹, playing music requires the coordinated operation of both hemispheres of the brain. As was previously addressed, both hemispheres are responsible for operating different parts of the body and instigating different functions. Associated with the right hemisphere is the movement of the left hand (and leg); musical communication skills, creativity, memorization, and recall skills; along with musical abilities like timbre, perfect pitch, recognition, and isolation of harmonies; spatial perception and vision; abstract thinking, creativity. Within creativity lies being receptive to new things, grasping musical concepts. Processing emotions and being sensitivity to non-verbal influences are also directed from this hemisphere. From here comes the enjoyment of music. Finally, it is the associative region of the brain, directing the ability to memorize and recall melodies. The left hemisphere is responsible for the movement of the right arm and leg; for speaking skills (language center, e.g.: speech comprehension, speech analysis), perception of time (sense of rhythm related to musicality), logical thinking, (playing a musical instrument after receiving musical training, the tasks and techniques used for becoming learned in music)⁴².

The brain must also be in harmony when music is to be played. When reading sheet music, visual signals must be decoded, involving the areas controlling eye movement, visual perception, and signal-sound association. In playing an instrument, it is essential when playing an instrument to process the proprioceptive stimuli responsible for posture, and the tactile stimuli that aid in handling an instrument. Also, two other elements must not be forgotten: processing the coordinated planning and execution of large and fine movements, along with continually comparing the notes from the sheet music with those being played.

The maturing of the cognitive processes necessary to connect distant regions of the brain is preceded by the changes that promote coordinating the brain processes responsible for gross and fine motor skills with the modalities of perception (touch, hearing, vision).

To give an idea of the complex and coordinated activity required for making music, I will show a few concrete examples. According to Hüther⁴³, a German developmental neuropsychologist and brain researcher: “One of the most wonderful physical learning exercises is singing. Meanwhile, the

⁴¹ Hátori, József. *Az emberi agy aszimmetriái (The asymmetry of human brain)*. Dialóg Campus Kiadó, Budapest-Pécs, 2002.

⁴² Hátori, József. Az emberi agy plaszticitása (The plasticity of human brain). In: *Magyar Tudomány*, 50. vol. 1, 2005, pp. 43-51.

⁴³ Hüther, Gerald. Digitális média és gyermeki agy, Virtuális világok bűvöletében (Digital media and children's brain. Under the charm of virtual reality). In: *Élet és Tudomány*, 64. vol. 13, 2009, pp. 405-408, 405.

child's brain must modulate the vocal cords in such a virtuoso way that the right sound comes out exactly. This is the best possible fine motor exercise, and at the same time it is a condition for all subsequent, highly differentiated ways of thinking.”

According to Fekete⁴⁴, complex brain activity can be triggered primarily by singing. While singing, the brain areas responsible for verbality and pitches, memory, accents, and emotions are activated simultaneously.

According to Schlaug⁴⁵, musical training has a positive impact on both verbal and non-verbal skills. Different musical instruments affect different areas of the brain; keyboards or stringed instruments affect the brain differently than singing does.

Making music is one of the most complex human activities, activating a sophisticated network of nerves and muscles. When playing an instrument in a virtuoso fashion, one pushes the limits of his or her ability. Regarding this, Zsuzsa Pásztor⁴⁶ cites a study by American neurologist Frank Wilson (2000), according to which “Simon Barere, the famous piano virtuoso, plays 20-30 notes per second when playing Schumann’s Op. 7 Toccata in C major. For this, not only the motor centers and pathways, but the entire brain and all three hundred billion neurons in it must function in perfect organization.”

Pedagogical advantages of music education

In the following section, I will illustrate the pedagogical advantages of learning music. Early music education, that is, intense exposure to music including the methods of differentiated education begins at least one year before attending school, and helps prepare children to successfully start their public education. It also compensates for family and social disadvantages, and creates the possibility that children entering school might start with almost levels of preparedness, giving them the same initial chances at the start of their studies⁴⁷.

⁴⁴ Fekete, Zsófia. Zeneterápia a neurorehabilitációban (Music therapy in Neurorehabilitation). In: Falus, András ed., *Zene és egészség*. Kossuth Kiadó, Budapest, 2016, pp. 112-127.

⁴⁵ Schlaug, Gottfried, Chapter 3—musicians and music making as a model for the study of brain plasticity, in: Altenmüller, Eckart, Finger, Stanley, Boller, Francois, eds., *Progress in brain research: music, neurology, and neuroscience: evolution, the musical brain, medical conditions, and therapies*, vol 217. Elsevier, Amsterdam, 2015, pp 37–55.

⁴⁶ Pásztor, Zsuzsa. A zenészek fokális disztóniája, (Musicians’ focal distonia). In: *Parlando* 2015/5. available: <http://www.parlando.hu/2015/2015-5/PasztorZsuzsa.htm>, 2015. (2023. 01. 23.)

⁴⁷ Hegedűsné, Tóth, Zsuzsanna. Iskolássá érnei énekkel, zenével – egy hatásvizsgálat bemutatása. (Maturing to attend school with singing and music – the introduction of an impact assessment). In: Falus, András Ed., *Zene és egészség*. Kossuth Kiadó, Budapest, 2016, pp. 212-237.

The change in responses elicited by speech sounds is a particularly important result during music learning, because socially disadvantaged children have a higher risk of reading and language problems. Thanks to music, those neural changes are created by adjusting auditory processing, making it possible to distinguish speech sounds more accurately.

In 1966, experiments with developmentally delayed children were already underway in the United States, applying the American adaptation of Kodály's ideas. The results showed that, despite their poor abilities, they were able to achieve much better results in other subjects than they would have otherwise and fared much better than the control group. Similarly, the method was tried for disadvantage compensation in Boston and New Haven, where the method was applied to groups of disadvantaged children of color. "The groups struggling with language difficulties and difficult to civilize showed positive development in all directions in addition to regular, systematic music teaching, the transfer effects of music education were clearly evident"⁴⁸.

Based on Schlaug's research⁴⁹, music strengthens the basic ability to comprehend ideas and concepts, this effect being clearly observable in the treatment of language deficiencies. In this way, the development of dyslexic children is an area where learning music can play a significant role.

Working memory, an area of deficiency which often occurs in dyslexic people, is improved by music, knowing that when reading sheet music, memory is needed to recognize the melody. When the songs are shown with hand signals, it is necessary to be able to navigate in larger units: it is important to have the notes in correct order and to pay attention to what the next note will be. It is essential that the temporal and spatial characteristics of the movement match the musical parameters, in addition, the articulation and the speed of the movement convey the rhythm and the individual musical units. Also, the quality of the movement determines the music's character. The use of hand signals also harmonizes fine motor skills, large movement, and the movement of sound-producing organs.

It is possible that the immaturity and/or disturbance of sensorimotor coordination might be behind reading difficulties. As musical activity is a multi-sensory stimulus - as we saw earlier - it helps to coordinate systems, and develop memory and attention as well, since stimuli arrive through multiple channels.

⁴⁸ Szőnyi, Erzsébet. *Kodály Zoltán nevelési eszméi (Educational views of Zoltán Kodály)*. Tankönyvkiadó, Budapest, 1984, p. 36.

⁴⁹ Schlaug, Gottfried, Chapter 3—musicians and music making as a model for the study of brain plasticity, in: Altenmüller, Eckart, Finger, Stanley, Boller, Francois, eds., *Progress in brain research: music, neurology, and neuroscience: evolution, the musical brain, medical conditions, and therapies*, vol. 217. Elsevier, Amsterdam, 2015, pp. 37–55.

Dyslexic children are characterized by a general immaturity of the nervous system. They tire easily, they can only concentrate for short periods of time and their memory is worse. This is often accompanied by an undeveloped sense of duty, which causes frequent negative feedback and can lead to serious behavioral problems later. Musical exercises, however, contribute to the development of the nervous system, and experiencing success increases their self-confidence. more self-confidence can help them overcome negative feedback, thus preventing secondary behavioral problems.

Overall

I believe that the transfer effects discussed in this study, as well as the possibility for learning music to have a diverse pedagogical effect, will confirm to the reader that it is worth teaching music to children and for them to learn. It is important to inform parents and make known the social effects of music education, so that children can take advantage of both the joys and the multifaceted developmental benefits music.

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- Csikszentmihályi, Mihály. *Flow*. Akadémia Kiadó, Budapest, 2001.
- Dingle, Genevieve, A., Brander, Christopher, Ballantyne, Julie, Baker, Felicity. A., 'To be heard': The social and mental health benefits of choir singing for disadvantaged adults, in: *Psychology of Music*. 40. vol. 3, 2012, pp. 1–17.
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THE ROLE OF ZOLTÁN KODÁLY'S MALE CHORUSES IN THE GENRE'S HISTORY, POSSIBILITIES OF THEIR APPLICATION IN THE REPERTOIRE OF AMATEUR ENSEMBLES

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SUMMARY. Zoltán Kodály's publication titled *Férfikarok (Male Choruses)* is a truly diverse collection: in addition to the composer's works in the genre, one can find folk song arrangements, religious pieces, compositions inspired by historical events and even transcriptions, of various lengths and levels of difficulty. It is common knowledge that Kodály was not fond of exclusively male ensembles, being rather uninterested by male voice choirs and indeed his opinion was that these choral societies should be converted into mixed choirs. However, after travelling extensively in the country – thus gaining insight into the operation of these groups – he began to contribute to the genre's repertoire. The composer began to view the case differently, as he thought that amateur male choirs – of which there were still many in the 1930s – should rather sing compositions of a higher value, as opposed to pieces of the Liedertafel-style. At the same time, the *Férfikarok* collection contains many pieces that are not suitable for amateur ensembles due to their challenging nature in terms of intonation and tone production. In this paper – in addition to presenting the volume – I intend to introduce a certain way of categorization based on the compositions' level of difficulty, through an analytical approach, which may be of help to those who work with such ensembles that are rare, but worthy of appreciation.

Keywords: Zoltán Kodály, male voice choir, Liedertafel-movement, choral societies, Hungarian poetry of the 19th century.

The majority of Zoltán Kodály's male choruses may be found in the similarly titled publication, which is akin to the *Choral Works for Children's and Female Voices*, and the *Choral Works for Mixed Voices*.

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It was first published in 1944, however, it contained significantly less works than the second edition published in 1972 by Editio Musica, during the Kodály-anniversary. All three of the composer's a cappella volumes had been reissued for the 90th anniversary of Kodály's birth with the assistance of Lajos Bárdos, the *Male Choruses* being extended by eleven additional compositions. The first issue contained thirteen works, while the second edition contained twenty-four as other pieces – mostly written after 1944 – were added.

We may get well acquainted with Zoltán Kodály's works for male voice choirs through these volumes.

Types and periods in Kodály's male choruses

Kodály's male choruses can be categorized as follows:

- choral arrangements of works by Hungarian poets (14 pieces)
- other literary texts set to music (4 pieces)
- folk song arrangements (6 pieces)

It is also important to mention the composer's transcriptions: not all the above works were originally written for male voice choirs, while there are male choruses that were later transcribed for other settings by Kodály.

- for children's and male choirs: *Jelenti magát Jézus, A csikó, Semmit ne bánkódjál*

- for male and mixed choirs: *Fölszállott a páva*²

- for mixed, children's and male choirs: *A magyarokhoz* (1936), *Ének Szent István királyhoz, Esti dal, A szabadság himnusza, Jelige*

Zoltán Kodály began composing male choruses in the 1910s, while his final piece in the genre was completed in 1963.

² The male choir arrangement completed in 1937 was later transcribed for mixed choir by Miklós Forrai in 1960: *Tíz újabb írás 1969-1974* (*Ten newer writings 1969-1974*). Ed. Zeneműkiadó, Budapest, 1974, pp. 219-220.

Table 1

Period of composition	Choral arrangements of works by Hungarian poets	Other literary texts set to music	Folk song arrangements	Transcriptions
1910-1920	Bordal (1913) - Ferenc Kölcsey	Mulató gajd (1917) - 17th century unknown author		
1921-1930			Jelenti magát Jézus (1927)	Jelenti magát Jézus (1927)
1931-1940	Huszt (1936) - Ferenc Kölcsey A magyarokhoz (1936) - Dániel Berzsenyi Fölszállott a páva (1937) - Endre Ady	Justum et Tenacem (1935) - Horatius Ének Szent István királyhoz (1938) - Bozóky Songbook Semmit ne bánkódjál (1939) - Song of András Szkhárosi Horvát	Kit kéne elvenni (1934) Karádi nóták (1934) Katonadal (1934) Fölszállott a páva (1937) - Endre Ady Esti dal (1938)	A magyarokhoz (1936) - Dániel Berzsenyi A csikó (1937) Esti dal (1938) Ének Szent István királyhoz (1938) - Bozóky songbook Semmit ne bánkódjál (1939) - Song of András Szkhárosi Horvát
1941-1950	Ferenc Rabhazának fia (1944) - Sándor Petőfi Isten csodája (1944) - Sándor Petőfi Élet vagy halál (1947) - Sándor Petőfi Hej Büngözsdi Bandi (1947) - Sándor Petőfi Jelige (1948) - Ferenc Jankovich	A szabadság himnusza (1948) - Rouget de L'Isle		Jelige (1948) - Ferenc Jankovich A szabadság himnusza (1948) - Rouget de L'Isle
1951-1960	Nemzeti dal (1955) - Sándor Petőfi A nándori toronyőr (1956) - Mihály Vörösmarty Emléksorok Fáy Andrásnak (1956) - Mihály Vörösmarty			Fölszállott a páva (1960) - Endre Ady
1960 után	A franciaországi változásokra (1963) - János Batsányi			

His first pieces written for this specific setting are titled *Bordal* and *Mulató gajd* which are often referred to as *Two male choruses*. During the following years Kodály did not take particular interest in the genre, having produced only one arrangement of *Jelenti magát Jézus*.

The composer's most fruitful era regarding male choruses began around 1934. Initially he mostly wrote choral pieces that were rooted in Hungarian folk songs, such as: *Katonadal*, *Kit kéne elvenni* and *Karádi nóták*. Later, Kodály began to set the works of significant Hungarian poets to music, which led to the birth of *A magyarokhoz*, composed after a poem by Dániel Berzsenyi, another piece based on Ferenc Kölcsey's *Huszt*, and *Fölszállott a páva*, an arrangement of Endre Ady's identically titled poem. (It is rather peculiar that during this time Kodály repeatedly expressed his concerns about amateur choral societies.)

1944 meant a new milestone after the previous, considerably productive decade. This grim phase of history saw the creation of multiple Petőfi-arrangements, namely: *Rabhazának fia*, *Isten csodája*, followed by *Hej Büngözsdi Bandi* and *Élet vagy halál* in 1947.

After producing two additional pieces titled *A szabadság himnusza* and *Jelige* the composer only returned to the genre around 1955. These new works – *Nemzeti dal*, a Petőfi-poem set to music; arrangements of Vörösmarty's *A nándori toronyőr* and *Emléksorok Fáy Andrásnak* – conveyed an even more profound sense of strength through musical elements as well as the text, both

aiming to express national unity. These two compositions were followed by *A franciaországi változásokra* in 1963, Kodály's final male chorus that was inspired by the similarly titled poem of János Batsányi.

It is important to note that the 1972 edition of Kodály's Male Choruses (prepared with the assistance of Lajos Bárdos) does not contain each of the composer's works in this genre. His *Stabat Mater* – originally written for male voice choir by the sixteen-year-old Kodály studying in Nagyszombat (now Trnava, Slovakia) – is absent from the volume, having been subsequently arranged for other settings. (The final version was completed in 1962 – this was sent by the composer to dr. Sándor Szepezdi, parson of the Saint Ladislaus Parish Church in Kőbánya.)

Canticum nuptiale,³ a piece written in 1928 as a wedding present for Bence Szabolcsi is also worthy of interest, Szabolcsi kept its framed manuscript in his study for fifty years.

We can find only a handful of works with notes of dedication. *A nándori toronyőr* and *Emléksorok Fáy Andrásnak* were arrangements of Vörösmarty-poems, composed for the vocal ensemble of the Piarist Grammar School in Budapest. *Semmit ne bánkódjál* was written for the Reformed Teaching School's centennial in Nagykőrös, while Kodály dedicated his *Nemzeti dal* to the Choir of the Hungarian People's Army and its conductor, Lajos Vass.

The latter was premiered by the aforementioned ensemble and their director, along with the two Vörösmarty-arrangements of the composer on 18 August 1956.

Lajos Vass later said the following about the composition in a radio interview:

*“Remarkable is the youthful momentum of the piece. We cannot hear the staggering tone of Kodály's former great Petőfi-choruses. This is exultant music, shaking up everything (...) Surely everybody can understand what joy it is for the Choir of the People's Army and myself to present the Nemzeti dal.”*⁴

As we know, these words gained devastating topicality a few months later.

³ Wedding song.

⁴ Poems and writings of Sándor Beliczky Jóó, writings of Éva Buzás Beliczkyné: *Kodály Zoltán – Petőfi Sándor: Nemzeti dal – bemutató (Zoltán Kodály – Sándor Petőfi: Nemzeti dal - premiere)*. (<https://xn--hajdnc-lwa7t.hu/kodaly-zoltan-petofi-sandor-nemzeti-dal-bemutato/> Accessed on 9.12.2022)

Kodály's relationship with male voice choirs

It is a well-known fact that Kodály could not identify entirely with the concept and the presence of male voice choirs in Hungary. He declared his opinion numerous times.

*"I know well: male ensembles cannot cease overnight... But we have to face the fact that as of now, they are still – or already – avoided by musicians of good taste, who think of them as a necessary evil at best..."*⁵

*"If we are to serve artistic and educational purposes with our choral singing: it has to be reborn entirely. The olden atmosphere of choral societies with empty, patriotic phrases and un-Hungarian, unartistic music has become obsolete. The future belongs to the mixed choir, which makes a way towards high art..."*⁶

During a speech given at a concert in Békéscsaba, he expressed his concerns about the genre and its repertoire as well as the advantages of establishing mixed choirs, in a point-by-point manner:

*"Hungarian choral singing – in order to become a powerful momentum of genuine value in the national public life – has to be more Hungarian and more artistic. Both will be achieved, if it: 1. shifts to mixed choirs from exclusively male ensembles; 2. mercilessly exterminates pulp literature from its repertoire; 3. prioritises expressing in all manners the Hungarian spirit; 4. takes only masterpieces from foreign lands, cultivating them not under a local, native disguise but with the intent of recognising the foreign spirit, preferably in the original language; 5. does not take works by domestic composers without careful selection. As the ancient people said: 'even Homer nods!' Meaning: a great poet too can write a faulty opus. All the more can him who is not Homer, even when awake!"*⁷

Kodály also pointed out the limited nature of the male voices in terms of sonority and timbre, as opposed to the female registers:

⁵ Kodály, Zoltán. *A magyar karének útja (The path of Hungarian choral singing)*. In *Visszatekintés (Retrospect)*, op.cit. (100th footnote)

⁶ Kodály, Zoltán. *Zenei belmisszió – Nyilatkozat (A musical mission - Statement)*. *Visszatekintés (Retrospect)*, p. 50.

⁷ Vargyas, Lajos (editor). *Kodály Zoltán. Közélet, vallomások, zeneélet (Zoltán Kodály. Public life, confessions, musical life)*. Szépirodalmi Könyvkiadó, Budapest, 1989, p. 399.

“...the female voice adds brightness, serenity and warmth to the choir, along with other means of expression that the male voices do not possess. Therefore, where men prefer to remain among themselves: art fades into insignificance.”

Despite the above, Kodály did take an interest in writing for male ensembles and there are multiple potential reasons for this. Based on the composer's own statements these may be the following:

1. Creation of a choral repertoire that represents the merits of 19th century poetry
2. Education of the people, a desire for national unity
3. Expansion and improvement of the repertoire

The first of these suggestions could be supported by the following words of János Breuer:

“Kodály confronted amateur choral societies – who kept to their faulty Liedertafel-tradition – with the revolution of Kölcsey, Petőfi, Ady and his own musical revolution.”⁸

Forasmuch as the magnificence of 19th century poetry is undisputable and so is the greatness of authors whose poems had been set to music, their art is heroic and revolutionary. However, no similar work was added to the Hungarian choral repertoire at the time, therefore Kodály might have intended to remedy this situation. Furthermore, to evoke great poets of the past through male voice ensembles – their brazen timbre resonating in unison with masculine determination – could be perfectly suitable to express emotions and thoughts inspired by historical events of the twentieth century.

This leads us to the second suggestion: the educational and fellowship-forming qualities of choral singing had always been regarded as an exceptional opportunity by Kodály. This is represented by the subjects of his compositions in many ways. Ideally, the aforementioned arrangements – which set the patriotic nature of the selected Hungarian poems to music – touch the souls of its performers, which is conveyed to the audience, resulting in an atmosphere of togetherness. Though by different devices, arrangements of Hungarian folk songs affect us in similar ways. Depending on the topic of the original folk song they communicate sentiments of sorrow, joy or liberation, and in a fortunate moment they might even awaken a desire of collective singing.

⁸ Breuer, János. *Kodály-kalauz (Kodály-guide)*. Zeneműkiadó, Budapest, 1982, p. 317.

Lastly, an improvement in overall quality and the repertoire was a reasonable desire of Kodály's. Liedertafel-traditions were truly foreign from the Hungarian culture, amateur choral societies demonstrated a rather low standard in performance and choice of repertoire, while the composer also criticized the type of behavior which took over the meetings and rehearsals of these amateur ensembles. Despite all this, they played an important role at the turn of the 19th and 20th centuries in Hungary and their presence had positive effects as well.

A glimpse at the history of amateur choral societies

The first person who wrote about the past and the future goals of choral societies was Kornél Ábrányi, Sr. According to him, the history of these amateur ensembles goes back to 1673, but they began to flourish around 1800 along with the creation of the first Liedertafel in 1809 by Carl Friedrich Zelter, who compiled the ensemble from members of the Sing-Akademie he had been directing for almost two decades by then. The first group was followed by another one in Zurich, and later by many more Liedertafels in Austria and Switzerland. In France, they became so popular that Napoleon III requested such ensembles to be established in the army. His purpose was the same as that of Kodály: to establish a patriotic spirit and a sense of unity.

The Hungarian movement of amateur choral ensembles began to spread in the 1800s, although male voice ensembles had already been present since the previous century. One such group was the Reformed "Kántus" of Debrecen, started in 1739 by the theologians of the College. The movement peaked in the 1840s when numerous amateur ensembles were formed, singing pieces of primarily German origin from the Liedertafel-repertoire.

The draft bill presented at the National Assembly of 1843 in Pozsony (now Bratislava, Slovakia) – which advocated the usage of the Hungarian language in education and all public endeavors – influenced amateur ensembles singing predominantly in German as well. From then on, singing in their mother tongue became increasingly prevalent among members of amateur choral societies. The ensembles formed in the 1840s did not last long as public performances became impossible and choirs ceased due to the War of Independence in 1848-1849.

Amateur ensembles had recovered after the Revolution, although they needed an official permit to operate which had serious prerequisites: all pieces resembling revolutionary or patriotic ideas had to be avoided. The use of metaphors thus became very frequent (sorrowful birds, estranged storks and swallows represented fellow imprisoned or hiding countrymen).

Many ensembles had started despite these circumstances and the movement of amateur choral ensembles was in full bloom again by the 1860s. Their repertoire still consisted of mostly German works, but the First National Hungarian Choral Society tried to change this trend by encouraging the usage of the Hungarian language. The aim of the Society was to uplift the Hungarian culture through its printed medium titled *Zenészeteti lapok* (*Musical Pages*).⁹

Independently from the above-mentioned organization, the National Association of Hungarian Workers' Choral Societies was formed in 1908, and by the dawn of the 1900s the movement of amateur choral societies was present in all social classes.

Practicalities of performing the male choruses

The movement of amateur ensembles strengthened its position by the beginning of the 20th century and Kodály – as a result of the motives discussed earlier – began to take interest in composing for the genre around the 1910s.

The composer's male choruses differ in difficulty.¹⁰ Some may even be sung by amateur groups, however there are some seriously challenging works to which only professional ensembles can do justice in performance (such choirs in Hungary are the Béla Bartók Male Choir, the Honvéd Male Choir or the smaller but equally excellent Saint Ephraim Male Choir). The challenges lie in the high number of parts, the wide vocal range and intonationally demanding passages. *Bordal* and *Mulató gajd*, the first two male choruses of Kodály are already among his more difficult pieces. While both are excellent compositions, they probably are not as organic structurally as his later works. They are also voluminous, using five to seven voices at times through division, the tenor part being especially taxing due to lengthy passages in the higher register.

The great Petőfi-arrangements – *Isten csodája*, *Élet vagy halál* and *Nemzeti dal* – require particular endurance in my opinion, due to their length, ambitus, and intensity, it is best to perform them with larger ensembles. In this regard they are like some of Kodály's more significant mixed choruses (*A magyar nemzet*, *Mohács*, *Balassi Bálint elfelejtett éneke*).

⁹ The society changed its name multiple times. From 1936 it operated as Országos Magyar Dalosszövetség (National Hungarian Song Society).

¹⁰ Bárdos intended to put the works published in the 1972 editions in order according to their level of difficulty. Bárdos, Lajos. *Tíz újabb írás 1969-1974* (*Ten newer writings 1969-1974*). Zeneműkiadó, Budapest, 1974, pp. 219-220.

Most of the choral compositions are relevant to – besides professional ensembles – male voice choirs that consist of members with previous musical education, and enough singers needed for a satisfactory performance. Such are the vocal ensembles operating within institutions of musical education, some of which I had the opportunity to work with at the University of Debrecen's Music Faculty. In a fortunate period, the group had twenty-five members (just like Zelter's Liedertafel). This way – after detailed rehearsals and coaching – it was possible to perform without major difficulties the following works: *Rabhazának fia*, *Katonadal*, *Jelenti magát Jézus*, *Fölszállott a páva*, *Kit kéne elvenni*, *Karádi nóták*.

Additional pieces suitable to be performed by the ensemble were: *A szabadság himusza*, *Jelige*, *Ének Szent István királyhoz*, *A csikó*, *Esti dal*, *A nándori toronyőr*, *Emléksorok Fáy Andrásnak*, *A franciaországi változásokra* (which poses a challenge to tone production due to some high passages in the tenor voice), *Justum et Tenacem*.

Huszt – while composed for fewer voices – would have meant an even greater challenge concerning intonation and musical expression, but it is no impossible feat. Most of the compositions just mentioned are written for three parts, consisting of homophonic passages and some polyphonic areas with imitative sections. Their vocal range is – aside from a few exceptions – optimal.

The presentation of a few male choruses, examination of problematic sections from the performers' viewpoint

Petőfi-poems – Rabhazának fia (Son of Captive Land)

These works are worthy of discussion partly because of the Petőfi-anniversary, but also because of their significance.

Kodály's main source of inspiration for his male choruses was the poetry of Sándor Petőfi. The composer set five of Petőfi's poems to music, beginning with a bouquet of four arrangements borne of wartime events between 1944 and 1947. The fifth piece of the series – *Nemzeti dal* – was written in 1955, before the following revolution, presumably as a reaction to the contemporary political situation.

The two compositions written in 1944 (*Isten csodája* and *Rabhazának fia*) were reflecting on the occupied country turning into a theater of war. It is interesting and probably intentional that the second poem was set to music exactly one hundred years after its birth. The piece is a clear reference to the situation of the oppressed country as it gives a voice to the soldier who died for his homeland. It is parallel to his mixed chorus *Akik mindig elkésnek*. "*Forró lesz nékem a sír*" ("*Scorching will my grave be*") – "*Meghalni se tudunk*

nyugodtan” (“Nor our dying may be in peace”), both fragments of the texts illustrate the faithful patriot sacrificing himself for his land.

Rabhazának fia is not the most well-known poem of Petőfi, but the concept of adopting the fate of the homeland as a personal matter was assumably novel at the time. This could have attracted the well-read Kodály, along with the unconventional structure used: the syllable count of 7/4/2/7/8/8 with a iambic lilt and the a-b-b-a-c-c rhyme scheme. Among all the Petőfi-choruses *Rabhazának fia* is probably the least challenging technically, but it requires an in-depth approach from performers due to its subject and musical content.

The piece begins with a text-painting motif descending within the bass part, above which the baritone sustains the stationary F♯. This passage has a special timbre, especially difficult in fact as it is an F-sharp Lydian scale, the first four notes forming a whole-note tetrachord. The difficulty of singing the C natural of the latter alongside the F♯ in perfect tonal purity requires particular care (measures 2-4).

The bass voice remains independent from the two upper voices moving in parallel, and after a plagal leap (m. 7) we hear the main chord of the G-centered tonality. The previous sequentially repeated motif leads to the first culminating point (m. 10), which is settled down by the following four-measure unit. We may therefore consider measures 6-13 a Schoenbergian sentence. The forceful climax at “*viselted, viselted honfi sebedet*” (“you bore your wound, patriot”) introduces a tense harmonic structure, the outlines of subminor, augmented, pentatonic and major seventh chords finally arriving in an F♯ unison, which is best sung with a carefully coordinated sense of emptiness.

The contrast between the cold “*sírj*” (“grave-night”) and “*forró sír*” (“scorching grave”) sections is mostly realized by an advancement in dynamics and the distribution of motifs among voices. After ominous sonorities of diminished fifths built on a motionless F♯ (m. 14-16) we experience the second climax in the first section of the piece, conveyed by the homophonic outcry of B♭ and G major chords related by a third: “*Meleg, forró lesz a sír nékem.*” (“Warm, scorching will my grave be.”) (m. 18-20). Yet again, the dynamics transition rapidly from pianissimo to forte thus challenging the performers, while the leaps of a fourth in the tenor and bass voices may cause intonational difficulties as well as the fragment of a whole-half diminished scale descending in the baritone voice.

The first section finishes on an F♯ major chord (m. 24) paving the way for the second section, which begins with a B Phrygian character. The short middle section (m. 26-36) accommodates an imitative passage in a different tempo, whose entries need practice (beginning at m. 25). Voices of the

polyphonic texture enter a fourth apart while the motif also begins with a leap of an authentic fourth, this creates an ascending quartal harmony (F \sharp -B-E-A) illustrating the possible deliverance the Day of Judgement could bring. The still-ascending musical material contains additional demanding leaps – mainly in the baritone part – where thorough practice is needed for an aesthetic result (m. 31-32).

The climax of the composition takes place in the 33th and 34th measures, unifying all voices in an exclamation that pronounces the poem's essence: “*S hazám bilincseit lerontja...*” (“*And destroys the shackles of my homeland...*”). It happens on a B major chord depicting the falling chains, whose picturesqueness is supported by the following general pause under a fermata. However, formally, and harmonically it functions as a dominant chord leading into the third section, which may be considered a reprise from an emotional and structural viewpoint. At the beginning of measure 36 appears – for the first time in the piece – an E-centered tonality formerly suggested by the key signature, as a major chord, although the downward whole-note melody in the bass immediately washes over it.

The last brief imitative section beginning in measure 39 refers to E minor, the beginning notes of each voice represent the subdominant of the latter, somewhat indicating the forthcoming finale of the work.

“*S hűvösben nyugszom ott alant.*” (“*And I will rest in the cool below.*”) The last sentence brings gradual enlightenment through sharp notes as the dominant ninth chord slowly emerging in the penultimate measure is resolved by a perfect E major, hinting at the deliverance and tranquility of death.

Huszt

I took the opportunity to work on this piece multiple times, since – though I did not have a chance to conduct the piece in performance – it is one of the finest and most interesting works among Kodály's male choruses.

A rather unknown fact is that Ferenc Kölcsey wrote two versions of his *Huszt*. The epigram of 6 lines titled *A régi várban* (*In the ancient fort*) was born in May 1825. Its message is entirely different from that of the second brief poem – titled *Huszt*, later set to music by Kodály – written in December 1831 in Cseke.¹¹ After reading the two poems it is clear that *Huszt* goes beyond its predecessor, a painful ponder over the destroyed nation. It looks ahead: evoking the spirit of the Reform Era and expressing Kölcsey's progressive philosophy it encourages active resistance against oppression.

¹¹ Dr. Bene, Kálmán. *Útban Kölcsey: Huszt című epigrammájához* (*On the way to Kölcsey's epigram: Huszt*). (http://acta.bibl.u-szeged.hu/27764/1/modszertani_031_005_282-284.pdf Accessed on 6.12.2022)

The text prompted Kodály to compose in 1936, when it appropriately expressed the contemporary situation of the Hungarian people. One of the composer's own thoughts represents even better his and the epigram's common principle:

“Instead of complaining over the tragic fate of my nation I tried to alleviate it, strengthening her consciousness. Crying is useless. We cried a lot already. Let us look into the future with clear eyes.”¹²

In Kodály's arrangement, the structure is also influenced by the text in addition to the above. The musical material is segmented in accordance with the poem's lines, and it is easy to recognize partitions in the form by following the literary content. We can observe two opposite poles, a usual feature of epigrams: a preparatory section or first phrase (m. 1-28) and the “twist”, i. e. the second part (m. 29-49) ending with a forward-looking conclusion (m. 49-58), from which the composer omitted the conjunctive *s*, assumably to facilitate musical phrasing.¹³

The beginning of *Huszt* resembles that of the previously discussed *Rabhazának fia*. This time the stationary note is provided by the bass, which is no easy task as it must be even and quiet. Above it is the downward leaning ambiguously Phrygian melody executed by the baritone, where accurate intonation of the descending motif demands awareness. The rhythm follows the epigram's dactyls, but the rigorous spondees are relaxed by a quarter-note rest in the second measure. The halt suggested by the text is illustrated by rhythmic augmentation (m. 1-5).

By the second line of the poem, the immobile note of the bass sinks to F# while the baritone brings a kind of rhythmically varied imitational answer from the dominant's territory. Above these levitates the rising melody of the tenor, portraying the Moon in ascension, where the delicate pianissimo is rather difficult to sustain (m. 6-9). The tone row here is clearly one of the modes of the heptatonia secunda, the “kuruc” – or Picardy Aeolian – scale, and the passage comes to a stop on an F# major chord.

The tempo becomes livelier depicting the wind (from m. 11), the structure becomes imitative, the melody twists and turns as it surges upward. The first two voices to enter evoke the Phrygian mode again, then the lastly cued baritone gives the sensation of A minor, and later C major. These make

¹² Kodály Zoltán. *Közélet, vallomások, zeneélet (Zoltán Kodály. Public life, statements, musical life)*. Editor: Lajos Vargyas, Szépirodalmi Könyvkiadó, Budapest, 1989, p. 399.

¹³ The archaic word *öszve* was probably replaced with its modern counterpart *össze* for the same reason.

the B \flat major chord in measure 15 even more interesting, which summons the flat-seventh major of the Renaissance while the text mentions the ancient hall. The archaization is further emphasized using triads, and the following D-minor environment ended by an Aeolian Vth.

“*Oszlopi közt...*” (“*Between its columns...*”) After the mysterious beginning of the tenor and baritone voices singing a open fifth, we are promptly diverted from the previous C-major milieu (m. 19) by the penetrating F \sharp – the “*rémalak*” (“*sinister phantom*”) – of these two voices which is the polar counterpart of the continuous C natural in the bass. This moment also resembles the whole-tone section of the Lydian mode, making the intonation rather difficult in the tenor voice (m. 19-22).

The first section is connected to the second by two words: “*és mond:*” (“*and says:*”). The music continues with a plagal movement through A minor and G major (m. 26-27).

The misterioso monologue of the phantom may be sung in two different ways as per Kodály’s instructions, performed either by a soloist or the entire baritone section. However, he recommends using only a half chorus in the tenor, evidently due to its triple piano (!) entry on the one-lined G note (m. 29-31).

This line of the poem is unprecedentedly repeated twice, and the ensemble is split into four voices in the second part. (from m. 37) The bass sustains its stationary behavior in both parts, the baritone and tenor voices interact in parallels of an octave and a sixth in an imitative passage which is enriched by Kodály with an inner arch-shaped contrapuntal motif. Again, the tonalities of each smaller section bear a Phrygian character as a G Phrygian environment is followed by a B Phrygian area, the latter gaining a Picardy Aeolian-color through accidentals in the counterpoint. Both voices of the imitation finish on the scale’s keynote on which a major chord is built, thus we perceive the interrogative sentence in the text as a dominant harmonic function in the music. There is increasing tension in the second section generated by dynamic escalation and friction between the four voices.

The texture becomes increasingly cohesive from measure 45, and finally we can hear the closing words of encouragement in perfect homophony as brighter and brighter triads interpret the main message of the poem: „*Hass, alkoss, gyarapíts, s a haza fényre derül!*” (“*Affect, create, elaborate, and the homeland will arise!*”).

Kit kéne elvenni (Whom to Marry)

This was one of the favorite pieces of my male choir, not without reason. It can be learned easily, the structure is strophic, with variations that are closely related to the vividly portrayed text. In addition, the comical and sometimes satirical, even grotesque portrayal of different characters introduce us to Kodály's humorous side. As is the case with many of the folk melodies he collected, Kodály composed arrangements of this song: one for solo voice accompanied by piano, another one for male voice choir and an orchestral transcription as part of his *Székelyfonó*.

The composer first visited the Székely Land in 1910, where he was deeply touched by his encounter with this archaic layer of Hungarian folk songs in its authentic environment. During his journey he traveled to Gyergyószentmiklós (now Gheorgheni, Romania), where he heard a song titled "*El kéne indulni, meg kén' házasodni*" ("*I should depart, I should marry*") performed by Mihály Csobot.¹⁴ Later, Kodály wrote the following at the end of the voice-piano arrangement, as a sign of respect: "*Csobot Mihálytól tanultam Gyergyószentmiklóson 1910-ben*" ("*This I learned in Gyergyószentmiklós from Mihály Csobot in 1910*").

The composer only produced a piano accompaniment to the piece in 1924, and it took an additional five months until it was heard on stage during the season-opening performance of the Blaha Lujza Theatre as part of his *Székelyfonó*. The audience also had a chance to hear the song performed by Imre Palló, vocalist, and Ottó Herz, noted chamber musician and collaborative pianist, in the Grand Hall of the Academy of Music on April 2, 1925. Four years later, in April 1929 it was recorded by His Master's Voice, the global gramophone company, and the score was published in the 4th issue of the periodical *Magyar népzene (Hungarian Folk Music)*.

Kodály completed the arrangement for male voice choir a decade later, in 1934. It was premiered in Békéscsaba along with the presentation of the composer's frequently mentioned lecture, *A magyar karének jövője (The future of Hungarian choral singing)*. The composition was performed by the MÁV Musical and Choral Society of Békéscsaba along with *Karádi nóták*, another new work, under the baton of János Simon.

The voice- and choral settings both follow the folk song's strophic structure. Each verse describes a possible future wife of a bachelor who wishes to get married. The candidates are represented by highly characteristic musical imagery in Kodály's varied strophes. A sense of variation in the voice-

¹⁴ Kecskeméti, István. *Kodály Zoltán. Kit kéne elvenni? – Népdalfeldolgozás három változatban. A hét zeneműve (Zoltán Kodály. Kit kéne elvenni? – Folk song arrangement in three variants. Musical piece of the week)*. Zeneműkiadó, Budapest, 1984, p. 399.

piano arrangement is provided by the accompaniment's colorful material which faithfully represents the lad's straightforward personality. In addition to the accompaniment's interactive elements, Kodály set high standards for the musicians as he expected an authentic, trustworthy performance. He often had an exact idea of specific singers suitable for interpreting a particular work.¹⁵ This song was first sung by Imre Palló, who along with Ferenc Székelyhidny was held in high esteem by Kodály. Although his interpretation was good and tasteful, it was surpassed by that of Endre Rösler, who often yelled and shouted in accordance with the plot during the performance of *Székelyfonó*.

The variations are probably even more exciting in the male choir arrangement, since the main melody is distributed between the different voices as different people are portrayed. The puzzling question – “*Kit kéne elvenni*” (“*Whom to marry*”) – is vocalised by the tenor alone in F minor pentatonic, followed by the piano grumbling of the bass. Despite the above (or maybe because of it), the beginning of the piece is not easy: the tenor's entry must be uniform and categorical but not too boisterous, while the lower voice has to sing without delay in a quiet but rhythmically punctual manner. Also, the descending melody of the folk song needs persistent intonational counterbalancing (m. 1-8).

The refrain-like wailing then turns into an imitative passage (from m. 13), and the strophe ends unresolved on the subdominant with a major triad to indicate the cluelessness of the boy, which is only strengthened by the following measure rest.

The “*kisasszony*” (“*damsel*”) is displayed by the tenor (from m. 18), her squeamish stomping is indicated by offset eighth notes in the accompanying voices who then lament her shameful shortcomings in a unified descending cry. Here the piano melody of the tenor might pose difficulties, and attention must be paid to the pairs of eighth notes entering after rests, which are not easy to execute accurately. The strophe ends on the submediant.

The crone arrives in the bass part creating a stark contrast (m. 36), her quarrelsome personality is projected by the ever-rising wail of the subordinate parts, perforated by short rests. The situation escalates in the refrain, where cross-related augmented seconds and patterns of sixteenth and dotted eighth notes add to the fright of her “*égi háború*” (“*thunderstorm*”) and finally, the ensemble unites in an unisono forte passage, stopping on a curt key note after an augmented repetition. Not getting overwhelmed by the thunderous material is probably the most important objective here for performers, as the tone must not become aggressive.

¹⁵ Op. cit. 402.

Poverty appears through a painful solo; the melody and the sighs of the accompanying voices are characterized by a discreet piano tone. Here the first upward leap of the latter requires particular attention (m. 56). The accompaniment descends along with the melody and the adjacent tonality of B \flat minor is further darkened by the fleeting appearance of the Neapolitan C \flat (m. 62). The strophe comes to a halt on a hesitant dominant-like C-E major third, of which the E is prone to be sung rather flat by the tenor section.

The final quiet moments of the stanza are followed by an extraordinary contrast brought by a series of uproarious, rhythmically intense rising fourths representing wealth (m. 76). It is difficult to sustain the tempo and rhythmic accuracy against the augmented sentence in the bass, which should be brought out: *“enyémből élsz, hitvány fajta!”* (“you live off me, worthless kind!”). The musical material rises because of the curse and its escalation is facilitated by an appearance of the melodic minor in the texture. It is also an amusing encounter with the composer’s humour: he permits the tenors to grotesquely imitate the female voice (which they are very keen to do...).

By now, all possible future brides have been reviewed and after a measure rest with a fermata, we hear the vacillation of the lad in the baritone solo (m. 93). Here the division of the tenor section and the following passages of parallel thirds must be handled with care regarding intonation, color and tonal purity.

After the halt on a dominant seventh chord we hear the conclusion introduced by a major opening: *“jó lesz a legénység nékem továbbra is”* (“I’ll still be fine as a bachelor”). Attention must be paid to the intonational challenges set forth by the brighter tonality of the closing verses, and the accurate and effective execution of the changing tempo in the final measures.

Overall, *Kit kéne elvenni* is a rewarding composition. It is relatively easy to teach and it’s an ideal piece for recitals, much loved by the audience.

Unfortunately, male voice choirs are rarely seen nowadays, but Kodály’s volume is very useful for the active ensembles. At the same time, it is worth discovering by all lovers of music and choral singing since it is a rich collection of interesting musical works, containing choral compositions of diverse temperaments with unique tonal characteristics.

Translated from Hungarian by Dániel Kovács

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SCRIABIN AND KODÁLY IN THE READING OF ANTAL MOLNÁR, IMRE MOLNÁR AND EMIL HARASZTI¹

ÁKOS WINDHAGER²

*"(Scriabin) is not among the pioneering greats."*³
(Kodály)

SUMMARY. This study examines how Kodály, his student Antal Molnár and his colleague Imre Molnár, and their adversary Emil Haraszti saw Scriabin's music throughout the first half of the twentieth century. Audiences were responsive, as seen by the continuous performance of his works by Hungarian and international musicians beginning in 1906. There was a great deal of curiosity in his orchestral pieces, but only four of them were played ten times throughout the course of a century. *Réverie* and *Le Poème Divin* debuted in Budapest in 1910, followed by *Le Poème de l'extase* in 1919, although *Prometheus* did not make its appearance until 2001. Kodály found his music peculiar and disinteresting, judging it to be a poorer disciple of Richard Strauss and Claude Debussy. However, following the composer's death, his pupils discovered new values in him, characterizing him as mythical (like A. Molnár A.) and mystical (like I. Molnár). And Haraszti thought it was excellent music. A different interpretation referred to Scriabin as the "Russian Bartók." He was regarded as "one of the most inventive experimenters of his time," which was a mixed acclaim. After 1945, newspapers mostly complimented his piano

¹ This study was presented as lecture: "‘Russian Bartók’ Hungarian reception of Scriabin in the twentieth century", In *Scriabin@150*, Org. by The Scriabin Association; The A.N Scriabin Museum, Moscow; The Society for Music Analysis; Queen Anne's School, Caversham; Brain Can Do, London, 24 – 25. September 2022.

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³ Kodály Zoltán. "X. filharmóniai hangverseny" [10th Philharmonic Concert], In *Pesti Napló*, 11. March 1919, p. 6.



pieces and symphony conductors. Marxist aesthetes after 1949 saw his work as a failure due to his spiritual goals, which A. Molnár regarded as a distinctive value. Two pioneering conductors, who considered Kodály their distant teacher, Z. Kocsis and A. Ertüngenalp, gave the first performances of his hitherto unperformed pieces after 1990.

Keywords: Kodaly, Scriabin, Antal Molnár, Imre Molnár, Emil Haraszti, impressionism, ecstasy

Kodály and Scriabin

This paper investigated Alexander Scriabin's reception in Hungary throughout the first half of the 20th century from the perspectives of three critics: Antal Molnár (1890 - 1983), Imre Molnár (1888 – 1977) and Emil Haraszti (1885 – 1958). They have close ties to Kodaly; the first two are his spiritual allies, while the third is an antagonist. In addition to Beethoven, Liszt, and Wagner, the most significant references for the reviewers were their own Hungarian contemporaries, particularly Béla Bartók (1881-1945) and Zoltán Kodály (1882-1967). Bartók was not influenced by the Russian composer, and he rarely performed his compositions. Neither did he hold an unfavorable view of him. However, Kodály did. Only twice in his life did he jot down his senior Russian colleague's name.⁴ On no time did he demonstrate comprehension. While the Master's sophisticated taste had identified worth in the music of many obscure composers (such as Robert Volkmann, 1815 – 1883), he had not found it in Scriabin's compositions. He detected the strong impressionism of Claude Debussy (1862 – 1918) and the symphonic influence of Richard Strauss (1864 – 1949) in the style of the Russian composer. He vehemently opposed them. The paradox is that, when Kodály listened to Scriabin's compositions, he was still profoundly inspired by impressionism (it had been absorbed up to the *Psalmus hungaricus*, 1923) and yearned for symphonic influence (Richard Strauss was a thorn in his side anyway). While he attempted to reject the influence of another Russian composer, Igor Stravinsky (1882 – 1970), by not completing any of his ballets and removing the *Dragon Dance*

⁴ Kodály first names Scriabin in the paper cited above (Kodaly, 1919), and then again among Russian composers who did not employ folk music. Kodály Zoltán. "A népdal szerepe az orosz és a magyar zeneművészetben, előadás". (*The Role of Folk Song in Russian and Hungarian Music*, lecture, 07. July 1946). In Kodály Zoltán. *Visszatekintés (Retrospect)*. Edited by Bónis Ferenc. Argumentum, Budapest, 2007. 1st book, p. 185.

(an episode from the original Act IV of the play *Háry János*, 1925), he defended himself against Scriabin with strong words. In the turn of Kodály's style circa 1920, while not by name, the mystic Russian influence is clear, particularly in the direction he should not pursue. As a composer, he desired pure forms (if not academicism), a sound that adhered to emotional logic (rather than sound painting), and ethically uplifting emotions. He did not locate these components in the music of Scriabin.

One of Kodály's closest friend was Antal Molnár, the pioneer of Hungarian music sociology, a musician, composer, and a lecturer at the Academy of Music from 1919 to 1959.⁵ He was the first to teach solfège and to compile a collection of folk music samples. He shared Kodály's perspectives on music and morality, music and artistic evolution, and music and the public (society in the broader sense). In his studies on music, he included sociology, history, literature, and acoustics. In his analysis of each piece of music, he has considered three aspects: melodic inspiration, harmonic concept, and moral dimension. Molnár first conceived in terms of a positivist aesthetic system, and afterwards in terms of an intellectual-historical aesthetic system, therefore considerably advancing Hungarian music historiography. After 1949 (under the communist government), his theoretical work was not valued, but his work in music history was recognized.

Kodály's important colleague in the singing educational concept was Imre Molnár, the first significant Hungarian musical phonetics researcher.⁶ He was a librarian researcher who collaborated with the renowned communist librarian Ervin Szabó (1877 – 1918) at the Metropolitan Library (now the Metropolitan Ervin Szabó Library). He also taught at the National Music Conservatory. He was named school principal under the first Hungarian Communist Dictatorship but was afterwards ousted after the fall of dictatorship. In 1922, he was once again granted permission to instruct, first at the National Conservatory until 1933, and subsequently at the Music Academy until 1959. As a result of his early studies into the phonetics of Hungarian language and music, he was appointed director of vocal teacher training at the Music Academy. His most significant publication is *Eufonetika a szép beszéd és éneklés tana* (Euphonetics: The Doctrine of Beautiful Speech and Singing, 1942). From the beginning, he has been a radio contributor, teaching mostly

⁵ Windhager Ákos. "Utóhang. A valódi szerelem, avagy gondolatok Molnár Antal hallgatása közben". [Afterword. True love, or thoughts awakened while reading the essays of Antal Molnár]. In MOLNÁR Antal. *A zeneesztétika feladata (The Task of Music Aesthetics)*, Edited by Demeter Tamás and Windhager Ákos, MMA Kiadó, Budapest, 2022, p. 440.

⁶ Schelken Pálma. Egy zenetudós halálára (The Death of a Musicologist). In *Parlando*, 1978/2, p. 30.

pronunciation to broadcasters and creating fifty programmes. As Kodály's colleague, he was instrumental in reviving the training of Hungarian singers and singing teachers. The way he perceived Bartók, Kodály, and even Scriabin demonstrates his sensitivity to current music.

Scriabin's Hungarian musicologist admirer was Emil Haraszti, who served as the National Music Conservatory's (Nemzeti Zenede) director from 1918 until 1927. He attained this post through leftist political maneuvering. During the (first) Hungarian communist government (March–August 1919), he maintained his post and sometimes addressed the cultural and political leadership. His body of work is still contentious.⁷ According to a recent book, his musicology expertise was inadequate, but his (debatable) conservatism and nationalism are cited as his flaws. The fact that neither Kodály nor Bartók loved his work diminishes the estimation of him among music historians in retrospect. In 1913, he penned a scathing assessment of Bartók, but in 1930, he dedicated a complimentary short monograph to the composer, which was angrily rejected by him.⁸ In order to foster a more favorable French image of Hungary in the 1920s, Haraszti became engaged in French-language journalism and became the editor of the *Nouvelle Revue de Hongrie*. He relocated to Paris in 1927, where he resided until his death. Since he was a youth, he had been intrigued in Debussy, and even had an accident 'connected' to the French composer (he was looking at Debussy scores in a Paris bookshop window when he was hit by a car in 1925). Haraszti had a strong interest in the music of his own era, which he studied in depth. In contrast to contemporaries such as Kodály, he admired Scriabin's impressionism.

Therefore, conceptions that could seem laughable now were articulated with a dedication to modernity, a high degree of openness to the works, and a broad level of competence. The three of them had a distinct aesthetic horizon. They evaluated three things: the indications of genius, the inventiveness of the composing methods, and the critics' personal opinions of the pieces' impressionist characters. Their standard for brilliance and originality was Liszt, Bartók and Kodály. Because of this, I can add a little humor. They gave Scriabin a very Hungarian interpretation: if his compositions made reviewers think of Bartók (or Kodály), they adored him; if not, they didn't.

⁷ Ozsvárt Viktória. *Francia kapcsolat. Haraszti Emil (1885 – 1958) pályaképe (The French Connection – Emil Haraszti's Career)*, Bölcsészettudományi Kutatóközpont – Zenetudományi Intézet, Budapest, 2022, p. 6.

⁸ Bartók, Béla's letter to Octavian Beu, 20. January 1931. In *Bartók Béla levelei (Béla Bartók's Letters)*. Edited by Demény János. Zeneműkiadó, Budapest, 1976, p. 397.

The Hungarian reception of Scriabin before the Second World War

Scriabin has received very little reception in Hungary, and thus has he remained a stranger to the Hungarian public for the last 100 years. We will see that only in the short period between the two world wars did he have a meaningful reception. In the other periods of the twentieth century his oeuvre had no chance to enroot into the Hungarian repertoire. So, I'll focus on his reception before the Second World War. I will briefly discuss the reasons why his compositions were not typically performed in Budapest and cite some of the few reviews. We can follow the trail of the above mentioned, three main Hungarian critics to him and identify their blind spots along the way. As a fan of Scriabin, it makes me sorry to report about his lukewarm reception, but as a scholar, it makes me delighted to consider a specific cultural process that attempted to make the stranger liked.

I will use the methods of sociology and discourse analysis to compare articles, essays, and reactions to Scriabin's works. The research in sociology discovered, that the repertoire of the Hungarian public is quite constrained. If we examine their limited selection of Russian music, we see that Piotr Tchaikovsky (1840 – 1893), Igor Stravinsky and Sergei Prokofiev (1891 – 1953) are preferred, while other composers are barely represented by one or two notable works. Sergei Rachmaninoff (1873 – 1943) and Dmitry Shostakovich's (1906 – 1975) international acclaim occasionally had an effect in Budapest, but no true cult formed around them. Furthermore, not only is the repertoire restricted, but it also adheres to German musical culture. A typical Hungarian concertgoer would characterize music as German symphonies, concertos, overtures, and chamber pieces. They also love folklore pieces from around the world. Scriabin, who had his own, highly non-Germanic and non-folkloric style, was beyond the audience's comprehension. They attempted to comprehend him but failed.

To get an idea of how people have tried to interpret him, let's look at the epithets used to refer to Scriabin:

- *The master of Russian post-romanticism*⁹
- *The founder of Russian impressionism*¹⁰
- *The singer of mysticism the master of colors*¹¹
- *The Dionysian artist*¹²

⁹ Molnár Antal. "Modern bemutató-est" (Modern Premières). In *A Zene*, 1. December 1926. p. 93.

¹⁰ (h.e.) [= Haraszi Emil]. "Filharmónia" (Philharmonics). In *Budapesti Hírlap*, 11. March 1919, p. 5.

¹¹ Buday György. "Vándorló tüzek" (Wandering Fires, poem). In *Kecskeméti Ujság*, 17. May 1916, p. 2.

¹² Sonkoly István. "Az orosz zenéről" (The Russian Music). In *A Zene*, 11. March 1928, p. 217.

- *The dreamer plunged into the confused depths*¹³
- *Chased, sought ecstasy*¹⁴
- *Russian Bartok*¹⁵

The most skilled critics and aestheticians of Hungarian music culture at the time created the succinct summaries of this list. They received their musical education in the universities of music in Budapest, Vienna, and Paris before continuing their self-study based on publications in German, French, English, and Italian. Among the Scriabin critics, the mentioned three music historians stand out: Emil Haraszti, Imre Molnár and Antal Molnár.

I'll now demonstrate how listeners heard Scriabin's music and how they interpreted it. I will first discuss how he was received during his lifetime before moving on to his afterlife. During his lifetime, seven of his compositions were performed in Hungary. (See Table 1) As part of their respective concerts, Leopold Godowsky (1870 – 1938), Josef Lhévinne (1874 – 1944), and Arthur Rubinstein (1887 – 1982) performed the *Prélude et Nocturne* (1894), one of the *24 Préludes* (1896), and five of the *12 Etudes* (1894). Two of his symphonic compositions, *Rêverie* (1898) and *Symphony No. 3 - Le poème divin* (1903), were played by Hungarian orchestras in 1910. Hungarian music reviewers highly appreciated these pieces as well as others that were known to them only from sheet music.

According to the most recent research, his name first appeared in newspaper music sections in 1905. The occasion was the Hungarian conductor Arthur Nikisch's (1855 – 1922) Paris premiere of *Symphony No. 3*. The critic was rather biased for the conductor commenting that "*Nikisch conducted the overture to Freischütz, followed by extracts from Wagner's compositions, and a new four-movement symphony by the young Russian composer Scriabin titled The Divine Poem. Nikisch's recital of the composition gained him more success than the composer. The orchestra had departed, but the Parisian audience was still roaring and applauding around Nikisch.*"¹⁶

A year later Leopold Godowsky performed Scriabin for the first time in Hungary playing the *Prélude et Nocturne* and *four etudes* (F minor, D flat major, E-flat major, and F sharp minor from the *8 Études*, 1903). The compositions really impressed the critic of the day. "*The artist who creates such propaganda for his great colleague Scriabin cannot be accused of lacking*

¹³ Molnár Antal. "Európa zenéje a háború előtt" (The Pre-war European Music), In *Huszadik Század*, 1918/3, Special issue, p. 13.

¹⁴ (m.i.) [=Molnár Imre]. "Dobrowen a filharmonikusok élén" (Mr. Dobrowen Conducted the Philharmonics). In: *Magyarság*, 20. April 1937, p. 12.

¹⁵ (dr. B.D.). "Hoehn Alfréd hangversenye" (Alfred Hoehn's Concert). In: *Dunántúl*, 15. December, 1923, p. 7.

¹⁶ (*): "Nikisch Artur Parisban" (Arthur Nikisch in Paris). In *Pesti Napló*, 1. June 1905, p. 16.

*sincerity: we couldn't help but like his two exquisite preludes in a poetic performance. Godovsky performed these challenging tunes with just his left hand. This was only a fantastic feat of skill, but the manner in which he performed it - one-handed, with two or three simultaneous sections in the same key, and with a steady emphasis on the melody as it grows more significant - that is art. The Russian composer performed four further exquisite works with a minor Chopin influence.*¹⁷ A similarly positive engagement is evident in the Budapest premiere of *Le divin poème*. He emphasized that "The Symphony No. 3 by the Russian composer Scriabin was a new addition. It is unfortunate that its motions are identical, and the music (as the final track!), which is extremely loud yet covers many lovely themes with amazing skill, exhausts the listener's soul in 45 minutes. From his keyboard compositions, we have grown to admire and like this wonderful Russian composer."¹⁸ As we see, the critic noted the complexity and the excessive length of the composition that "tired the listeners' spirit".

Even though Scriabin was a part of the Hungarian repertoire when he passed away, his place in the canon of music history remained a question mark throughout the period under consideration. Between 1916 and 1938, twenty foreign musicians performed sixteen of his compositions in twenty-four piano recitals (see Table 2 and 3). The compositions that were most often performed were the cycle of *12 Études* (Op. 8), the *2 Poèmes* (Op. 32, 1904), and the *Sonata No. 4* (F sharp major, 1903), but there were also occasional performances of the late *Piano Sonatas Nos. 9 (Messe noire, 1913)* and *10 (Insect Sonata, 1913)*, as well as the *Poème satanique* (C major, 1903). Eighteen Hungarian performers played the same compositions on a total of twenty-two events. Among them, Ervin Nyíregyházi (1903 – 1987) and Lajos Kentner (1905 – 1987) rose to prominence on a global scale. At the Liszt Academy of Music (Budapest) István Tomka (1855 – 1923), later Imre Stefániai (1885 – 1959) were devoted tutors in Scriabin's music, and a group of students shared their enthusiasm. A total of eighteen Scriabin compositions were performed in forty-six performances across twenty-two years. It means, the Scriabin-rate was two pieces per a year in that period.

The guest performance of several foreign pianists starting in 1924 such as Gregor Piatigorsky (1903 – 1976), Albert Giesecking (1895 – 1956), and Eugen d'Albert (1864 – 1932) improved Scriabin's fame (see Table 3). Numerous excellent performances gave off the correct sensory impression, and more and more reviewers began to see the added value in the music

¹⁷ (-ly). "Godovszki hangversenye" (Mr. Godovsky's Concert). In *Ujság*, 30. November 1906, p. 12.

¹⁸ [Anonym]. "A budapesti filharmoniai társaság" [sic!] (The Budapest Philharmonic Society). In *Zenelap*, 1. March 1910, p. 5.

that went beyond contemporary technique. We can add to the number of the concerts the five orchestral performances, where two pieces were played: the *Symphony No. 4 – Le poème de l’extase* (1907) and the earlier mentioned *Le poème divin*. Three of the performances were led by foreign conductors including Ivan Boutnikoff (1893 – 1972) and Issay Dobrowen (1891 – 1953). (See Table 4) During the relevant period, Hungarian audiences favored Brahms and subsequently Bartók’s piano pieces over Scriabin’s, and Richard Strauss over his symphonic works. Nowadays, the music of Scriabin is becoming more widely known in Hungary. Finally, his symphonic compositions are being performed as well. The first two symphonies and the *Piano concerto* were given their premiere performances in 2008 by my friend and conductor Alpaslan Ertüngealp (1969 –), who was previously Claudio Abbado’s (1933 – 2014) assistant.

Table 4

1910, 13. 02.	The Pest Vigadó	<i>Reverie</i> , op. 24. (1 st time)	Gschwindt Orchestra, cond. by Gschwindt
1910, 14. 02.	The Pest Vigadó	<i>Le poème divin</i> (1 st time)	Budapest Philharmonic Orchestra (BPO), cond. by Kerner
1919, 10. 03.	The Pest Vigadó	<i>Le poème de l’extase</i> (1 st time)	BPO, cond. by Dohnányi
1924, 03. 04.	Music Academy	<i>Le poème de l’extase</i>	Orchestra of Music Academy, cond. by Rékai
1926, 06. 12.	The Pest Vigadó	<i>Le poème divin</i>	BPO, cond. by Rékai
1935, 11. 11.	Opera	<i>Le poème de l’extase</i>	BPO, cond. by Dobrowen, Issay
1937, 19. 04.	Municipal Theatre	<i>Le poème de l’extase</i>	BPO, cond. by Dobrowen, Issay
1945, 11. 12.	Opera	<i>Le poème divin</i>	BPO, cond. by M. Lukács
1968, 24. 10.	Music Academy	<i>Le poème de l’extase</i>	Moscow Radio and TV Symphony Orchestra, cond. by Gennady Rozhdestvensky
1979, 29. 03.	Music Academy	<i>Reverie</i>	Symphonic Orchestra of Miskolc, cond. by P. Mura
2001, 24. 03.	Congress Centre, Budapest	<i>Le Poème du feu</i> (1 st time)	Hungarian National Philharmonic, cond. by Z. Kocsis

Scriabin’s Orchestral Pieces in Hungarian Concerts

“The lack of pure forms”, Kodály’s circle on Scriabin

As he does with all composers, Kodály examines Scriabin considering the potential for fresh, contemporary Hungarian music. He lauded the composers he relied on to create it (such as Palestrina, Liszt, or Brahms) and derided the ones he was unable to. Throughout his lifetime, his stance remained constant and unwavering. His opinions had a significant impact on the viewpoint of his friends, particularly his close buddy Antal Molnár who was previously mentioned. The former was the one who initially published a piece about Kodály’s circle member Scriabin. The occasion was a new book on Arnold Schönberg (Piper, Munich, 1912). Antal Molnár analyses the book from the same perspective as Kodály, based on Schönberg’s body of work. He notes that the Austrian composer is the modest successor of Wagner, Strauss, and Mahler. (Scriabin will be characterized in terms essentially comparable to those of Schönberg.) While Molnár acknowledges Schönberg’s abilities, he sees them as insufficient to make him a good composer. *“Schönberg is a master among many, not the master; he has not so readily shaken anything in his works that he alone would have introduced to the world. He lacks the levity, originality, ingenuity, and remarkable attributes of Strauss or Mahler, and despite his considerable competence, he cannot forget the clumsiness and often flatness of his inventions.”*¹⁹ (Reading the lines, we can hear Molnár’s answer, who is the master of masters.)

In comparison, he views the harmonic structure and musicality of Scriabin (and, of course, Bartók) to be more creative than those of Schönberg. *“Unlike Schönberg, the refined Scriabin composed music from the heart and Bartók’s work is even more original because of its strong national flavour and appreciation of beauty.”*²⁰ Bartók’s (and Kodály’s) significance as a composer is the critic’s primary analytical objective. The similarity between Scriabin and Bartók’s work may have contributed to Molnár’s appreciation for the Russian composer. Scriabin and Bartók is mentioned together in very different context, also. *“The contemporary style is exemplified by the Russian Bartók, that is Scriabin, who is the embodiment of the contemporary search for novelty.”*²¹ For Molnár Bartók, the word “uniquely modern artist” had a positive connotation; for the referenced critic, however, it had a negative one. Knowing that we can take his comment as an insult rather than a praise.

Following Scriabin’s death Antal Molnár, who had obviously leftist sympathies said in his lecture on European music before the world war. *“In addition to the stupefying grandeur of the Russian novel and the revolutions,*

¹⁹ Molnár Antal. “Schönberg Arnold” (Arnold Schönberg). In *Nyugat*, 1912/11, p. 934.

²⁰ *Ibid.* p. 935.

²¹ (dr. B.D.). *Op. cit.* (1923), p. 7.

the still-raw but endlessly rich new instinct of their ardent music, which gave rise to Mussorgsky among others, signals the great moral power of the future of Europe originating from Russianness. The art of a truly independent Russia is not yet reflected in Scriabin's jumbled but profound fantasies or Stravinsky's realistic orchestra pieces, which paved new routes but are still firmly influenced by the West."²² Evidently, Molnár interpreted Scriabin's music from his sociologist aesthetic horizon and from Kodály's viewpoint. The impressionism of the Russian composer was a stylistic error from these two perspectives. Molnár considered beauty to be simple. ("*Beauty is always simple, just like everything that is true.*"²³) However, he could not see the inherently simple beauty in Impressionism, nor in Scriabin's compositions, which he categorized as Impressionist. Consequently, he did not have a high regard for Scriabin, although he eventually modified his opinion.

The Budapest Philharmonic Society's performance of Scriabin's *Symphony No. 4 (Poème de l'extase)* under the direction of Ernő Dohnányi on 10 March 1919. It was one of the turning moments in Scriabin's reception in Hungary. This concert produced several reviews, from which I have selected three to demonstrate the various aesthetic tendencies. On this topic, we will examine how Kodály and Haraszti became opponents. The criticism by Kodály, one of the most well-known Hungarian contemporary composers of the day, is evocative of Molnár's assertion. "*The other new composition, Scriabin's Poème de l'extase, was published in 1908. It is not among the truly outstanding pioneering works. If Strauss and certain contemporary clichés are removed, not much is left of this well-known oddity. It merits consideration as an orchestral studio.*"²⁴ It seems odd at first that the head of the Hungarian avant-garde would reject Scriabin's music while Haraszti, who Kodály and his circle deemed conservative, was excited about it. It is worth noting that in the same article Kodály highly praised Bartók's new compositions, as well, as he was notorious for defending his own primacy at any cost.

Nonetheless, his harsh critique also conceals a far deeper motivation. Kodály awaited the *Poème de l'extase* before listening to it. He pondered whether it represented a potential new direction for modern music. In his own notes, he elaborated on his dissatisfaction in greater detail. "*What has been termed ecstatic music until to this point will always remain foreign to the Hungarian: Bruckner, Mahler, and Scriabin, who follows in the footsteps of the Germans. For in these instances, 'ecstasy' disrupts form, proportions, clarity, simplicity, and equilibrium. The Hungarian music culture is not rational,*

²² Molnár. *Op. cit.* (1918), p. 13.

²³ Molnár. *Op. cit.* (1912), p. 935.

²⁴ Kodály. *Op. cit.* (1919), p. 6.

unlike French music, which is frequently dry and emotionless. In Hungarian music, passion is poured into form, and feeling is expressed architecturally."²⁵

Kodály aspired to develop a universal Hungarian musical language, never only his own style or a new composition. Despite his uniqueness, Scriabin was not a suitable role model for his universal objective. Kodály discovered his own path by drawing inspiration from Neoclassicism. His compositions are not formal, yet their structure is unambiguous. Rather than mysticism, he made Christianity the moral foundation of his work.

The same performance (*Poème de l'extase*, 10. March 1919) was interpreted similarly by an unidentified reviewer, who also criticized Scriabin for his lack of formal consistency and considered his music tedious. "*The evening's new work was Poème de l'extase by the recently departed Russian composer Scriabin. Scriabin, particularly in his later works – and this is one of them – is the most audacious and cutting-edge harmonic mixer. In the Poème, too, he relentlessly pursues each other with ever harsher dissonances, but the unbroken pursuit eventually gets boring. Thus, even the best orchestration cannot always maintain our attention. But Poème 's masterfully built, awe-inspiringly soaring conclusion is really effective.*"²⁶ As we can see, neither Molnár nor Kodály were the only individuals to hold the opinions they did.

Later, however, the stringent viewpoints shifted. Molnár discovered and praised the mystic and legendary substance of the composer's works ten years after the composer's death. "*The great post-romantic Russian, Scriabin, came here like Debussy: he too had a part to play in the birth of today's music with his achievements mainly in the field of harmony. (...) In Scriabin, sensual love creates a mythical world in which everything from Prometheus to the issue of divinity is on fire. His composition, Prélude op. 74. N° 3, which we are hearing today, is built on a single chord symbol and so envisions a technique that has only been used classically by a few select of the greatest composers of modern music.*"²⁷

Not less than a decade after his severe criticism Molnár accepts Scriabin's significance in connection to Debussy, just as he had previously done so in respect to Schönberg, and he stresses the moral content in addition to technical innovation. We may add that Molnár altered his viewpoint because he had a deeper understanding of music history and because Kodály held a secure place in contemporary Hungarian music. He also saw a comparable moral aim in the works of the two composers, and in the years following World War I, this became Molnár's major criterion of worth.

²⁵ Kodály Zoltán. *Magyar zene, magyar nyelv, magyar vers (Hungarian Music, Hungarian Language, Hungarian Poem)*. Ed. by Vargyas Lajos. Szépirodalmi Kiadó, Budapest, 1993, p. 116.

²⁶ (*). "Hangversenyek" (Concerts). In *Ujság*, 11. March 1919, p. 7.

²⁷ Molnár. *Op. cit.*, (1926), p. 93.

“The maestro of color”, Haraszti on Scriabin

Scriabin’s Hungarian admirer, Emil Haraszti agreed on three issues with Kodály’s assessment of Hungarian musical tradition. He saw that the Hungarian musical language was drawn from German late Romanticism and that a significant renewal was required. He also realized that Romantic Hungarian style (*style hongrois*) was worn out. Haraszti was different from Kodály, nevertheless, in that he did not repudiate either the Romantic German musical legacy or the *style hongrois* musical subject. Haraszti wanted to revitalize Hungarian culture by importing the cutting-edge music of contemporary France. As we know, Kodály saw Hungarian folk music as the only source of renewal for the modern Hungarian musical language, which he intended to modernize through the combined influence of English, French, and Italian musical culture.

Haraszti’s first reference to Scriabin was in 1914. His article demonstrates his profound knowledge and comprehension of Russian music. Haraszti criticized the Budapest Philharmonic Society’s new season in 1914 for omitting current Russian masters. “*Where are the delightfully imaginative Glazunov, the light and color flashing Scriabin, the pensive Lyadov, the charmingly enigmatic Lyapunov, and the musical pyrotechnician Stravinsky?*”²⁸ In addition to Haraszti, other journalists, such as Dezső Buday (1879-1919), a Hungarian lawyer, poet, and revolutionary, had a comprehensive view on Russian music culture. In his poem on the influence of World War I on cultural policy, he goes even farther by naming virtually unknown people. “*Their melancholy music is resonating now and is sweeter than any song ever sung by a human. Tchaikovsky is the lutenist of the troika, followed by Scriabin, the mystic singer, and Vladimir Rebikov, the horror poet. Also from the snowfields are the lute musicians Andrey Ilyashenko, Alexander Kopilov, Lyadov, Korsakov, Pogoyev, and Borodin.*”²⁹ Impressive insight from 1916; the modern-day concertgoer from Hungary is familiar with Borodin, Korsakov, and Scriabin and may have heard of Lyadov.

Haraszti produced his most significant article about Scriabin upon the composer’s passing. Due to the war, news of his death was reported from Copenhagen half a month later, and most of the newspaper published the obituary written by Haraszti. He emphasized the composer’s utmost

²⁸ (h.e.) [=Haraszti Emil]. “Filharmóniai hangverseny” (Philharmonic concert). In *Budapesti Hírlap*, 13. January 1914, p. 17. The obscure composer’s name is Sergei Mikhailovich Lyapunov (1859-1924).

²⁹ Buday. *Op. cit.*, 1916, p. 2. The mentioned obscure composers: Vladimir Ivanovich Rebikov (1866 – 1920), André Stepanovich Illiashenko (1884 — 1954), Alexander Alexandrovich Kopilov (1854 – 1911), Nicolai Pogoyev (1872 – 1941).

originality. *"Scriabin was a truly original artist. He did not belong to any school or group, even though his piano pieces resonate with Chopin and his symphonic works have some kinship to Debussy in shape and color respectively. Additionally, he holds a unique, nearly solitary position in the evolution of Russian music. He was the maestro of color."*³⁰ However, he noted that *"His shapes lack precise constructive logic and are arbitrary and capricious."*³¹ What is amazing is not only that against the background of the war the enemy's artist is profoundly grieved, but also that his latest pieces were well-known. Thus, quite surprisingly, the *Mysterium* (uncomp. 1915), which was still in draft format, was already known to musicologists in Budapest. Here I refer to Haraszti again. *"Scriabin aimed to translate into music Baudelaire's aesthetics of the interaction between light and fragrance. (...) He sought to project smell clouds onto the audience in the Mysterium, which he worked on in the latter years of his life. Even his conservative adversaries could not dispute Scriabin's inventiveness, ingenuity, or superb sense of color. His designs were daring and avant-garde."*³²

Haraszti interpreted Scriabin's music from a French cultural perspective, as is evident. The relationship between French and Russian composers is a recurring topic in Hungarian musicology. One of the most known Hungarian music historians, István Sonkoly (1907 - 1988), wrote about it: *"The most interesting (Russian) composers include Scriabin, Stravinsky, Prokofiev, and Myaskovsky. However, the relationship between Russia and France is founded on reciprocity. Paris is the city that most welcomes Russian music. Composers in Paris are vulnerable to mutual influences. Critics of his day said that even Debussy had succumbed to the Russian myth, whereas he evaded the Germanic myth. (...) Scriabin employs an impressionistic motif style. His works include Dionysian ambiance and ancient epic poetry."*³³ Haraszti's Francophonie helped him appreciate the universe of the Russian composer, whilst Kodály's world of peasant songs allowed him to detach himself from Scriabin.

Haraszti also reported on the mentioned concert of *Poème de l'extase* (13. March 1919). It is obvious from the contrast between his essay and the earlier cited reviews that at the time, he was the only person who respected Scriabin. *"In the second year of the war, Scriabin, the pioneer of Russian Impressionism, passed away, his expanded quarter-tone system and his light piano making his name renowned internationally when his much younger*

³⁰ (*) [= Haraszti Emil]. "Skrjabin meghalt" (Scriabin's Death). In *Budapesti Hírlap*, 26. May 1915, p. 15.

³¹ Ibid.

³² Ibid.

³³ Sonkoly. *Op. cit.* (1928), p. 217.

contemporary Stravinsky eclipsed his fame. Scriabin, like other Russian poets, employs the national tradition. His ideas are founded on Russian themes, but what gives his work its own, original flavour is his self-aware, intentional use of dissonance and his colorism, which makes it even more magnificent. With him, there is no distinction between consonance and dissonance; everything is harmonious. Thus, even the most remote partials of a note are in harmony with it, at least in Scriabin's mind. His painting's great instrumentalists have a connection to Berlioz through Richard Strauss. The art he is presenting today, *Poème de l'extase*, is an apotheosis of human will, of spiritual fervor."³⁴ The critique of Scriabin by Haraszti uncovers a neglected aesthetic discourse of early Hungarian modernism. Even now, we are still in his debt.

Late laudation on Poem of Ecstasy (I. Molnár)

Scriabin was described as a genius by Imre Molnár, as well, an expert in musical phonetics. "*Alexander Scriabin (1871-1915), the eccentric disciple of Taneyev, was a prodigy with a penchant for audacious inventiveness. His three symphonies, Le divin poème, Poème d'extase and Prométhée – Le Poème du feu, emit a weird aura of mysticism and push the limits of unreal pure music.*"³⁵ However, four years later he was incredibly unsatisfied with the performance of *Le Poème de l'extase*, and he penned a scathing review. "*Following in the traditions of Wagner, the work's twisted lines spread furiously over the horns of the amplified brass during frenzied climaxes. It is a sought-after, pursued bliss that becomes weary of the onslaught, then resumes till exhaustion. Even with the finest performers, it is hardly a soul-satisfying work, but Master Dobrowen has demonstrated a talent for intensification.*"³⁶ Since he had referred to the Russian composer as a genius four years prior, these scathing sentiments are unexpected for him.

In Haraszti's absence (he had resided in Paris since 1927), Scriabin's defense fell to another journalist. The columnist of the daily paper *Hungarian Sport* had one of the most positive reviews of the same show. The passionate soccer reviewer thoroughly appreciated it. "*Scriabin is the next! He bestowed to us the transfiguration religion, the hymn of ecstasy, and a stunning musical experience unheard before. Both amazing and frenetic, this music. It is the ultimate shout of victory, or the delirium of the believer, follower, or devotee. Or the joy of a genius who redeemed the world and discovered the purpose*

³⁴ (h.e.) (Haraszti Emil). *Op. cit.* (1919), p. 5.

³⁵ (Molnár Imre). "Modern zene" (Modern Music). In *Tolnai Világlexikona (Encyclopedia of Tolnai)*. Tolnai Nyomdai Műintézet és Kiadóvállalat Rt., Budapest, 1933. 2nd Supplements, p. 173.

³⁶ (m.i.) (= Molnár Imre). *Op. cit.* (1937), p. 12.

of existence. Shocks and inspires, terrifies, and enthralls, to unknown, lethal delights, terrifying pleasure, and victories beyond the limits. What music and what interpretation!"³⁷ The expression in his essay was visceral.

Finally, although Kodály was uninterested in Scriabin's music, his students Antal and Imre Molnár attempted to comprehend it. The fact that Scriabin did not become a regular concert program was, however, not their fault. Considering Kodály, Molnár, and Haraszti's prior critique, it is time to revise the discourse about him.

TABLES

Table No. 1

Date	Place	Title	Performers
1906, Nov.	Theatre Room of Royal Hotel	<i>Etudes (f minor, d flat minor, e-minor, f sharp minor), 2 preludes for left hand</i>	Godowsky, Leopold
1910, 13. 02.	University of Technology (Budapest)	<i>Reverie, op. 24.</i>	Gschwindt Orchestra, György Gschwindt
1910; 14. 02.	The Pest Vigadó	<i>Le poème divin</i>	Budapest Philharmonic Orchestra (BFTZ), István Kerner
1910, 17. 02.	University of Technology (Budapest)	<i>Reverie, op. 24.</i>	Gschwindt Orchester, Gschwindt
1914, 13. 01.	Academy of Music	<i>Etude D flat major, (op. 8/10, "Terc"), Nocturne for left hand</i>	Lhévinne, Josef
1914, 24. 02.	Theatre Room of Royal Hotel	<i>Nocturne for left hand</i>	Rubinstein, Arthur
1916, 03. 12.	Academy of Music	<i>Nocturne for left hand</i>	Gruss Ernő
1917, 15. 03.	Academy of Music	<i>4. (F sharp major) piano sonata</i>	Vas Sándor
1919, 10. 03.	The Pest Vigadó	<i>Le poème de l'extase</i>	BFTZ, Dohnányi Ernő
1920, 05. 03.	The Pest Vigadó	<i>2 preludes for left hand</i>	Friedmann, Ignacy

³⁷ [Anonym]. "Napi éterriport" (Daily Radio Report). In *Nemzeti Sport*, 12. November, 1935, p. 6.

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Date	Place	Title	Performers
1920, 29. 05.	Theatre "Belvárosi"	<i>Preludes in A flat major</i> , (op. 11/17), C in sharp minor, (op. 11/10), in B minor (op. 11/6)	Dienzl Oszkár
1921, 03.	Foyer of Rózsavölgyi Company	4. (<i>F sharp major</i>) <i>piano sonata</i>	Vas Sándor
1922, 06. 03.	The Pest Vigadó	<i>Prelude in G flat major</i> , <i>Etude in D sharp minor</i> (op. 8/12)	Achron, Isidor
1922, 07. 11.	Academy of Music	<i>Impromptu</i>	Zitzer Piroska
1922, 25. 11.	Academy of Music	<i>Etudes</i> (op. 42/1, 5)	Gy. Márkus Lily
1924, 15. 01.	The Pest Vigadó	<i>Poema</i> (op. 69)	Albert, Eugen D'
1924, 19. 01.	Academy of Music	Piano sonata (C-dúr, op. 53)	Leopold Münzer
1924, 03. 04.	Academy of Music	<i>Le poème de l'extase</i>	Orchestra of Music Academy, Nándor Rékai
1922, 22. 04.	Academy of Music.	<i>Etude</i>	Schwalb, Miklós
1924, 06. 05.	The Pest Vigadó	<i>Poema</i> (in F sharp major, op. 32/1), <i>Etude</i> (in D flat major, op 8/10), <i>Ballada</i> (in A flat major)	Backhaus, Wilhelm
1924, 09. 10.	Music Academy	<i>Poema</i> (op. 32), <i>Etude</i> (op. 8)	Borovsky, Alexander
1924, 07. 11.	Music Academy	<i>Poeme stanique</i> (op. 36)	Frey, Emil
1924, 30. 11.	Music Academy	<i>Poema</i> (op. 32)	Friedman
1924, 18. 12.	Music Academy	<i>Etude</i> (?)	Honti József
1925, 07. 03.	Music Academy	<i>Prelude</i> (in D major)	Herz Ottó (piano), Wilke Lotte (dance)
1925, 25. 11.	Music Academy	4 <i>Etude</i> (op. 8)	Borovsky
1925, 19. 12.	Music Academy	10. <i>Piano sonata</i> (op. 70)	Hoehn, Alfred
1926, 05. 02.	Music Academy	<i>Preludes</i>	Wit, Margarete
1926, 24. 02.	Music Academy	<i>Etude</i> (op. 8)	Eisenberger, Severin
1926, 06. 12.	The Pest Vigadó	<i>Le poème divin</i>	BFTZ, Rékai
1927, 02. 07.	Music Academy	<i>Poema</i> (op. 32)	Krauss Lili
1928, 07. 03.	Music Academy	<i>Etude</i> (op. 8)	Rosenka Josefa
1930, 07. 02.	The Pest Vigadó	4 <i>Piano sonata</i> (<i>F sharp major</i>)	Gieseking, Walter
1930, 02. 04.	Music Academy	<i>Prelude</i> (in G major)	Hir Sári (wife of Imre Molnár)

SCRIABIN AND KODÁLY IN THE READING OF ANTAL MOLNÁR, IMRE MOLNÁR...

Date	Place	Title	Performers
1930, 17. 11.	Music Academy	<i>Piano sonata</i> (in C major, Op. 53)	Nyíregyházi Ervin
1930, 08. 12.	Music Academy	<i>Etude</i> (in D flat major)	Rosenthal, Moritz
1931, 18. 02.	Music Academy	<i>Etude</i> (in E major), <i>Nocturne</i>	Herz Lili
1931, 07. 11.	Music Academy	<i>2 Etudes</i> (op.42)	Friedman
1931, 19. 11.	Music Academy	<i>4. Piano sonata</i> (in F sharp major, op. 30.)	Kentner Lajos
1932, 21. 05.	Music Academy	<i>Vers la flamme</i> (op. 72)	Lászlóffy Margit
1932, 04. 12.	The Pest Vigadó	<i>Romance</i>	Piatigorsky, Gregor
1933, 24. 10.	The Pest Vigadó	<i>Poeme satanique</i> (op. 36)	Nyíregyházi
1933, 07. 11.	Music Academy	<i>Poema</i> (op. 32)	Taras, Mykyscha
1933, 24. 11.	Music Academy	<i>9. Piano sonata</i> (op. 68)	Kentner Lajos
1934, 13. 11.	Városi Színház	<i>Le poème de l'extase</i> , op. 54	Budapest Concert Orchestra, Boutnikoff, Ivan
1934, 30. 11.	The Pest Vigadó	<i>Etude</i> (in E major)	Márky Pál
1934, 08. 12.	Music Academy	<i>Etude</i> (op. 8)	Gradova Gitta
1935, 03. 03.	The Pest Vigadó	<i>Etude</i> (in D flat major, op. 8/10)	Szigeti József, Magaloff, Nikita de
1935, 11. 11.	Opera	<i>Le poème de l'extase</i> , op. 54	BFTZ, Dobrowen, Issay
1936, 26. 03.	Municipal Theatre	<i>Etude</i> (in D flat major, op. 8/10)	Szigeti, Magaloff
1936, 17. 04.	Music Academy	<i>2 Etudes</i> (op. 8)	Megaloff
1936, 29. 04.	Music Academy	<i>Etude</i> (op. 2)	Stanislav, Frydberg - Herz
1936, 02. 05.	Music Academy	<i>Etude</i> (op. 42)	Chatterton, Frank
1937, 19. 01.	Music Academy	<i>1. Piano Sonata</i> (in F minor, op. 6)	Taras
1937, 19. 03.	The Pest Vigadó	<i>Prelude and nocturne</i> (op. 9)	Lhévinne
1937, 19. 04.	Municipal Theatre	<i>Le poème de l'extase</i> , op. 54	BFTZ, Dobrowen, Issay
1937, 27. 11.	Music Academy	<i>Prelude</i> (in D major)	Andersen, Stell
1938, 11. 04.	Music Academy	<i>Polonese</i>	Bishop, Frank

The Scriabin's Pieces in Hungarian Concerts between 1906 and 1938

Table No. 2

12 Études (op. 8) – selction
8 Études (op. 42) – selection
Ballada (Asz-dúr)
Etude (op. 2 – átirat)
Impromptu
2 Poèmes (Fisz-dúr, op. 32/1)
2 Poèmes (op. 69)
Poème satanique (op. 36)
Polonaise in B-flat minor
24 Préludes (op. 11) – selection
Romance
Vers la flamme (op. 72)
Sonate No. 1 in F minor (op. 6)
Sonate No. 4 in F sharp major
Sonate No. 5 in C major (op. 53)
Sonate No. 9 (Messe noir) (Black Mass, op. 68)
Sonate No. 10. (Insect Sonata) (op. 70)

Scriabin's Piano Pieces in Hungarian Concerts (1906 – 1938)

Table No. 3

Guest performers

Achron, Isidor	Albert, Eugen D'
Andersen, Stell	Backhaus, Wilhelm
Bishop, Frank	Borovszkij, Alexander
Chatterton, Frank	Eisenberger, Severin
Frey, Emil	Friedmann, Ignacy
Giesecking, Walter	Hoehn, Alfred
Lhévinne, Josef	Magaloff, Nikita de
Münzer, Leopold	Piatigorsky, Gregor
Rosenthal, Moritz	Stanislav, Frydberg – Herz
Taras, Mykyscha	Wit, Margarete

Hungarians

Dienzl Oszkár	Gradova Gitta
Gruss Ernő	Gy. Márkus Lily
Herz Lili	Herz Ottó
Hir Sári	Honti József
Kentner Lajos	Krauss Lili
Lászlóffy Margit	Márky Pál
Nyíregyházi Ervin	Rosenka Josefa
Schwalb, Miklós	Szigeti József
Vas Sándor	Zitzer Piroska

The Performers of Scriabin's Pieces in Hungarian Concerts 1906 – 1938

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Ádám MIKE was born in Debrecen in 1991. He studied piano and composing at Zoltán Kodály Secondary School of Music, where he earned a master's degree in solfeggio, theory of music and choir conducting at the Faculty of Music, University of Debrecen. His compositions can often be heard in Hungary as well as abroad. From among his commissioned works his Oratorio *Hereditas nostra* requested by the Reformation Memorial Committee in 2017 on the 500th anniversary of reformation is the most significant. Currently he works as an instructor at the Institute of Music, University of Nyíregyháza and Faculty of Music, University of Debrecen and teaches solfeggio, music theory, music history and conducting. He has been a member of Sol Oriens Choir for five years where he also serves as a second conductor. He delivers lectures about music history and music theory on a regular basis, and he's often invited to be jury on cultural and choral competitions. From 2017 he is the mentor and coordinator of the project: "*Methodological renewal of the education in order to decrease school leaving tendency*". In 2018 he wrote a university note with the title: „*Let's listen together! – music history and music literature in lower primary school*". He is a PhD student at the Doctoral School of Human Sciences of the University of Debrecen, Doctoral Program in Educational Sciences. Research topic: the exploration of history and content of music theoretical classes in Hungarian secondary music education.

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Éva PÉTER, PhD (born in 1965 in Cluj-Napoca) is a reader in Babeş-Bolyai University, Faculty of Reformed Theology and Music, Reformed Theology and Music Department. She completed her education at the Faculty of Music Pedagogy of the „Gheorghe Dima” Music Academy in Cluj-Napoca. At the beginning of her career, she worked as a church organist, after which she pursued an academic career. In the present she teaches music theory, teaching methods, church music. Her main domain of research is church music. She intensively studies the history of the church songs, as well as the variations of the songs included in the chorale book of the Hungarian reformed church and the traditional ones. With a thesis concerning „Community reformed songs in the written and oral tradition of Transylvania” she received a PhD in Music in January 2005.

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Mónika VÉGH was born in 1974 in Cegléd, Hungary. She studied music at the Zoltán Kodály Secondary School of Music in Debrecen, and then at the Debrecen Department of the Liszt Ferenc College of Music, majoring in solfeggio

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Ákos WINDHAGER, PhD, is an associate professor at Pázmány Péter Catholic University (Budapest), a cultural memory researcher at the Hungarian Academy of Arts (HAA) - Research Institute, and a critic. His primary academic interests include the cultural memory and history of Hungarian music, literature, and popular culture throughout the last two centuries in Central Europe. His most recent endeavour is to examine the history of the Hungarian cultural elite from the nineteenth century until the system transition (1989). He is the author of three monographs (*Ödön Mihalovich*, in English, 2019; *Utód, de aki ős is*, Mihalovich Ödön pályaképe [A successor, but also an ancestor] – cultural portrait of Ödön Mihalovich, 2019; *Vivente e moriente, 1956 emlékezete a komolyzenében*, [The Musical Memory of 1956] 2016). He also authored a number of essays (for example: “*Tripoli, Miskolc, Senlis – Portrait of Gyorgy Cziffra Based on Contemporary Research*”, 2021; “*Béla Bartók’s Central-European Counter-history*”, 2018; “*The Symphonies of Sympathy towards Hungary – Whom are the bells of Malawski, Dobias and Shostakovich ringing for?*”, 2017; “*Zoltán Kodály’s Personal, National and Sacral Creeds*”, 2017; “*On the Transmigration of Meaning*” - *Essay on the Remembrance of 911 in Symphonic Music*, 2014).

See more: <https://www.mma-mmki.hu/kutatok/windhager-karoly-akos/>

University of Babeş-Bolyai, Faculty of Reformed Theology and Music, Music Department
STUDIA UNIVERSITATIS „BABEŞ-BOLYAI” series MUSICA, ISSN: 1844-4369
Editorial Office: Str. Horea nr. 7, 400174 Cluj-Napoca, Romania
Editor-in-chief: Univ. prof. dr. habil. Gabriela COCA, Phone: +40.742.932.923
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University of Babeş - Bolyai
Faculty of Reformed Theology and Music
Music Department
STUDIA UBB MUSICA, ISSN: 1844-4369
The address of the redaction: Str. Horea nr. 7
400174 Cluj-Napoca, Romania
Editor-in-chief:
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Registration number: 133
Date: 12th of February 2009

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Starting with March 2008, we launched the release of a new series of musicology magazines under the name of “**Studia Universitatis Babeş-Bolyai**”, with the title of “**Musica**”. If anyone is interested in publishing with us, we gladly accept your collaboration by editing your studies in an elegantly and qualitative form.

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- For **the second number of the year** we accept the studies up to **15th of September**.

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We are interested in any papers related to Music.

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