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THE INFLUENCE OF FRENCH IMPRESSIONISM AND THE  
ESSENCE OF THE HUNGARIAN NATIONAL CHARACTER  
IN ZOLTAN KODALY'S PIANO MUSIC.

THE OHIO STATE UNIVERSITY, D.M.A., 1978

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1978

THE INFLUENCE OF FRENCH IMPRESSIONISM AND THE  
ESSENCE OF THE HUNGARIAN NATIONAL CHARACTER  
IN ZOLTÁN KODÁLY'S PIANO MUSIC

DOCTORAL DOCUMENT

Presented in Partial Fulfillment of the Requirements  
for the Degree Doctor of Musical Arts in the School  
of Music in the Graduate School of The Ohio  
State University

by

István Paku Korody, Diploma, B.M., M.M.

\* \* \* \* \*

The Ohio State University

1978



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## PREFACE

Due to the nature of the topic and the scarcity of English-language sources, historical sources used in this study were predominantly Hungarian. In two instances, both English and Hungarian editions of the same sources had to be used (Kodály, Folk Music of Hungary - A magyar népzene and Eöszé, Zoltán Kodály; His Life and Work - Kodály Zoltán élete és munkássága), due to significant dissimilarities between the original Hungarian works and their English translations.

In Appendix A of this study, English translations are listed for the appropriate Hungarian references, in order of their appearance in the footnotes. Some Hungarian publications bear Latin titles; these are not listed.

Appendix B of the study contains the list of publications from which musical examples were extracted.

Whenever possible, quotations are taken from English publications or from published English translations of the references. In all other instances, the English translations are the author's.

Due to the lack of information on Kodály's piano music, an analysis of each piano work is included in the study; historical notes on first editions and performances are

included whenever possible.

I am indebted to Dr. David Butler for his valuable criticism and help concerning the content, organization and analyses in the study. My special thanks go to Mrs. Zoltán Kodály, Dr. László Eöszé and Miss Lujza Tari, who willingly supported me with unpublished documents concerning my topic. Furthermore, I would like to thank Miss Sylvia Zaremba, who not only thoughtfully read my study, but supervised my doctoral piano performance studies. Finally, my sincere thanks go to Dr. Keith Mixter who also read the manuscript and made many valuable suggestions.

## VITA

September 16, 1946.....	Born - Hódmezővásárhely, Hungary
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1976.....	M.M., The Cleveland Institute of Music, Cleveland, Ohio
1976-1978.....	Teaching Associate, School of Music, Piano Department, The Ohio State University, Columbus, Ohio

## PERFORMANCES

Graduating Recital Series, 1976-77  
Sunday, June 5, 1977. 8:00 p.m.  
Hughes Auditorium

István Paku Korody, piano

This recital is presented in partial fulfillment of the  
requirements for the degree Doctor of Musical Arts

Prelude, arioso et fughetta sur le nom de Bach.....Honegger  
Sonata in A Major, Op. 101.....Beethoven  
    Allegretto, ma non troppo  
    Vivace alla Marcia  
    Adagio, ma non troppo, con affetto  
    Allegro  
Polonaise in E Major.....Liszt

Intermission

Variations and Fugue on a Theme of Händel, Op. 24.....Brahms

Graduating Recital Series, 1976-77  
Tuesday, January 31, 1978. 12:00 Noon  
Mershon Auditorium

István Paku Korody, piano  
The Ohio State University Symphony Orchestra  
Marshall Haddock, conductor

This concerto is presented in partial fulfillment of the  
requirements for the degree Doctor of Musical Arts

Program

Piano Concerto No. 2, A Major.....Liszt

Graduating Recital Series, 1977-78  
Friday, March 10, 1978. 5:00 p.m.  
Hughes Auditorium

István Paku Korody, piano  
Darice A. Korody, piano

This recital is presented in partial fulfillment of the  
requirements for the degree Doctor of Musical Arts

## Program

Trio for Piano, Viola and Clarinet  
in E-flat Major, K. 498.....Mozart  
Andante  
Menuetto  
Allegro

Assisted by: Morris Jacob, viola  
Kenneth Grant, clarinet

Fantasie for Piano Duet in F Minor, Op. 103.....Schubert

## Intermission

Jeux d'enfants for Piano Duet, Op. 22.....Bizet  
L'Escarpolette  
La Toupie  
La Poupee  
Les Chevaux de Bois  
Le Volant  
Trompette et Tambour  
Les Bulles de Savon  
Les quatre coins  
Colin-Maillard  
Saute-Mouton  
Petit mari, Petite femme  
Le Bal

Graduating Recital Series, 1977-78  
Thursday, June 1, 1978. 8:00 p.m.  
Hughes Auditorium

István Páku Korody, piano

This recital is presented in partial fulfillment of the  
requirements for the degree Doctor of Musical Arts

## Program

Piano Variations.....Copland

Sonata in A-flat Major, Hob.: XVI: 46.....Haydn  
    Allegro moderato  
    Adagio  
    Presto

Dances of Marosszék.....Kodály

Intermission

Sonata in B Minor.....Liszt

## TABLE OF CONTENTS

	Page
PREFACE.....	ii
VITA.....	iv
LIST OF FIGURES.....	ix
Chapter	
I. INTRODUCTION.....	1
II. THE FIRST PERIOD.....	3
III. THE SECOND PERIOD.....	51
IV. THE THIRD PERIOD.....	90
V. THE FOURTH PERIOD.....	138
VI. SUMMARY.....	176
APPENDICES	
A. English Translations of Hungarian Reference Materials.....	179
B. Scores Used as Sources of Musical Examples.....	180
C. A Definition of Tonal Pentatonic Scales....	182
BIBLIOGRAPHY.....	184

# LIST OF FIGURES

Figure	Page
1. Kodály, <u>Valsette</u> , mm. 4-8.	6
2. Debussy, <u>Pagodes</u> , mm. 13-14.	6
3. Liszt, <u>Sposalizio</u> , mm. 122-23.	7
4. Liszt, <u>Eclogue</u> , mm. 114-15.	7
5. Kodály, <u>Valsette</u> , mm. 12-14.	8
6. <u>Idem.</u> , mm. 36-38.	9
7. Debussy, <u>La Cathédrale engloutie</u> , mm. 77-78.	9
8. Kodály, <u>Valsette</u> , mm. 86-89.	10
9. Liszt, <u>Aux Cyprès de la Villa d'Este No. I</u> , mm. 19-25.	11
10. Debussy, <u>String Quartet</u> , 2nd movement, mm. 1-3.	12
11. Kodály, <u>Meditation</u> , mm. 1-5.	13
12. Debussy, <u>Pelléas et Mélisande</u> , Act I, 1st Scene, section 34.	13
13. Debussy, <u>String Quartet</u> , 2nd movement, section 8.	13
14. <u>Idem.</u> , 4th movement, section 19.	13
15. Debussy, <u>Pelléas et Mélisande</u> , Act II, 1st Scene, section 6.	14
16. Debussy, <u>String Quartet</u> , 4th movement, section 20.	15
17. Kodály, <u>Meditation</u> , mm. 30-32.	15
18. <u>Idem.</u> , mm. 35-36.	15
19. Debussy, <u>String Quartet</u> , 4th movement, section 15.	16

20a. Debussy, <u>Pelléas et Mélisande</u> , Act III, 1st Scene sections 1-2.	16
20b. <u>Idem.</u> , Act III, 1st Scene, section 15	16
21. Kodály, <u>Meditation</u> , mm. 46-48.	17
22. Debussy, <u>String Quartet</u> , 1st movement, mm. 11-12.	17
23. <u>Idem.</u> , 4th movement, section 23.	17
24. Kodály, <u>Meditation</u> , mm. 75-78.	19
25. <u>Idem.</u> , mm. 83-84.	19
26. Liszt, <u>Sursum corda</u> , mm. 67-70.	20
27. Kodály, Op. 3, No. 2, mm. 27-30, Editio Musica.	22
28. <u>Idem.</u> , No. 2, mm. 27-30, Delkas.	22
29. <u>Idem.</u> , No. 3, mm. 44-60, Editio Musica.	23
30. <u>Idem.</u> , No. 3, mm. 44-60, Delkas.	24
31. <u>Idem.</u> , No. 9, mm. 54-59, Editio Musica.	25
32. <u>Idem.</u> , No. 9, mm. 54-59, Delkas.	25
33. Kodály, Op. 3, No. 1, mm. 4-5.	26
34. Liszt, <u>Les jeux d'eaux à la Villa d'Este</u> , mm. 30-31.	27
35a. Debussy, <u>Pelléas et Mélisande</u> , Act III, 4th Scene section 42.	27
35b. <u>Idem.</u> , Act IV, 2nd Scene, section 25.	27
36. Kodály, Op. 3, No. 1, mm. 6-7.	28
37. <u>Idem.</u> , No. 2, mm. 1-3	30
38. Recorder tune from Nyárád-Köszvényes.	30
39. Kodály, Op. 3, No. 2, mm. 28-29.	31
40. <u>Idem.</u> , m. 37.	31
41. <u>Idem.</u> , No. 3, m. 2	32

42. <u>Idem.</u> , mm. 41-42.	33
43. Mozart, <u>Piano Sonata in A Major</u> , K. 331, 1st movement, mm. 79-80.	34
44. Mozart, <u>Piano Sonata in D Major</u> , K. 284, 3rd movement, mm. 103-105.	34
45. Kodály, Op. 3, No. 3, mm. 49-50.	35
46. Liszt, <u>Après une lecture du Dante</u> , mm. 1-2.	35
47a. Debussy, <u>String Quartet</u> , 2nd movement, section 10.	35
47b. Debussy, <u>Pelléas et Mélisande</u> , Act III, 4th Scene section 68.	35
48. Kodály, Op. 3, No. 4, mm. 27-28.	36
49. Liszt, <u>Les jeux d'eaux à la Villa d'Este</u> , mm. 54-55	37
50. Hungarian children's song, <u>Cifra palota</u> .	38
51. Kodály, Op. 3, No. 5, mm. 3-10.	38
52. <u>Idem.</u> , No. 5, mm. 24-34.	39
53. Bartók, <u>Bear Dance</u> , mm. 17-20.	39
54. Kodály, Op. 3, No. 6, mm. 1-3.	40
55. Debussy, <u>Hommage à Rameau</u> , mm. 1-2.	40
56. Kodály, Op. 3, No. 7, mm. 1-8.	41
57. Hungarian dance, <u>Verbunk of Kapuvár</u> , mm. 1-8.	42
58. Kodály, Op. 3, No. 7, mm. 57-60.	43
59. <u>Idem.</u> , mm. 89-90.	43
60. <u>Idem.</u> , mm. 108-109.	44
61. <u>Idem.</u> , No. 8, mm. 1-6.	45
62. Debussy, <u>Mouvement</u> , mm. 1-4.	45
63. Kodály, Op. 3, No. 9, mm. 1-2.	46

64. Liszt, <u>Csárdás macabre</u> , mm. 32-37	46
65. Kodály, Op. 3, No. 9, mm. 29-30.	47
66. <u>Idem.</u> , mm. 33-35.	48
67. Debussy, <u>Poissons d'or</u> , mm. 61-62.	49
68. Kodály, Op. 3, No. 9, mm. 45-46.	49
69. Liszt, <u>Unstern</u> , mm. 54-56.	49
70. <u>Idem.</u> , mm. 141-46.	49
71. Kodály, Op. 11, No. 1, mm. 1-5.	53
72. Debussy, <u>Les tierces alternées</u> , mm. 1-4.	53
73. Hungarian dirge, <u>Sirass éldēsanyám...</u>	54
74a. Kodály, Op. 11, No. 2, mm. 3-5.	57
74b. <u>Idem.</u> , mm. 7-9.	57
75. <u>Idem.</u> , mm. 33-36.	57
76. <u>Idem.</u> , mm. 22-23.	57
77a. <u>Idem.</u> , mm. 13-14.	58
77b. <u>Idem.</u> , mm. 40-41.	58
78. Debussy, <u>Les sons et les parfums tournent dans l'air du soir</u> , mm. 9-12.	58
79. Kodály, Op. 11, No. 2, m. 42.	61
80. <u>Idem.</u> , No. 3, mm. 2-3.	63
81. Kodály, Op. 3, No. 4, mm. 1-2.	63
82. Debussy, <u>Pelléas et Mélisande</u> , Act V, mm. 1-2.	64
83. Kodály, Op. 11, No. 3, mm. 33-37.	65
84. Debussy, <u>Ariettes oubliées</u> , No. 2, mm. 19-20.	65
85a. <u>Idem.</u> , mm. 7-9.	67
85b. <u>Idem.</u> , mm. 25-27.	67

86. Liszt, <u>Les jeux d'eaux à la Villa d'Este</u> , mm. 104-107.	67
87. Debussy, <u>La sérénade interrompue</u> , mm. 77-79.	68
88. Kodály, Op. 11, No. 4, mm. 3-4.	70
89. Liszt, <u>Abendglocken</u> , mm. 4-7.	70
90. Kodály, Op. 11, No. 4, mm. 9-13.	71
91. Debussy, <u>Le vent dans la plaine</u> , mm. 2-3.	71
92. Kodály, Op. 11, No. 4, mm. 31-34.	72
93. Debussy, <u>Pelléas et Mélisande</u> , Act III, 1st Scene, section 14.	72
94. Kodály, Op. 11, No. 4, mm. 111-12.	74
95. Liszt, <u>Csárdás macabre</u> , mm. 7-10.	74
96. Kodály, Op. 11, No. 4, mm. 121-22.	75
97. Debussy, <u>Brouillards</u> , mm. 50-52.	75
98. Kodály, Op. 11, No. 4, mm. 47-49.	76
99. Debussy, <u>Hommage à Rameau</u> , mm. 5-6.	76
100. Kodály, Op. 11, No. 4, m. 118.	77
101. <u>Idem.</u> , No. 4, mm. 63-64.	78
102. Debussy, <u>Danseuses de Delphes</u> , mm. 19-20.	78
103. Kodály, Op. 11, No. 4, mm. 70-71.	79
104. Kodály, <u>Meditation</u> , mm. 55-56.	79
105. Kodály, Op. 11, No. 5, mm. 1-2.	80
106. Debussy, <u>Feuilles mortes</u> , mm. 41-43.	80
107. Hungarian folksong, <u>Azhol én elmégvök...</u>	82
108. Kodály, Op. 11, No. 6, mm. 1-3.	82
109. <u>Idem.</u> , No. 4, m. 105.	83
110. <u>Idem.</u> , No. 5, mm. 17-19.	83

111. <u>Idem.</u> , No. 6, m. 19.	84
112. <u>Idem.</u> , No. 6, m. 32.	84
113. <u>Idem.</u> , No. 6, m. 52.	85
114. <u>Idem.</u> , No. 7, m. 9.	87
115. <u>Idem.</u> , No. 7, mm. 14-15.	87
116. <u>Idem.</u> , No. 6, m. 39.	87
117. <u>Idem.</u> , No. 7, mm. 23-25.	88
118. <u>Idem.</u> , No. 6, m. 47.	88
119. <u>Idem.</u> , No. 7, mm. 29-34.	89
120. Kodály, <u>Ballet Music</u> , mm. 1-4.	92
121. Kodály, <u>Háry János</u> , mm. 1-3.	93
122. Bartók, <u>Miraculous Mandarin</u> , section 36.	94
123. Bartók, <u>Dragons' Dance</u> , mm. 1-4.	95
124. Prokofieff, <u>Piano Sonata No. 6</u> , 1st movement, mm. 1-2 1-2.	95
125. Stravinsky, <u>Petrushka</u> , Third Tableau, sections 64-65.	96
126. Hungarian "flower song," <u>Sej, haj gyöngyvirág</u> , mm. 1-4.	97
127. Kodály, <u>Ballet Music</u> , mm. 24-27.	97
128. <u>Idem.</u> , mm. 64-65.	98
129. <u>Idem.</u> , mm. 66-68.	99
130. <u>Idem.</u> , mm. 74-77.	99
131. <u>Idem.</u> , mm. 80-81.	100
132. <u>Idem.</u> , mm. 84-85.	100
133. Liszt, <u>Sunt lacrymae rerum</u> , m. 5.	101
134. Liszt, <u>Piano Sonata in B Minor</u> , mm. 5-6.	102

135. Bartók, <u>Miraculous Mandarin</u> , section 62.	102
136. Debussy, <u>La terrasse des audiences du clair de lune</u> , m. 38.	103
137. Kodály, <u>Ballet Music</u> , mm. 110-12.	103
138. <u>Idem.</u> , mm. 119-21.	104
139. <u>Idem.</u> , mm. 145-48.	105
140. Hungarian folksong, <u>Lányok ülnek a toronyba...</u> , and its paraphrase.	108
141. Paraphrase played by János Balogh, gypsy violinist.	109
142. Hungarian "flower song," <u>Égő lángban...</u> , and its paraphrase and variant.	111
143. Hungarian folksong, <u>Egy nagyörű böha...</u>	112
144. Kodály, <u>Dances of Marosszék</u> , mm. 2-3	113
145. <u>Idem.</u> , mm. 14-15.	113
146a. <u>Idem.</u> , m. 11.	114
146b. <u>Idem.</u> , m. 13.	114
147. <u>Idem.</u> , mm. 29-32.	114
148. <u>Idem.</u> , mm. 43-44.	115
149. Liszt, <u>Hungarian Rhapsody No. 9</u> , mm. 475-76.	115
150. Kodály, <u>Dances of Marosszék</u> , mm. 58-61.	116
151. Liszt, <u>Piano Sonata in B Minor</u> , Andante sostenuto, mm. 37-40.	116
152. Kodály, <u>Dances of Marosszék</u> , mm. 66-69.	117
153. Liszt, <u>Abendglocken</u> , mm. 60-63.	117
154. Bartók, <u>Űrögi kanásztánc</u> , mm. 18-22	118
155. Kodály, <u>Dances of Marosszék</u> , m. 83.	119
156. <u>Idem.</u> , mm. 91-92.	119

157. Recorder tune from the Hungarian folk practice.	121
158a. Kodály, <u>Dances of Marosszék</u> , mm. 100-101.	121
158b. <u>Idem.</u> , mm. 111-13.	121
158c. <u>Idem.</u> , mm. 123-25.	121
159. <u>Idem.</u> , mm. 140-41.	122
160. <u>Idem.</u> , mm. 148-49.	123
161a. <u>Idem.</u> , m. 157.	124
161b. <u>Idem.</u> , m. 159.	124
162. <u>Idem.</u> , mm. 160-61.	124
163. <u>Idem.</u> , mm. 173-76.	126
164. <u>Idem.</u> , mm. 213-18.	126
165. <u>Idem.</u> , m. 213: "Variante".	127
166. <u>Idem.</u> , "Variante," mm. 17-20.	127
167. <u>Idem.</u> , mm. 221-22.	128
168. <u>Idem.</u> , mm. 223-24.	128
169. <u>Idem.</u> , mm. 227-28.	129
170a. <u>Idem.</u> , 232-33.	130
170b. <u>Idem.</u> , mm. 335-36.	130
171. <u>Idem.</u> , mm. 238-40.	131
172. <u>Idem.</u> , mm. 241-44.	132
173. Liszt, <u>Hungarian Rhapsody No. 8</u> , mm. 44-46.	132
174. Liszt, <u>Hungarian Rhapsody No. 7</u> , mm. 105-107.	132
175. Kodály, <u>Dances of Marosszék</u> , mm. 246-48.	133
176. Liszt, <u>Hungarian Rhapsody No. 7</u> , mm. 129-31.	133
177. Kodály, <u>Dances of Marosszék</u> , mm. 263-64.	134

178. <u>Idem.</u> , mm. 275-76.	134
179. Liszt, <u>Hungarian Rhapsody No. 12</u> , mm. 184-86.	135
180. <u>Idem.</u> , mm. 197-98.	135
181. Kodály, <u>Dances of Marosszék</u> , mm. 291-92.	136
182. <u>Idem.</u> , mm. 306-307.	136
183a. <u>Idem.</u> , m. 308.	137
183b. <u>Idem.</u> , m. 312.	137
184a. Kodály, <u>24 Little Canons on the Black Keys</u> , No. 3, mm. 1-8.	142
184b. <u>Idem.</u> , realization.	142
185. Kodály, <u>Bicinia Hungarica</u> , I, No. 31, mm. 1-7.	142
186. <u>Idem.</u> , II, No. 72.	143
187. Kodály, <u>24 Little Canons on the Black Keys</u> , No. 22, mm. 1-3.	143
188. Bartók, <u>Mikrokosmos</u> , III, No. 78, mm. 1-8.	144
189. <u>Idem.</u> , II, No. 51, mm. 1-8.	145
190. Kodály, <u>24 Little Canons on the Black Keys</u> , No. 24 mm. 1-10.	146
191. Kodály, <u>Children's Dances</u> , No. 1, mm. 1-4.	148
192. Kodály, <u>Bicinia Hungarica</u> , IV, No. 153, mm. 1-6.	150
193. Recorder tune from a Hungarian Nativity play.	150
194. <u>Saltus Ex. C. Hungaricus</u> , Lányi MS.	151
195. Kodály, <u>Children's Dances</u> , No. 3, mm. 1-3.	152
196. Recorder tune from a Hungarian Nativity play.	152
197. Kodály, <u>Children's Dances</u> , No. 3, mm. 24-25.	153
198. Bartók, <u>An Evening with the Székelys</u> , mm. 54-55.	153
199. Kodály, <u>Children's Dances</u> , No. 4, mm. 1-8.	154

200. Hungarian folksong, <u>Aki szép lányt...</u>	154
201. Kodály, <u>Children's Dances</u> , No. 5, mm. 1-8.	155
202. Hungarian folksong, <u>Verjen meg az eget ura...</u>	156
203. Hungarian folksong, <u>Hej önkéntesen...</u>	156
204. Kodály, <u>Children's Dances</u> , No. 5, mm. 11-13.	157
205. <u>Idem.</u> , No. 6, mm. 1-12.	158
206. Hungarian folksong, <u>Hervadj rózsám...</u>	158
207. Hungarian folksong, <u>Kis kertemben uborka...</u>	159
208. Kodály, <u>Children's Dances</u> , No. 8, mm. 1-3.	160
209. Rózsavölgyi, <u>Stirring tune</u> , 3rd movement, mm. 2-4.	160
210. Kodály, <u>Children's Dances</u> , No. 8, mm. 28-29.	161
211. <u>Idem.</u> , mm. 39-40.	161
212. Kodály, <u>Dances of Marosszék</u> , mm. 313-14.	162
213. Kodály, <u>Children's Dances</u> , No. 9, mm. 1-4.	162
214. <u>Idem.</u> , mm. 9-11.	163
215. <u>Idem.</u> , mm. 17-18.	163
216. <u>Idem.</u> , mm. 30-32.	164
217. <u>Heyducken Tantz</u> , Dlugoraj tablature book.	164
218. Recorder tune from a Hungarian Nativity play.	164
219. Kodály, <u>Children's Dances</u> , No. 10, mm. 1-4.	165
220. Bartók, <u>Bread Baking</u> , mm. 1-2.	165
221. Hungarian children's song, <u>Haja haja...</u>	166
222. Hungarian children's song, <u>Elvesztettem keszkenőmet.</u>	166
223a. Kodály, <u>Children's Dances</u> , No. 10, mm. 5-6.	167
223b. <u>Idem.</u> , mm. 20-21.	167

223c. <u>Idem.</u> , mm. 47-48.	167
223d. <u>Idem.</u> , mm. 67-68.	167
223e. <u>Idem.</u> , mm. 74-75.	167
224. <u>Idem.</u> , No. 11, mm. 1-2.	168
225. Hungarian children's song, <u>Haj rétes, béles...</u>	168
226. Kodály, <u>Children's Dances</u> , No. 11, mm. 11-12.	169
227. Hungarian folksong, <u>Azt akartam én megtudni...</u> , mm. 1-2.	169
228. Kodály, <u>Children's Dances</u> , No.12, mm. 1-4.	170
229. Hungarian children's song, <u>Fehér liliomszál...</u> , mm. 1-8.	171
230. Hungarian children's song, <u>Kis kacsá...</u> , mm. 1-4.	171
231. Kodály, <u>Children's Dances</u> , No. 12, mm. 12-14.	172
232. <u>Idem.</u> , mm. 17-20.	172
233a. <u>Idem.</u> , mm. 45-47.	173
233b. <u>Idem.</u> , mm. 51-52.	173
234. <u>Idem.</u> , mm. 69-71.	174
235. Kodály, <u>Valsette</u> , mm. 60-62.	174
236. Kodály, <u>Children's Dances</u> , No. 12, mm. 121-22.	175

## Chapter I

### INTRODUCTION

It is instructive to compare the completion dates and titles of Kodály's piano compositions.

- 1907 Valsette
- 1907 Meditation
- 1909 Nine Piano Pieces (Op. 3)
- 1910-18 Seven Piano Pieces (Op. 11)
- 1925 Ballet Music (Piano transcription)
- 1927 Dances of Marosszék
- 1945 Children's Dances
- 1945 24 Little Canons on the Black Keys

Three general points may be made through a comparison of these dates and titles:

(a) Kodály's involvement with the solo piano was intermittent. His greatest output in this genre occurred in the years prior to 1910. This period was followed by a seven-year interruption. The second period of activity consisted of the years 1917 and 1918, when most of Op. 11 was completed. This period was followed by an almost ten-year hiatus. The Dances of Marosszék, generally considered Kodály's greatest piano composition, was followed by an almost twenty-year

interruption. After the fourth period of activity, Kodály remained an active composer until his death in 1967, but the works produced in the fourth period (1945) were his last for solo piano.

(b) Kodály's interest in the medium of solo piano gradually declined throughout his career.

(c) Kodály's only apparent interest in pedagogical works for the piano appeared in the fourth period of activity; he composed no serious concert pieces for piano after 1927.

It is the intent in this study to show the pervasive influence of French Impressionism and Hungarian music (both folksongs and art music) on the compositional style of Kodály's piano works.

## Chapter II

### THE FIRST PERIOD

The most extensive composition of the first phase in Kodály's piano creations is the cycle of Op. 3. This work is preceded by two isolated compositions, Valsette and Meditation.

There is some question about the exact completion date of the Valsette. The most recent edition (Editio Musica, Budapest), which follows the first edition of Rózsavölgyi & Co., Budapest, 1910, gives the date of composition as "Budapest 1907." This inscription appears in the bottom right corner of the last page next to the double bar-line, a custom that Bartók and Kodály frequently followed. According to the revised list of Kodály's compositions in the Studia Musicologica<sup>1</sup> the date of composition is 1905. The Valsette was incorporated into Op. 3 at the time that the first edition was published, but it was omitted from the second and later editions. One of the most recent studies<sup>2</sup>, written

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1. László Eöszé and Ferenc Bónis, "Zoltán Kodály's Werke," Studia Musicologica III/1-4 (1962), 12.
  2. László Eöszé, "Kodály and the Piano," unpublished lecture delivered on August 11, 1977 at the 3rd International Kodály Symposium, Wolfville, Nova Scotia, Canada, manuscript, 3.

by László Eöszé, the foremost authority on Kodály, gives the date as 1907. This question is rather important because of Kodály's study trip to Paris in 1907: had he written the work in 1905, he would not have had the same exposure to French music and its idioms as he would have had in 1907.

Having finished his studies in Budapest, Kodály embarked on a trip to Berlin in December, 1906. He continued his travel to Paris on April 1, 1907.<sup>3</sup> Although he did not hear much French music in the German capital, his interest turned to the new French music:

... I shall not depart from Berlin with regret. "Novarum rerum cupidus" I did not see anything truly new here. Now, I am very curious about the French. Not only because Debussy calls the Wagner orchestra with pity "un mastic multicolor," but because I hope that the French ear is different from the German one. I come to recognize the value of what is really French. I would wonder if they, who are so different from the Germans, did not have an original viewpoint in music. ...<sup>4</sup>

During his stay in Berlin, Kodály met a Hungarian pianist, Imre Stefániai, who introduced some Debussy piano works to him with the aim of showing how "stupid and worthless this music is."<sup>5</sup>

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3. Denijs Dille, Documenta Bartókiana, 4 vols. (Budapest: Akadémiai Kiadó, 1968-70), III-IV, 142.

4. A letter to Bartók, Ibid., 137.

5. Ibid., 144.

Having returned to Hungary, Kodály summarized his impressions to Bartók in a letter dated the summer of 1907:

... In spite of the French tiredness, I see quite new and interesting things in Debussy, although he, too, can only rarely achieve a final master-work. As ever, the French musicians are the ones who discover new methods and technical devices perfected and triumphed by others. This is why Debussy, already after a few days, interested me more than Reger. In Reger I found nothing but old procedures and their old usage. ...<sup>6</sup>

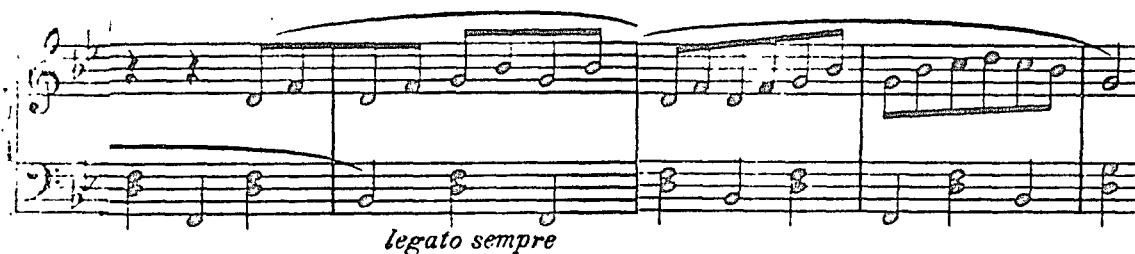
This attitude indicated that in the forthcoming piano works Kodály would imitate French impressionistic style to some extent. Concurrently, Kodály collected and studied Hungarian folk tunes: by the end of 1906, he had completed three song-gathering expeditions. These two influences shared several characteristics; one of the most important was the pentatonic scale structure. While in Debussy's music it manifested an eastern influence, for Kodály it was the mother tongue.

In the first melodic phrase of the Valsette, Kodály introduced the following pentatonic passage:

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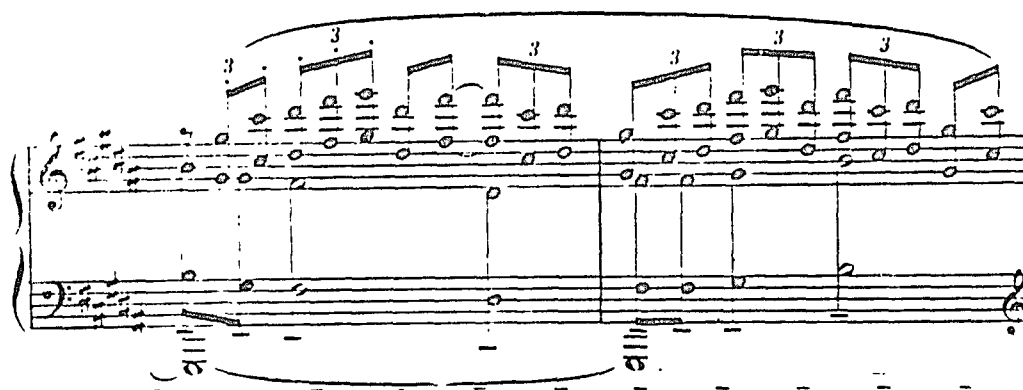
6. Ibid., 141.

Figure 1. Kodály, Valsetta, mm. 4-8.



Debussy's use of the pentatonic scale is widely known; a representative excerpt is given in Figure 2, below:

Figure 2. Debussy, Pagodes (Estampes), mm. 13-14.



Liszt, one of the most progressive Hungarian composers, also used pentatonic scales in his "impressionistic landscapes." The works belonging here are: Eclogue, Sposallizio, Angelus, Fountains of the Villa d'Este, Evening Bell.<sup>7</sup>

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7. Bence Szabolcsi, The Twilight of Ferenc Liszt, trans. András Deák (Budapest: Publishing House of the Hungarian Academy of Sciences, 1959), 48.

Figure 3. Liszt, Sposalizio (Années de pèlerinage, II), mm. 122-23.

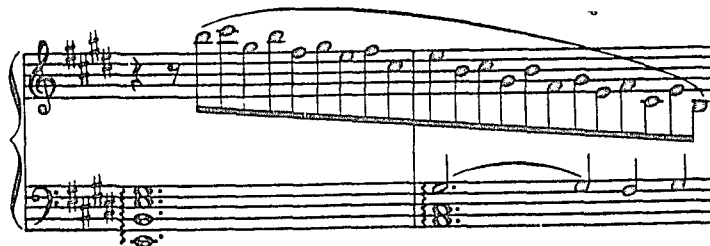


Figure 4. Liszt, Eclogue (Années de pèlerinage, I), mm. 114-15.



Kodály's miniature waltz, Valsette, shows several characteristics which will be essential factors in his later piano music as well. One of these is the factor of form. Kodály does not give up traditional formal principles regardless of how short a composition might be. The Valsette is in rounded binary form with a developmental section and an abbreviated recapitulation based on the fragment of the principal theme. The principal section (mm. 1-34) is symmetrical in its ascending and descending pentatonic-scale melodic units. In measures 13 and 14 Kodály

superimposes two keys:

Figure 5. Kodály, Valsette, mm. 12-14.



The treble carries the original B-flat Major tonality while the bass accompanies on a prolonged dominant in G Minor. This results in an F-F# cross relation, but without a sense of bitonality. The waltz meter of this main section is very ambiguous; it contains a humorous effect because the accompaniment's pulsation is duple, not triple. At the key change (from B-flat Major to D-flat Major) of the second half of the repeated pentatonic phrase, Kodály introduces an ostinato in the bass, which follows this symmetrical construction.

Over this pedal-based ostinato, a sonorous melody signals the second part of the rounded binary form, not unlike Debussy's treatment:

Figure 6. Kodály, Valsette, mm. 36-38.



Figure 7. Debussy, La Cathédrale engloutie (Préludes, I), mm. 77-78.



Kodály does not yet adhere to a strict waltz pattern. This time, the accentuation of the low pedal note on the second beat of the measure makes the waltz meter ambiguous, but the treble melody is now governed by the conventional metric system of the waltz.

The developmental section starts (m. 53) with a repeated phrase over a pedal; such sustained pedal tones are, categorically, one of the most common features in both Kodály's and Debussy's piano works. This phrase ends with a five-note motive which becomes an ostinato, culminating in a curious reversal of texture (m. 63): the duple accompaniment takes over in the treble against the bass' thematic

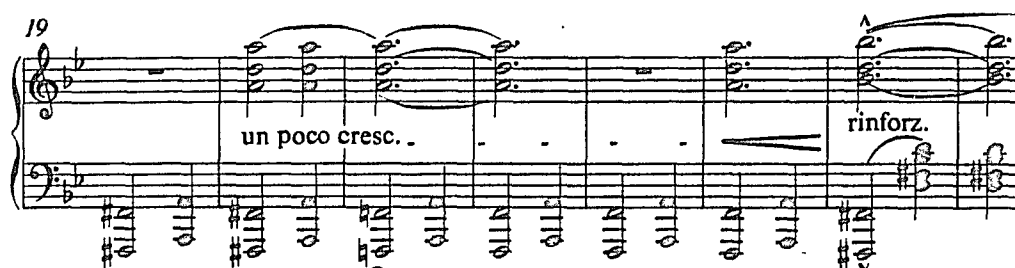
fragments.

The short recapitulation starts with the quasi-transitional passage of the descending half of the pentatonic phrase found in the principal section. The descending pentatonic line is augmented by a second, then a third independent voice (mm. 82-84). The triple meter of the Valsette finally becomes clear at measure 83: it is clearly stated in the lowest voice. The middle voice summarizes the ostinato of the middle section, while the treble brings fragments of the principal theme. This procedure of condensing previously-introduced elements as a summary of a work remains a favorite device of Kodály. The final cadence is plagal and it is based on alternating semitones. Liszt frequently used this type of cadence as a comparison of the following Figures demonstrates:

Figure 8. Kodály, Valsette, mm. 86-89.



Figure 9. Liszt, Aux Cypres de la Villa d'Este No. I (Années de pèlerinage III), mm. 19-25.



The other isolated work, Meditation, has concrete reference to the inspiring source. Its subtitle reads: sur un motif de Claude Debussy. The thematic material of the work is derived from Debussy's String Quartet. Kodály liked and studied this work so well that for an illustration of Debussy's music he wrote down its third movement from memory. No Debussy scores were available in Hungary at that time.<sup>8</sup> The other Debussy work that he studied thoroughly was Pelléas et Mélisande.

When Debussy died in 1918, Kodály voiced his high esteem of the French composer in a memorial tribute which appeared in the Hungarian periodical, Nyugat. He discussed the significance of Pelléas et Mélisande from the standpoint of its innovations in the areas of French recitative and French language. Kodály also gave the following account

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8. László Eöszé, Kodály Zoltán életének krónikája (Budapest: Zeneműkiadó, 1977), 42.

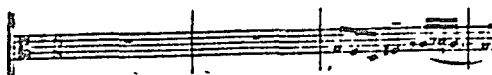
about Debussy:

... In his harmony, he avoided the customary relations of the chords and in doing so his chords gained individual expression. His melody avoids chromaticism, so it sweeps on freshly. This is the connecting relation to the ancient and folk music. His highest achievement is the tone-color culture. He discovered such coloristic possibilities of the piano and the orchestra which were not even imagined before. ...<sup>9</sup>

The completion inscription for Kodály's Meditation reads: "Budapest 1907." The first publication was by Universal Edition in 1925. The work is based on three quotations from Debussy's Quartet. The formal structure of this piano composition relates to these quotations. Each motive has its own section. The last page is the summary of the piece, much like the Valsette.

The first motive is a rhythmically-transformed version of the viola's introduction in Debussy's second movement.

Figure 10. Debussy, String Quartet, 2nd movement, viola part, mm. 1-3.




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9. Zoltán Kodály, Visszatekintés, 2 vols. (Budapest: Zeneműkiadó, 1974), II, 380.

Figure 11. Kodály, Meditation, mm. 1-5.



The rhythmic transformation is also Debussy-like as a comparison of Figures 11 and 12 will demonstrate.

Figure 12. Debussy, Pelléas et Mélisande, Act I, 1st Scene, section 34, violin parts.

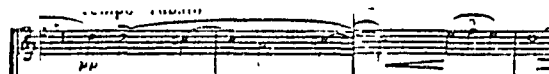


In the Quartet, too, Debussy used various rhythmic augmentations of the viola's theme:

Figure 13. Debussy, String Quartet, 2nd movement, section 8, first violin part.

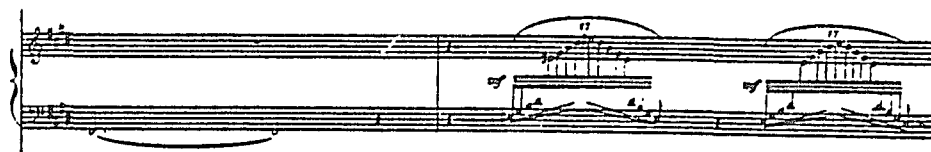


Figure 14. Debussy, String Quartet, 4th movement, section 19, first violin part.



Kodály's motive has a measure-long extension added to the quotation (see Figure 11., m. 5). The extension is harp-like in nature. According to the diary of Béla Balázs, a close friend of Kodály, Kodály did not like the harp, which he considered too soft an instrument.<sup>10</sup> However, in this composition the piano relates to the harp passages of Pelléas et Mélisande:

Figure 15. Debussy, Pelléas et Mélisande, Act II, 1st Scene, section 6, first harp part.



The section of the first quotation is composed according to the structure of a chaconne. Various figures from the theme and its extension (the theme is fragmented beginning in measure 13) are juxtaposed to form an extended melodic arch, doubled at the octave in the left hand, throughout the principal section (mm. 1-28). The leaps in the left-hand increase in the crescendo and decrease in the diminuendo course of the phrase (mm. 13-28).

The new theme and its section are separated from the first section by a full-measure rest. This theme is based on the

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10. János Breuer, Kodály-Dokumentumok I (Budapest: Zeneműkiadó, 1976), 44.

following motive, a diatonic version of the first motive:

Figure 16. Debussy, String Quartet, 4th movement, section 20, first violin part.

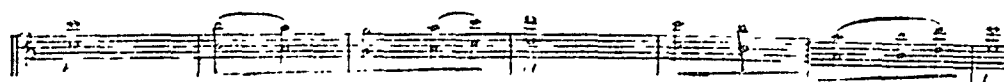


Figure 17. Kodály, Meditation, mm. 30-32.



The modulating pattern of the descending semitone is found in this section (see Figure 18, below); this pattern is also prominent in the Quartet (see Figure 19, below).

Figure 18. Kodály, Meditation, mm. 35-36.

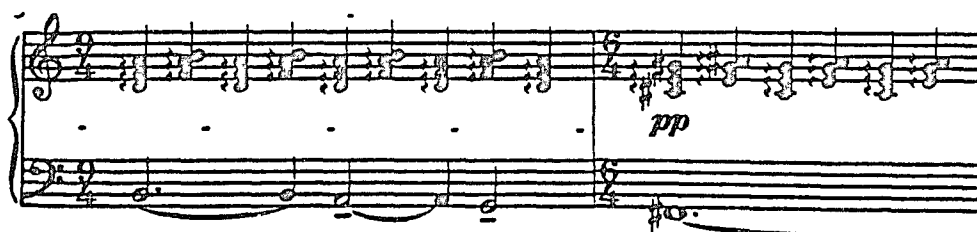
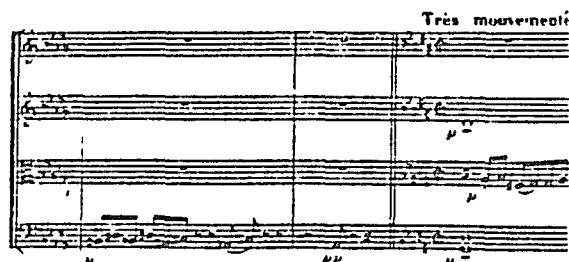
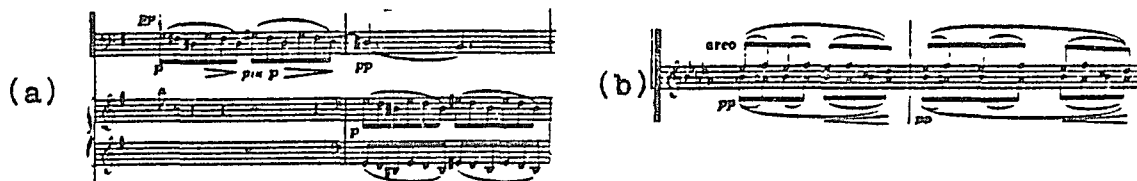


Figure 19. Debussy, String Quartet, 4th movement, section 15.



An ostinato of broken chords, based on alternating seconds, gives a solid rhythmic background to this section. (The harp-like treatment remains a characteristic effect.) Debussy's ostinatos are similar in nature:

Figure 20.(a) Debussy, Pelléas et Mélisande, Act III, 1st Scene, sections 1-2 in the bassoon and harp and (b) section 15 in the second violin parts.



At measure 36 the motive becomes the low pedal, anticipating the long pedal points of the next section, while a variant of this motive enters in the high treble. The motivic structure of the melody is based on descending fourths.

The following section is by far the most complex and pianistic in these two early compositions. The piano texture becomes a syncopated double ostinato surrounded by low pedals and by the new quotation:

Figure 21. Kodály, Meditation, mm. 46-48; thematic members have been circled.



Figure 22. Debussy, String Quartet, 1st movement, mm. 11-12.



The lower of the two ostinatos (a chain of fifths which seldom changes) bears strong resemblance to the cello part of the Quartet.

Figure 23. Debussy, String Quartet, 4th movement, section 23, cello part.

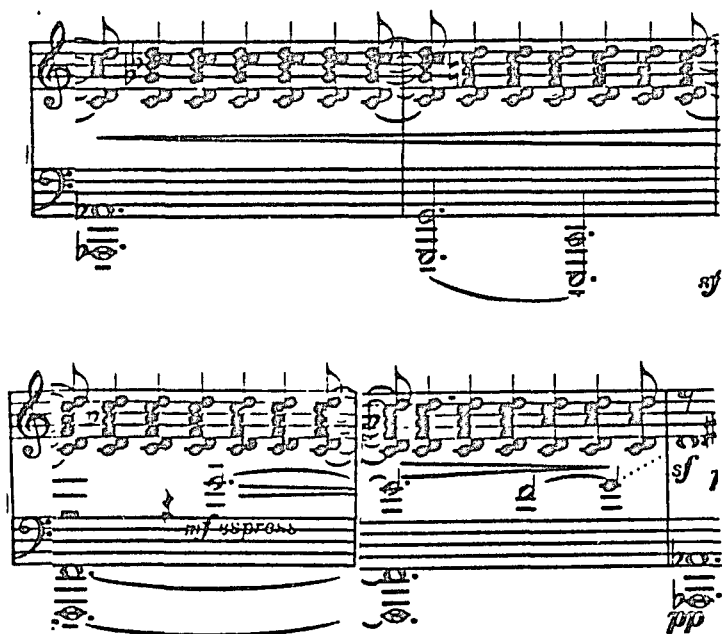


This lower ostinato occasionally ceases its progression, giving way to the motive. Later, stated in rhythmic

diminution, it merges into the homophonic texture of the Con moto's triplets. The inversion of the fifth, the fourth, returns once more (mm. 67-70), presented in the same syncopated fashion as the fifth. The other half of the double ostinato behaves similarly. First, it becomes a climbing rhythmic diminution (the pianistic result again recalls Debussy), then merges into the theme, treated in the form of a chaconne. There are seven consecutive appearances of the theme: measures 46, 51, 55, 59, 63, 68 and 69. In order to write a strict tonal sequence, Kodály does not completely state the theme in measure 54; nor does he state it completely in measures 68-69, this time for cadential purposes. In measure 64 it is transformed into its own ostinato, even if only for a short while.

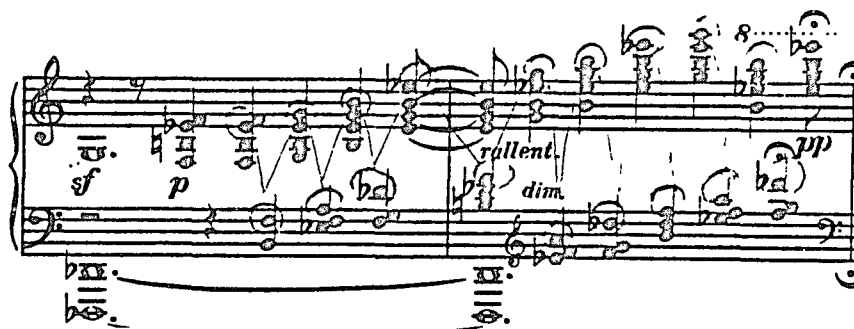
The last page of the work is its summary, in which previous elements of the work are condensed into a single section. The double ostinato is replaced by a single one, but its essence, the syncopation, is kept. In the lower two voices of the three-part structure there is a dialogue between the second, a variant of the first, and the third quotation:

Figure 24. Kodály, Meditation, mm. 75-78.



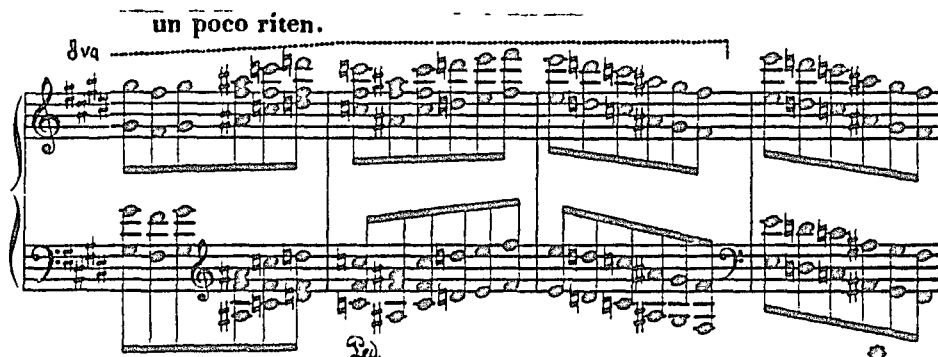
The first example of an extensive whole-tone passage to be found in any of Kodály's piano compositions appears before the final statement of the second section's ostinato:

Figure 25. Kodály, Meditation, mm. 83-84; members of the whole-tone scale have been circled.



The whole-tone scale, which abounds in Debussy's works, was also anticipated by Liszt:

Figure 26. Liszt, Sursum corda (Années de pèlerinage III), mm. 67-70.



The completion inscription of the Nine Piano Pieces (Op. 3), reads: "Budapest, March 17, 1909"; this was also the birthday of Kodály's fiancée, suggesting the intent of the composer to present the work to her as a birthday gift. We do not have actual dates for the individual pieces of the opus. Kodály worked on them from 1905 to 1909, with several interruptions.<sup>11</sup> The first edition appeared by Rózsavölgyi & Co., Budapest, in 1910. This edition first contained ten pieces; the Valsette was the first, originally entitled Zongoramuzsika. The opus was published according to the Rózsavölgyi edition in the United States by Delkas of Los Angeles in 1945. A few of the individual pieces were

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11. László Eöszé, Zoltán Kodály; His Life and Work, trans. István Farkas and Gyula Gulyás (Boston: Crescendo, 1962), 174.

performed in Paris, in 1909, on a recital of the Independent Society of Music.<sup>12</sup> The official première of the complete opus took place in Budapest, on March 17, 1910, in Royal Hall, on the first anniversary of its completion. Bartók was the pianist.<sup>13</sup>

There are several disparities between the American edition (Delkas) and the revised edition of Editio Musica, Budapest (taken over from Rózsavölgyi in 1950). These differences primarily relate to piano texture, not to wrong notes. The revised edition includes a few measures which are playable only on Bösendorfer pianos with added low-register keys, Kodály owned one of these.

The first discrepancy concerns measures 27-30 of piece No. 2.

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12. Eöszé, Kodály Z. életének krónikája, 45.

13. László Eöszé, Kodály Zoltán élete és munkássága (Budapest: Zeneműkiadó, 1956), 34.

Figure 27. Kodály, Op. 3, No. 2, mm. 27-30, Editio Musica.

Figure 27 shows a musical score for Kodály's Op. 3, No. 2, measures 27-30, as published by Editio Musica. The score is in 4/4 time and consists of two systems. The first system shows measures 27-29. The right hand has markings 'acceler' and 'agitato' above it, and 'ff' and 'sempre ff' below it. The left hand has 'ff' and 'sempre ff' below it. The second system shows measures 30-31. The right hand has markings 'rallent.' and 'marcatiss' above it, and 'ff' and 'sempre ff' below it. The score ends with a first ending bracket and a repeat sign.

Figure 28. Kodály, Op. 3, No. 2, mm. 27-30, Delkas.

Figure 28 shows a musical score for Kodály's Op. 3, No. 2, measures 27-30, as published by Delkas. The score is in 4/4 time and consists of two systems. The first system shows measures 27-29. The left hand has markings 'ff' and 'sempre ff' below it. The right hand has markings 'ff' and 'sempre ff' below it. The second system shows measures 30-31. The left hand has markings 'marcatissimo' below it. The score ends with a first ending bracket and a repeat sign.

The second disparity is found in the last section of piece No. 3.

Figure 29. Kodály, Op. 3, No 3, mm. 44-60, Editio Musica.

Figure 29 shows a musical score for Kodály's Op. 3, No. 3, measures 44-60. The score is written for piano and features five systems of music. The first system includes dynamics like *ff*, *m.g.*, and *m.dr.*. The second system has *sempre più accel* and *3 A* markings. The third system is marked *Agitato* and *fff*. The fourth system is marked *Tempo I.* and *sff dimin.*. The fifth system includes *p ritard.*, *pp*, and *8va bassa*.

Figure 30. Kodaly, Op. 3, No. 3, mm. 44-60, Delkas.

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#). The score includes various dynamic markings: *f* (forte), *pp* (pianissimo), *p* (piano), *dim.* (diminuendo), and *sf* (sforzando). Performance instructions include *Tempo I*, *Agitato.*, and *sempre più accel.* (sempre più accelerando). The score is marked with *all.* (allargando) and *ritard.* (ritardando) in several places. The notation includes complex rhythmic patterns, such as triplets and sixteenth notes, and features a variety of articulation marks.

Figure 30. Kodaly, Op. 3, No. 3, mm. 44-60, Delkas.

The last example of conflicting editions is found in the final four measures of piece No. 9.

Figure 31. Kodály, Op. 3, No. 9, mm. 54-59, Editio Musica.

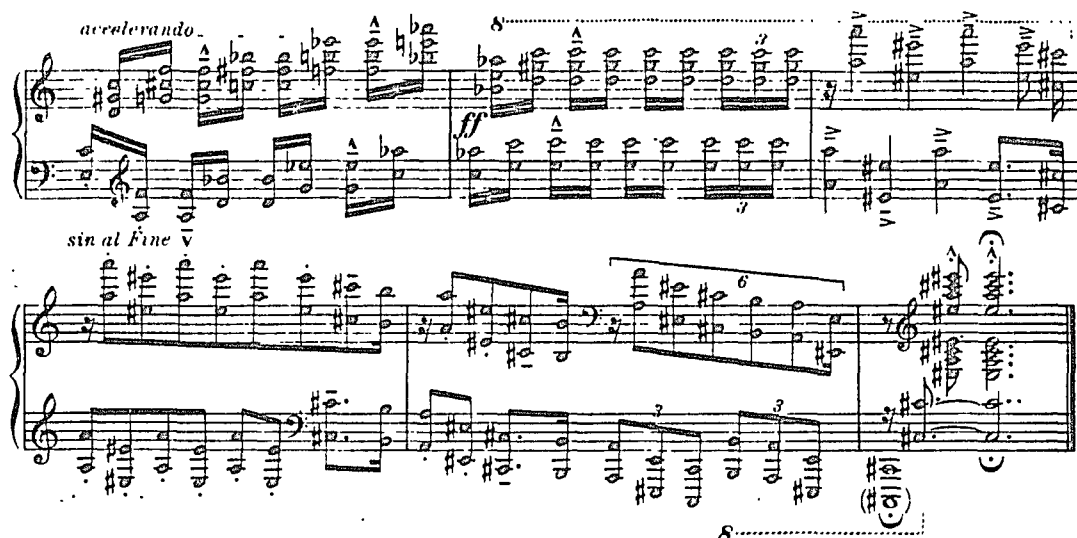


Figure 32. Kodály, Op. 3, No. 9, mm. 54-59, Delkas.



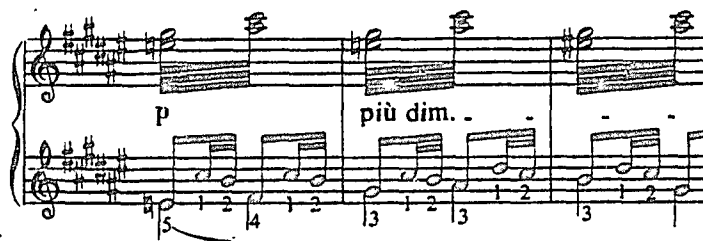
The first piece of the opus, Lento, marks a new phase in Kodály's piano music. It contains the first example of a folk idiom, the "duda" (bagpipe) character of the accompaniment. In this short piece, the accompaniment remains exclusively in open fifths. Regardless of its short duration, the piece expresses a strong formal principle: it is written in a binary form with an extension (mm. 1-11, 12-21 and 22-26). Kodály's favorite chaconne-formation is also present. The essence of the piece is the following motive in the Lydian mode:

Figure 33. Kodály, Op. 3, No. 1, mm. 4-5.



Kodály's strong inclination to modality has various roots. One of these is definitely church music. In this, he is related to another Hungarian composer, Liszt, who also frequently turned to church modes in his mature works. Figure 34 provides a representative example concerning the Lydian mode:

Figure 34. Liszt, Les jeux d'eaux à la Villa d'Este (Années de pèlerinage III), mm. 30-31.



The modal character of many Hungarian folksongs doubtlessly exerted some influence on Kodály. The Lydian mode is predominant in Slovak folksongs. Still another source is the music of Debussy:

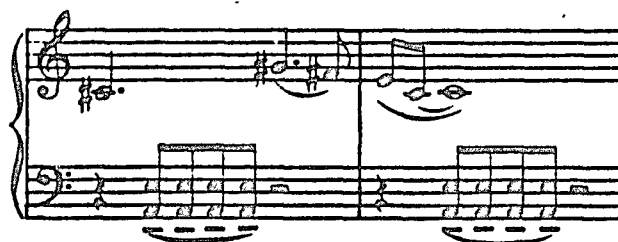
Figure 35. (a) Debussy, Pelléas et Mélisande, Act III, 4th Scene, section 42, flute part and, (b) Act IV, 2nd Scene, section 25, violin parts.



The melody line of Op. 3, No. 1 relates to the accompaniment by not exceeding the range of a fifth. The sole exception is measure 19, the climax of the piece, where the line extends to a two-octave range. Only minor factors detract from the otherwise perfect binary form. One of these factors is the brevity of the introduction of the second part. Another is the climactic repetition of measure 17. A third is the retrograde structure of measures 19-20, compared

to measures 9-10. Kodály very often used a Lydian fragment (the first four notes of the full scale), which strongly implies a whole-tone scale. This idea is suggested here, too, when a minor-reiteration of the motive descends a semitone:

Figure 36. Kodály, Op. 3, No. 1, mm. 6-7.



The character of the melody line belongs to the so-called "duda songs" of the Hungarian folklore, with its descending melodic curve and isorhythmic structure. Usually, when Kodály introduced his melody lines, the lyric nature was obvious. He was very much aware of it:

... My goal was to compose, and the instruments interested me only to the degree of getting to know them as a device for composing. It was quite natural for myself that I wrote mainly for voice. Whatever I composed for the instruments has a voice orientation. In all my instrumental works there are very rarely any so-called technical or special instrumental effects....<sup>14</sup>

The semitone descent in the accompaniment pattern strongly

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14. Zoltán Kodály, Utam a zenéhez (Mein Weg zur Musik), trans. Maria Keresztury, 2nd ed. (Budapest: Zeneműkiadó, 1972), 57. (English trans. by the author).

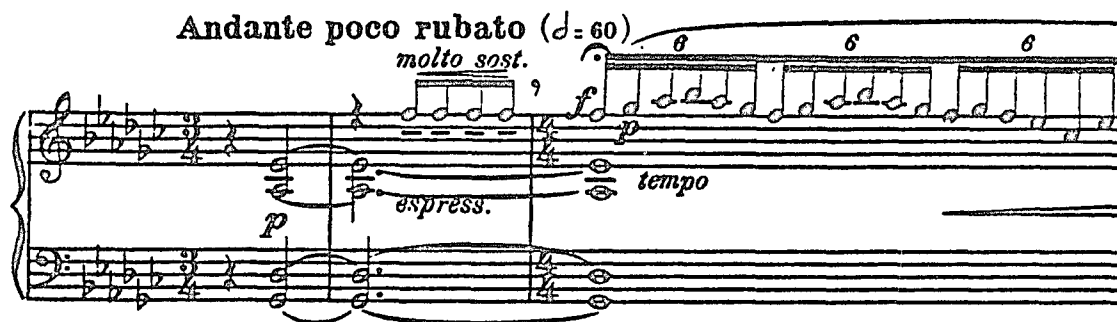
implies the idiosyncratic voice resolution of the "Kodály dominant", a chord relation based on semitone descent.<sup>15</sup> Customarily, the "Kodály dominant" descending semitone resolution was between two dominant seventh chords. Kodály, however, often used this voice leading between incomplete dominant sevenths, and achieved the same cadential effect by implication. This is the case in measures 5 and 6, when the "Kodály dominant" effect is attained through the use of "duda" fifths.

The second piece of the cycle, Andante poco rubato, shows strong formal, folk-based and structural relations to the first piece. It is composed in a rounded (or rather a modified) binary form, separated by long rests which mark the beginning of a new section (m. 15 and 31). Again, the chaconne treatment is used. The four-note accompaniment of the first piece is the theme of the second piece. The interval of the fifths remains very important in the organization of the harmony and melody. The folk idiom in this case is the ornamentation of melody in the manner of improvisation on the recorder, a Hungarian folk instrument:

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15. Ernő Lendvai, Bartók és Kodály harmóniavilága (Budapest: Zeneműkiadó, 1975), 26-28.

Figure 37. Kodály, Op. 3, No. 2, mm. 1-3.



The following illustration is a notated example of the beginning of a tune played by a shepherd:<sup>16</sup>

Figure 38. Recorder-tune from Nyàrád-Köszvényes, Maros-Torda county, Transylvania, collected by Bartók in 1914.

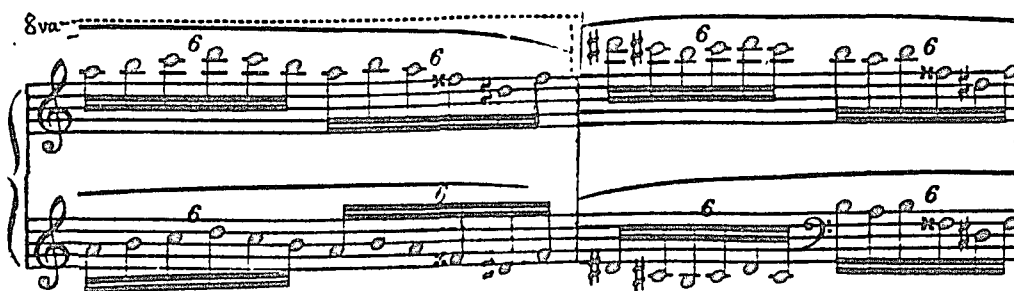


This ornamentation, combined with the descending fifths of the declamatory, recitative-like line of eighth-notes, completes the first section. The descending motion of the section's melody is similar to the descending character of ancient Hungarian folksongs and dirges. The second part of the binary form is developmental. The ornamentation appears only in the climactic cadenza (mm. 28-30). The parallel-chord treatment is impressionistic in influence. In the

16. Zoltán Kodály, Folk Music of Hungary, trans. Ronald Tempest and Cynthia Jolly (New York: Praeger, 1971), 136.

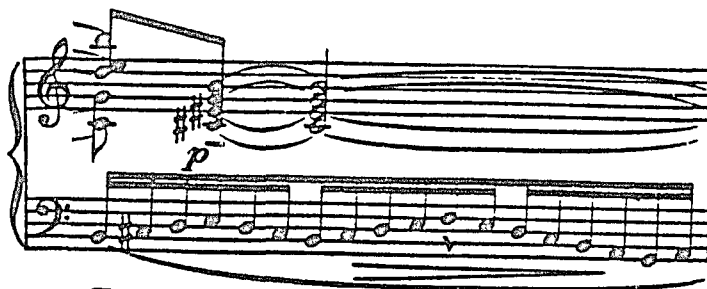
cadenza, Kodály omits a note from the otherwise complete whole-tone scale in the way that the pentatonic scale skips certain notes of the diatonic scale:

Figure 39. Kodály, Op. 3, No. 2, mm. 28-29.



In other words, the pentatonic scale is superimposed on the whole-tone line. The last section is again a summary of earlier events. The section behaves like a recapitulation section of a monothematic sonatina. A very Kodályesque scale is introduced here, a fragment of a minor scale with lowered fifth:

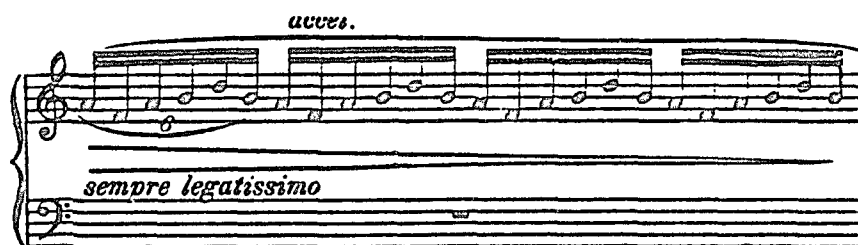
Figure 40. Kodály, Op. 3, No. 2, m. 37.



In measure 44, the cadenza reappears in imitation; its morendo character serves as a denouement.

The intention of the next piece, Lento, seems to be clear. Kodály wanted to write a piece for the exploitation of the left hand. The task of the right hand is to execute a perpetuum mobile, based on a four-note motive, where two central notes, a second apart, are surrounded by two notes, a minor third above and a major third below the two central notes:

Figure 41. Kodály, Op. 3, m. 2.



The three parts of the formal structure correspond to the three stages of textural growth in the left-hand part. In the first stage (mm. 3-20), the left hand introduces a bass melody based on intervals of fourths and fifths (i.e., Hungarian folksong character) which is similar to the second section of the Meditation. The Meditation's ostinato is quoted exactly in the perpetuum mobile (see Figures 17 and 41). A comparison of measures 12-14 of Op. 3, No. 3 with measures 35-36 of the Meditation will show the similarity of

harmonic motion through Kodály's characteristic use of the descending semitone. The second section (mm. 21-34) introduces, with another semitone descent of the harmony, a new task for the left hand that is twofold: to provide a low pedal while executing the bass melody. This section has three more harmonic semitone descents in the *perpetuum mobile* in measures 27, 29 and 33. The third section (mm. 35-47) complicates the left hand's task even more. By now it has to provide the pedal, while accomplishing a canonic duet based on the bass melody. This can be executed only by hand crossings. These hand crossings suggest some of Mozart's ideas:

Figure 42. Kodály, Op. 3, No. 3, mm. 41-42.

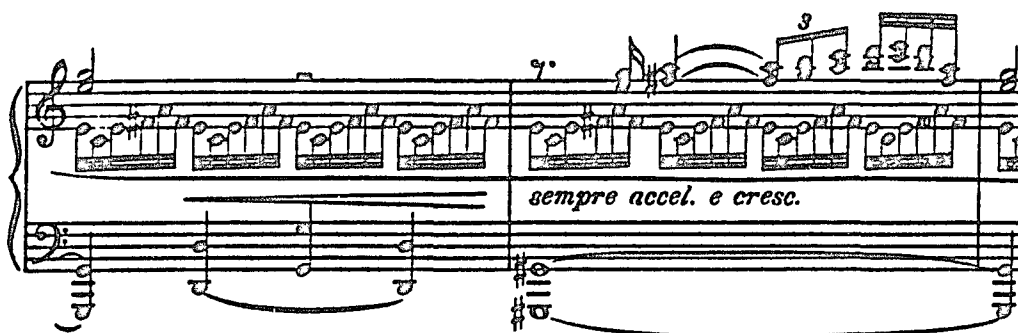


Figure 43. Mozart, Piano Sonata in A Major, K. 331, 1st movement, mm. 79-80.

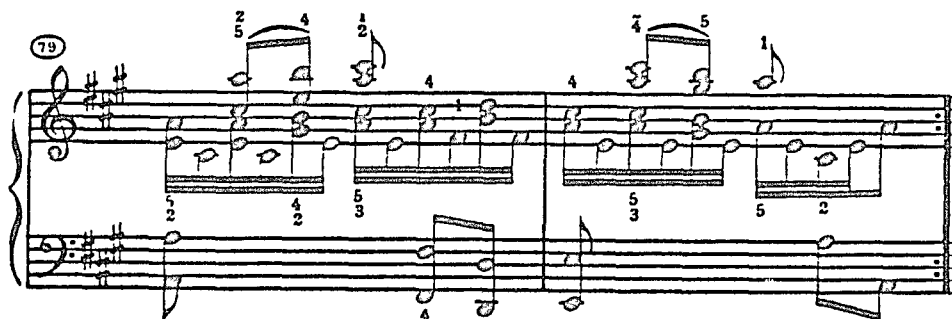
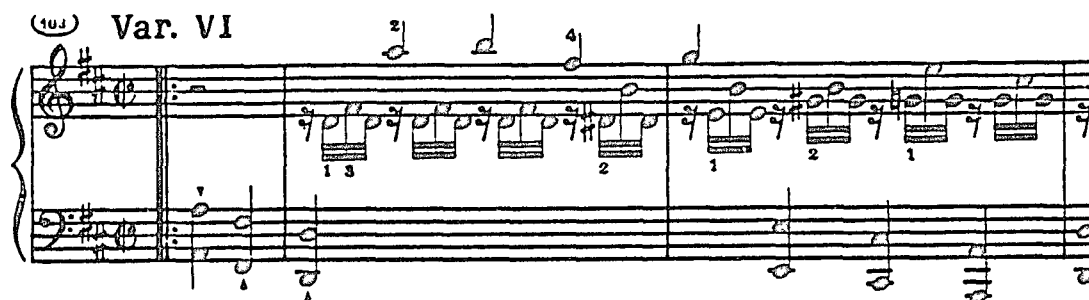


Figure 44. Mozart, Piano Sonata in D Major, K. 284, 3rd movement, mm. 103-105.



The finale (mm. 48-60) has no more semitone descents. Its left-hand duet grows to a tremendous climax; the perpetuum mobile merges into a harsh outcry of tritones. This downward rush is often present in both Debussy's and Liszt's works:

Figure 45. Kodály, Op. 3, No. 3, mm. 49-50.

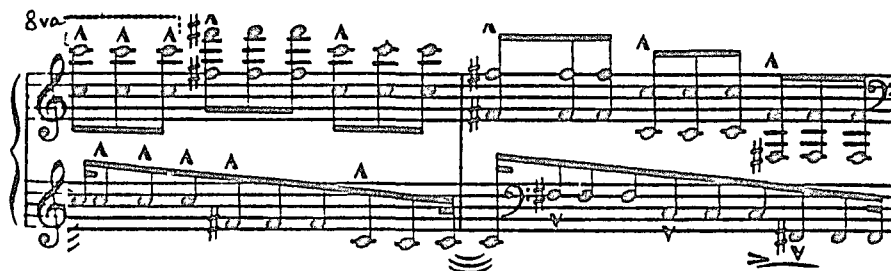


Figure 46. Liszt, Après une lecture du Dante (Années de pèlerinage II), mm. 1-2.

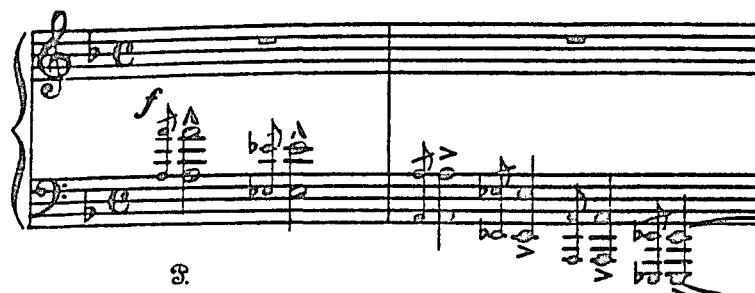
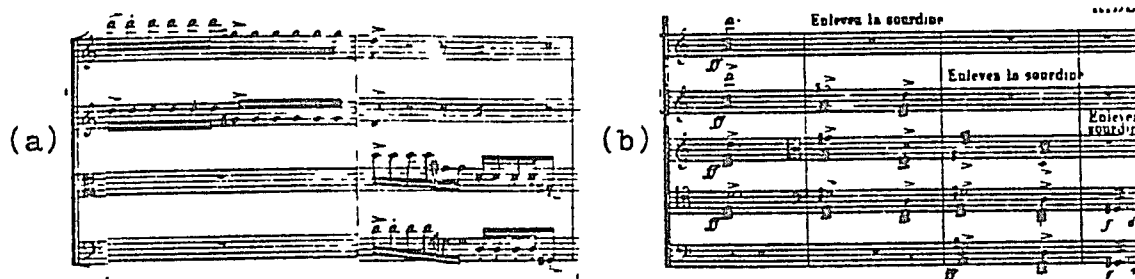


Figure 47. (a) Debussy, String Quartet, 2nd movement, section 10, and, (b) Pelléas et Mélisande, Act III, Scene 4, section 68, string parts.



The piece subsides into gradual rhythmic augmentations of the perpetuum mobile.

The playfulness of the fourth piece, Allegro scherzoso, is emphasized by several factors: one of them is the staccato ostinato, another one is the skipping character of the theme, and a third is the leaping phrase completing the same motive. The motive itself is a combination of chromatic and tonal harmonic elements. The continuation of the motive (m. 20) introduces the left hand's parallel chords, contrasting the first angular appearance of the motive (m. 3) against the ostinato's fifths. The ostinato's first variation (m. 5) is a juxtaposition of the original interval (fifth) and its inversion. This piece places as many demands on the left hand as did piece No. 3: at the entrance of the second phrase of the theme (m. 23), the left hand not only supplies the motive, but also provides a sustaining pedal. At the time of the climax (mm. 27-28), the ostinato further expands, bearing some Lisztian features:

Figure 48. Kodály, Op. 3, No. 4, mm. 27-28.

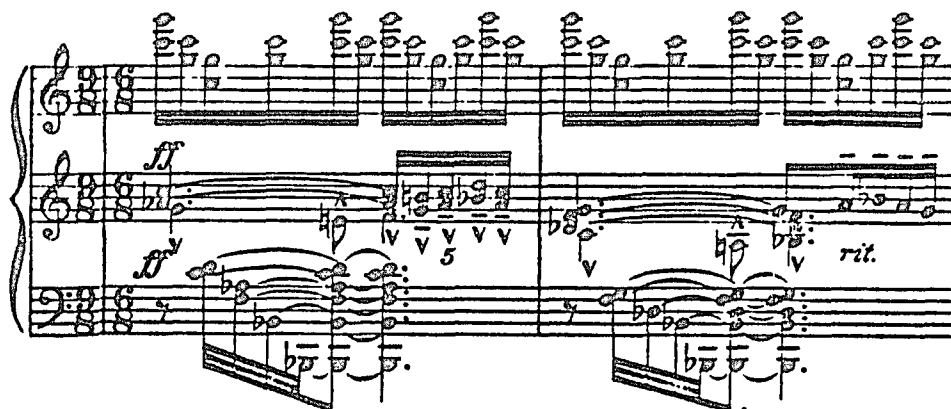
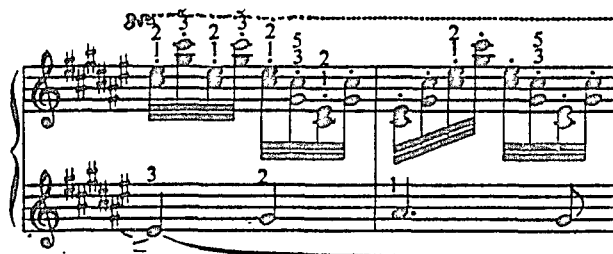


Figure 49. Liszt, Les jeux d'eaux à la Villa d'Este (Années de pèlerinage III), mm. 54-55:



From this point on, the orchestral piano texture disintegrates into fragments of the ostinato and the motive. An imitation chain, based on the fragment of the theme's leaping phrase (m. 3) closes the piece with ascending motion as well as with ascending sonority.

Only in piece No. 5, Furioso, did Kodály give a title to the individual composition: quos ego... ("Quos ego; sed motos prertat componere fluctus"). It is an exclamation by Neptune, reprimanding the east and west winds:

...Dare you without my warrant, O winds, confound sky and earth, and raise so huge a coil?  
you whom I - But better to still the vexed waves;  
for a second transgression you shall pay me another penalty. ...<sup>17</sup>

"Quos ego" became a proverb with a threatening connotation of an unspecified penalty.

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17. Publius Vergilius Maro, Aeneid, trans. J.W. Mackail (London: Macmillan, 1937), Book I, Verse 135, p. 5.

Kodály prefaces a two-measure-long exclamation to his threatening. The threat is a bizarre transformation of the following children's play song that the author learned in kindergarten:

Figure 50. Traditional, Hungarian children's song, Cifra palota.

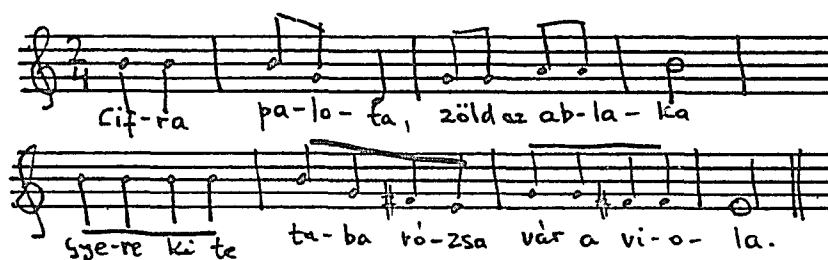


Figure 51. Kodály, Op. 3, No. 5, mm. 3-10.



After the statement, an extension follows, based on the last notes of the motive, over the continuous eighth-notes of the ostinato. There is a link between the end of this extension and the beginning of the next section. The interruptions of the link are similar to the style of the Hungarian folk ballad. The piece shows essential relation to the Bear Dance, a member of Bartók's Ten Easy Pieces; he wrote the piece in June, 1908, at about the same time that Kodály composed the ques ego...:

Figure 52. Kodály, Op. 3, No. 5, mm. 24-34.

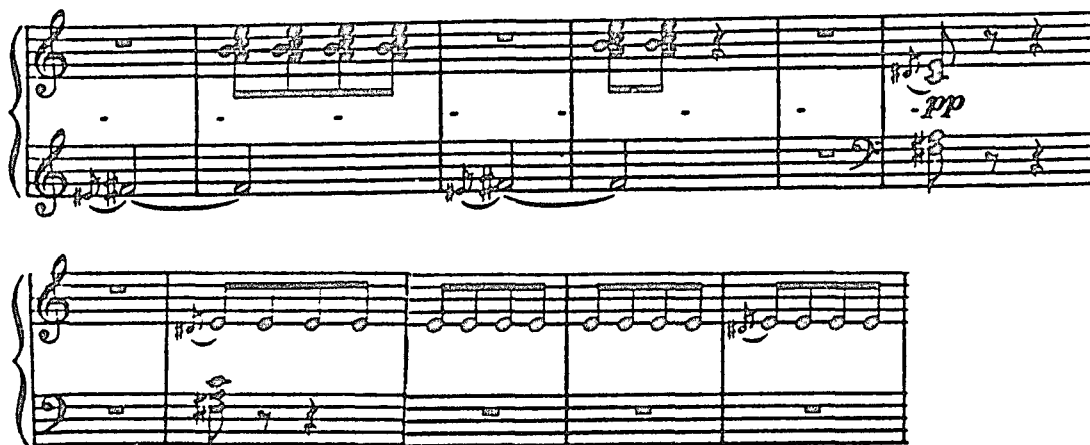


Figure 53. Bartók, Bear Dance (Ten Easy Pieces), mm. 17-20.



With the advent of a new section in measure 43, a free augmentation of the theme and its ostinato fade gradually away. Kodály keeps his "furioso" mood though, for he closes the work with an outcry in the final five bars.

No. 6, Moderato triste, appears to be the most improvisatory of the whole opus. The "triste" character relates to Debussy's slow piano works, most notably to the second piece of the first book of Images:

Figure 54. Kodály, Op. 3, No. 6, mm. 1-3.



Figure 55. Debussy, Hommage à Rameau (Images I), mm. 1-2.

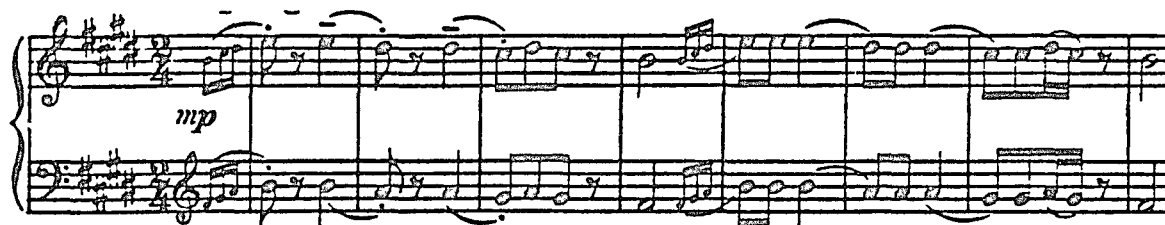


Kodály's piece presents short musical phrases that he elaborates into a section (mm. 1-19), mainly through repetitions. Beginning in measure 20, a long ostinato obbligato starts, with parallel tritones between the two

upper members of the chords, over the free formation of the first motivic germ, now in the bass. The acceleration of this section, over a long C pedal, grows to a familiar parallel-chordal climax. The final bars recapture the first "triste" thought in a syncopated manner. The "triste" character is emphasized throughout the piece by frequent use of tritones, including pedal points of tritones in measures 6-10 and 35-38.

Allegro giocoso, No. 7 of the opus, is a dance. It is a so-called "Bokázó," or ankle-snapping dance. The snapping of boots (ankles) always occurs on the second beat in 2/4 meter. This type of dance is a descendent of the Hungarian military dance, the "Verbunkos." Kodály retains the characteristic grace note run of the "Verbunkos:" the fifth, sixth, seventh and first degrees of a major or a melodic minor scale:

Figure 56. Kodály, Op. 3, No. 7, mm. 1-8.



The following Figure illustrates the popular origin of Kodály's rhythmic organization:

Figure 57. Traditional, Verbunk of Kapuvár, mm. 1-8.



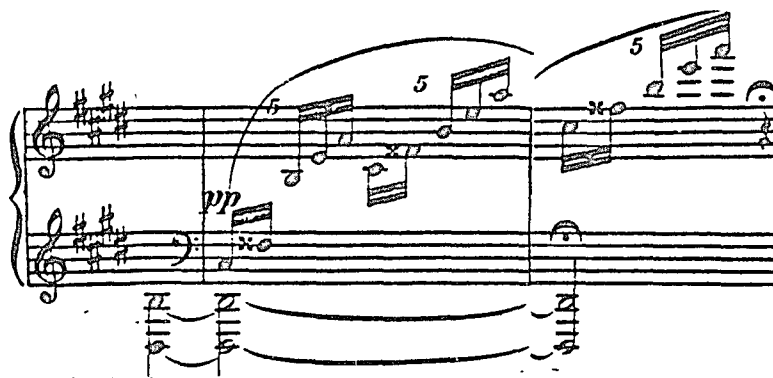
At the beginning of Kodály's piece, each appearance of the grace note run marks the beginning of a four-line phrase-structure. The phrase is a reminder of the four-line structure of the Hungarian folksong. Besides the obvious intervallic organization of the piece, primarily fourths and fifths, but also a limited use of thirds and sevenths, the role of variation technique is predominant. The above-mentioned phrase is a chain variant of the folk-song-like structure's first line. This parallel fourth-based phrase (mm. 1-16) is followed by a surprising, ten-measure-long series of fourths and fifths (mm. 16-25). Variation No. 1 (m. 26) is organized by intervals of fourths, thirds and octaves. Variation No. 2 (m. 48) starts with the motive and its counterpoint in contrary motion, a likely consequence of the stepwise motive. A sudden tonal change in the bass results in the following superimposition of major and minor modes with a first beat dissonance:

Figure 58. Kodály, Op. 3, No. 7, mm. 57-60.



Variation No. 3 (m. 69): the predominance of contrary motion and the perfect fifth remains important in this tutti section. The chordal movement of the treble is colored with dissonant seconds, participating in the chords. As the seconds become inverted to sevenths, a conflicting passage, completely out of the original character of the piece, suddenly appears:

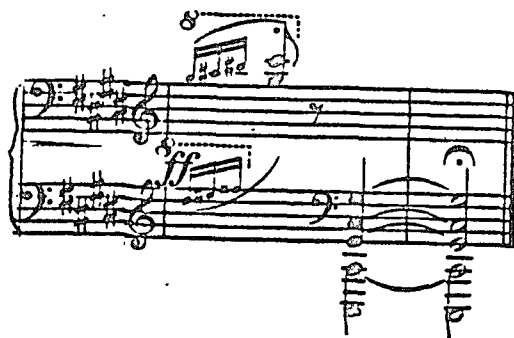
Figure 59. Kodály, Op. 3, No. 7, mm. 89-90.



In measure 41, Kodály appears to try unsuccessfully to recapture the "Verbunkos" character of the first section, through his use of fourths and fifths in contrary motion.

The essence of the "Verbunkos" is found, however, in the climactic "ankle snap" in measure 108.

Figure 60. Kodály, Op. 3, No. 7, mm. 108-109.



Kodály's intervallic organization continues in the next piece, No. 8, Allegre grazioso, mainly through alternating fifths. The form is again similar to sonatina form. The interest in the first section of the composition (mm. 1-38) is strictly rhythmic. The second section of the piece, introduced by a four-measure transition, extends from measures 43-93. Kodály's chaconne form prevails here. The developmental feeling in this section leads to a brief climax (mm. 77-80) which resettles into fragments of the original texture. The relation between the two sections is simple, but effective: the alternating fifths of the beginning become the accompanying ostinato to the three-note motive of the chaconne. The intervallic relation of the three distinguished entrances of the motive are a fifth and

a seventh higher than the first (mm. 43, 51 and 65). The recapitulation (mm. 94-151) reintroduces the two themes in a new juxtaposition, interrupted by several pauses of varying length. The work is highly keyboard-oriented, much in the style of a soft impressionistic toccata:

Figure 61. Kodály, Op. 3, No. 8, mm. 1-6.

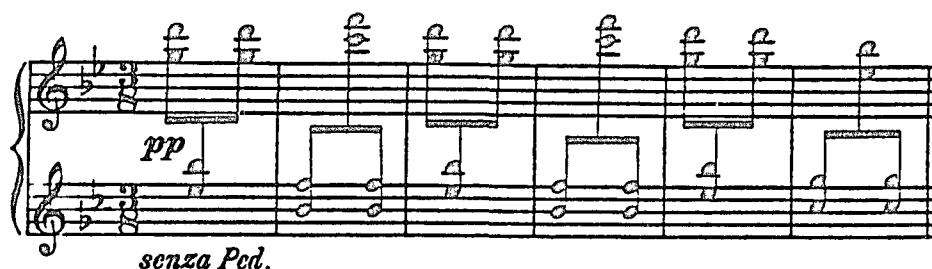
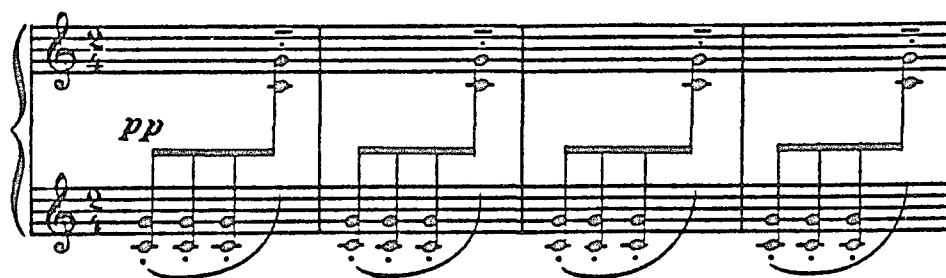


Figure 62. Debussy, Mouvement (Images I), mm. 1-4.



No. 9, Allegro comodo, burlesco, is the final, and possibly the most interesting, piece in the opus. It adheres to three traditions: Romantic piano technique, Impressionism and Baroque polyphony. The piece is written in the form of theme and variations. Kodály himself

distinguished the variations by giving different tempo markings to each. The burlesque-theme itself, not unlike the theme in No. 7, is a result of an inner variation of the initial idea (first two measures). This initial motive contains two juxtaposed elements: a tritone-based rhythmically alternating chordal part and a part in scalewise motion, in a style close to that of late Liszt piano works:

Figure 63. Kodály, Op. 3, No. 9, mm. 1-2.

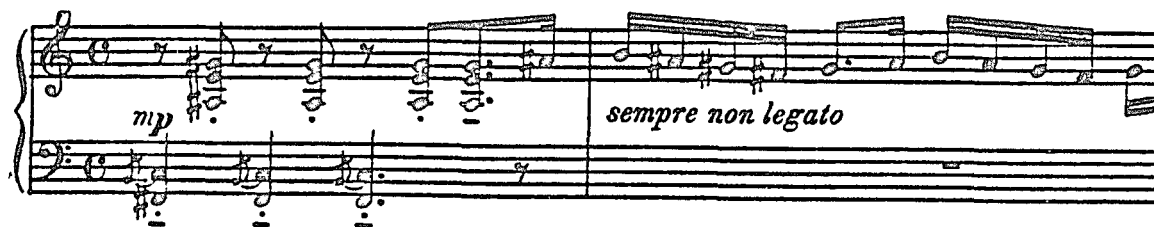
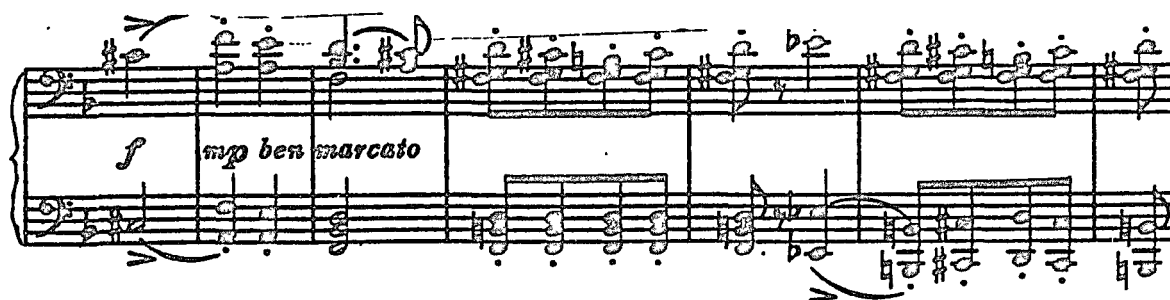


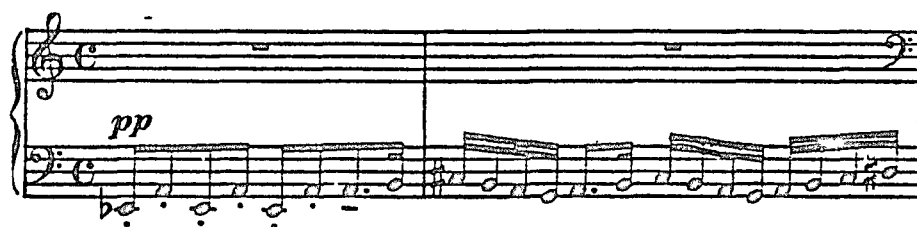
Figure 64. Liszt, Csárdás macabre, mm. 32-37.



A series of Kodályesque scale fragments (minor scale with lowered fifth; see Figure 40) serves as a transition between the theme and the first variation. The piano texture of the

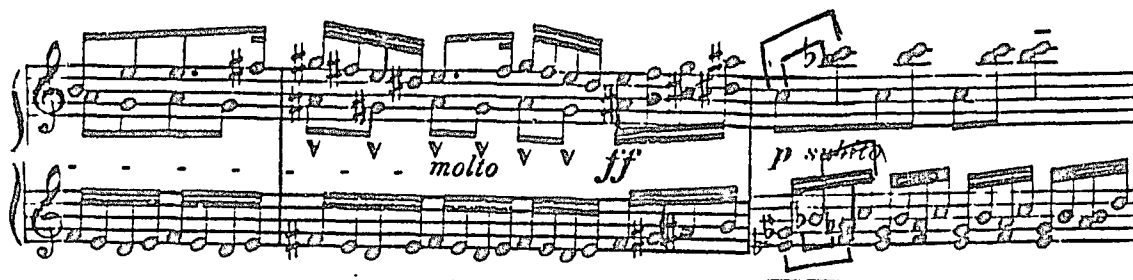
first variation explores a wide range on the keyboard, in the manner of Brahms and Liszt. The harmonic modulation of the section goes through three "Kodály dominants": D-flat-C-B (mm. 9, 11 and 13). The second variation is a lullaby: the mood changes from romantic to impressionistic. The parallel chords float over a long tritone-pedal line. This long tritone pedal anticipates the third variation which starts with skipping tritones:

Figure 65. Kodály, Op. 3, No. 9, mm. 29-30.



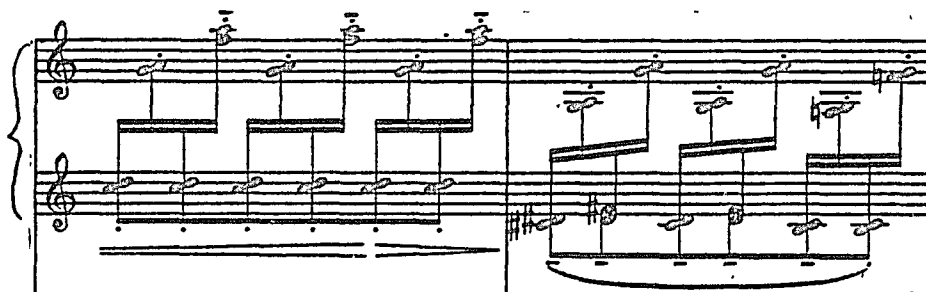
The third variation is a short polyphonic setting, similar in style to a canon. The subject is identical to the initial idea of the piece. Its scale motion easily lends itself to a metric counterpoint. The canon, originally two measures apart, is reduced to a one-measure interval, with interchangeable counterpoint. The completion of this short canon is a restatement of the two-measure-long subject. The counterpoint becomes an ostinato, and a third voice, comprised of alternating seconds, becomes predominant:

Figure 66. Kodály, Op. 3, No. 9, mm. 33-35.



An impressionistic alteration of various intervals (octave, seventh, fifth, third and second; see measure 35 of Figure 66) appears similar to Debussy's piano texture:

Figure 67. Debussy, Poissons d'or (Images II), mm. 61-62.



The dynamic level rises to a very sonorous climax, with a thick, romantic piano texture. In the fourth variation the intervallic chain is developed into the expected fragments of the initial idea. This fragmentation is based on the Lydian (whole tone) scale fragment. The sonority and texture is again similar to late Liszt piano works:

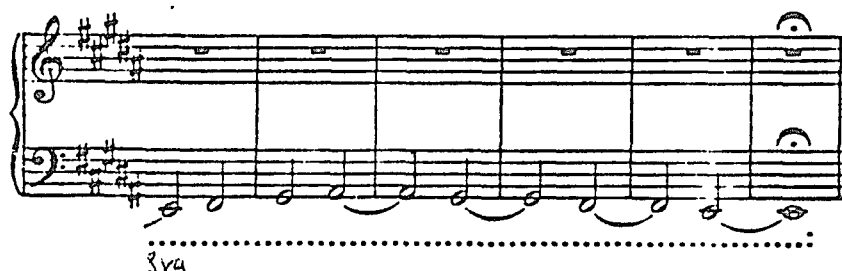
Figure 68. Kodály, Op. 3, No. 9, mm. 45-46.



Figure 69. Liszt, Unstern, mm. 54-56.



Figure 70. Liszt, Unstern, mm. 141-46.



The continuation is an "ad libitum" cadenza based on double-notes, followed by a quote of the lullaby theme. The final variation, functionally a coda, is a short Lisztian dynamic

development, exploring the full range of the keyboard, including the low E# and C# available only on Bösendorfer pianos.

### Chapter III

#### THE SECOND PERIOD

The only work which belongs to this period is the Seven Piano Pieces, Op. 11. Fortunately, Kodály dated every individual piece in the opus: three pieces are dated by year, month and day of completion, and four show the year and month. Piece No. 3 of this opus belongs to the earlier creative period, but considering that the composer did not publish the composition earlier, it will be discussed together with the other pieces in the opus. Kodály changed the chronological order of the pieces when he decided the sequence of Op. 11. Had he left the pieces in their chronological order, the sequence of the work would have been : 3, 7, 1, 6, 5, 2 and 4. The first edition appeared by Universal Edition in 1921.

We have very little information concerning early performances of the cycle. There is no evidence that the whole opus was performed in the 1920's. It appears that Bartók and Louis Kentner played the various pieces of Op. 11 most often, not as a cycle, however. It is very difficult to determine what pieces of the cycle were played; most of the critics do not mention that, nor do the program notes of various recitals indicate it. According to János Brauer, who

recently published his study of Kodály's role in German musical life from 1910-1944, there are only two occasions when we are certain which of the individual pieces of this opus were performed. On March 8, 1929, Bartók played the Epitaph (No. 4) and the Székely Song (No. 6) in Aachen.<sup>18</sup> Kentner played the Epitaph on November 17, 1930, in Berlin.<sup>19</sup> According to László Eöszé's chronicle, Bartók played Kodály pieces on his tour of London, Paris and Frankfurt in March and April 1922<sup>20</sup>, and Kentner played six piano pieces in an all-Kodály recital, held on January 24, 1925, in Budapest.<sup>21</sup> We can only assume that there were some pieces of Op. 11 on the program.

The first piece of the opus, Lente, was written on November 13, 1917. The short work is a classical formal structure: it is one of the best examples of Kodály's chaconne technique. The piece's rhythmic organization is an isorhythm:  $\parallel: \text{♩} . \text{♩} : \parallel$ . Aside from a few rhythmic variants (in measures 13, 15-18 and 21, the rhythmic principle becomes  $\text{♩} \text{♩}$ , and in measure 9 it becomes  $\text{♩} . \text{♩}$ ) it prevails throughout. Eöszé

18. Breuer, op. cit., 202, 203, 332.

19. Ibid., 222, 346.

20. Eöszé, Kodály Z. életének krónikája, 89.

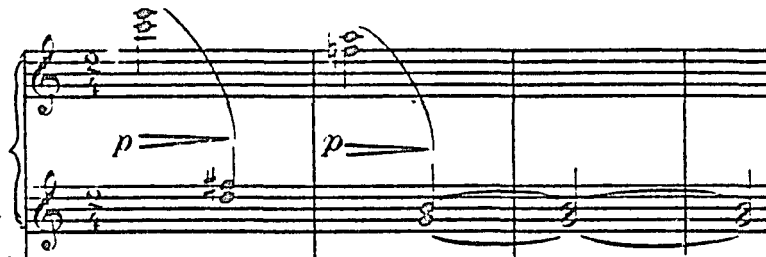
21. Ibid., 103.

points out the "pointilliste effect" of the work.<sup>22</sup> Comparative examples of this pointillistic texture are given in Figures 71 and 72.

Figure 71. Kodály, Op. 11, No. 1, mm. 1-5.



Figure 72. Debussy, Les tierces alternées (Préludes II), mm. 1-4.



The melody and harmony are both highly chromatic, which is not very characteristic of Kodály's style. Neither is the pointillistic effect. The tonality of the piece is ambiguous:

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22. Eöszé, Kodály, Life and Work, 105.

the most frequently-used interval in the melody line is the tritone, which becomes a melodic ostinato from measure 16 to the very end of the piece. The piece contains only 23 measures.

The second piece, Székely Lament, dated November, 1918, is a folksong arrangement:

Figure 73. Transylvanian dirge, Sirass éldesanyám..., from Gyergyószentmiklós, Csík county, collected by Kodály in 1910.<sup>23</sup>

Aj. Si- rass él- des- a- nyám, mig e- lőt- ted já- rok,  
 Mer az- tán si- rat- hatsz, ha tö- led el- vá- lok. Aj.  
 A jó is- ten tud- ja, hol tör- tén ha- lá- lom,  
 A jó is- ten tud- ja, hol tör- tén ha- lá- lom.

2. Istenem, Istenem, hol lészén halálom,  
 Erdőn-é, vaj mezőn, vaj pedig tengერén?  
 Ha erdőn veszék el, ki temet el engem,  
 Ha tengერén veszék, ki sirat még engem.

3. El is eltemetnek az erdei vadak,  
 Meg is megsiratnak az égi madarak.  
 Tengერnek nagy habja szemfedelém lészén,  
 Tengერnek zúgása harangszóm is lészén.

The dirge (lament) is a good example of the ancient Hungarian song's pentatonic nature. Kodály gives the following important description of it, including advice for its

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23. Zoltán Kodály, A magyar népzene, 3rd ed. (Budapest: Zeneműkiadó, 1960), 156.

performance:

... The pentatonic scale, the source of many, perhaps all ancient nation's music is alive and thriving in our country, too. We know this fact from 1907, when Béla Bartók first found a great number of these types of songs in Transylvania. ... they can be found everywhere where there are remains of the old strata of Hungarian culture. This folk culture must have been mutual to all, as may be shown by the surprising similarity of musical fragments which come from the most distant, far-flung territories. ... most of these folksongs are rubato, and have rather slow tempi. We find gay texts sometimes, but not always, in some dance songs. The texts of the slow folksongs are always serious and sad. The Transylvanians call this type of folksong a lament. When involved in reciting them, they sing verses of the saddest character, one after another. Rubato does not mean a sudden change in tempo; rather, it regulates fermatas and phrase points. The tempi of the parlando parts usually do not change much. ... The [Hungarian language] permits no sentence to begin with an unstressed syllable; singers seem to have a physiological need to insert such an anacrusis [see Figure 73]. This anacrusis contains various ambiguous syllables, such as a, m, n, aj, hej, hej-de, added to the first note of the song. In the case when the first syllable starts with a vowel, the use of glissando is very customary. ...<sup>24</sup>

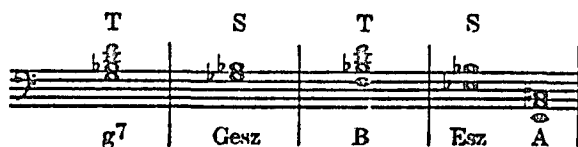
Lendvai describes Op. 11, No. 2:

Kodály states the well-known folk melody, Székely Lament, three consecutive times in his piano piece of the same name. The direction of the melody leads from below to high above [sic]. The first stanza, literally, submerges into the past of the melody [sic]. Accordingly, the melody is accompanied by tonic-to-subdominant-to-tonic-to-subdominant chords, so the ends of the second and fourth

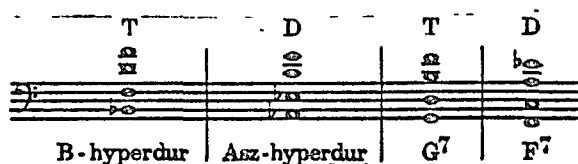
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24. Kodály, Visszatekintés, II, 65-66, 71.

lines of the song are of subdominant function:



The apotheosis of the theme occurs in the third stanza. Dominant chords take the place of the previous subdominant chords:



Between the gravity of the first stanza and the high soaring of the third stanza, there are elements of struggle; the folk-song's original interval of a minor third changes to a major third, while its original major third changes to a minor third:<sup>25</sup>



To better illustrate Lendvai's assertions, the original piano texture is shown in Figures 74, 75 and 76.

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25. Lendvai, op. cit., 200-201.

Figure 74. (a) Kodály, Op. 11, No. 2, mm. 3-5, and (b) mm. 7-9.

(a) *míg e - lőt - ted já - rok,*

(b) *ha tő - led el - vá - luk.*

The image shows two musical excerpts from Kodály's Op. 11, No. 2. Excerpt (a) covers measures 3-5 and features a vocal line with the lyrics "míg e - lőt - ted já - rok," in a 4/4 time signature. Excerpt (b) covers measures 7-9 and features a vocal line with the lyrics "ha tő - led el - vá - luk." in a 3/4 time signature. Both excerpts include piano accompaniment with complex chordal textures.

Figure 75. Kodály, Op. 11, No. 2, mm. 33-36.

The image shows a piano solo excerpt from Kodály's Op. 11, No. 2, measures 33-36. The music is in 4/4 time and features a complex, rhythmic piano texture with many beamed sixteenth and thirty-second notes. The dynamic marking *ff* (fortissimo) is present at the beginning of the excerpt.

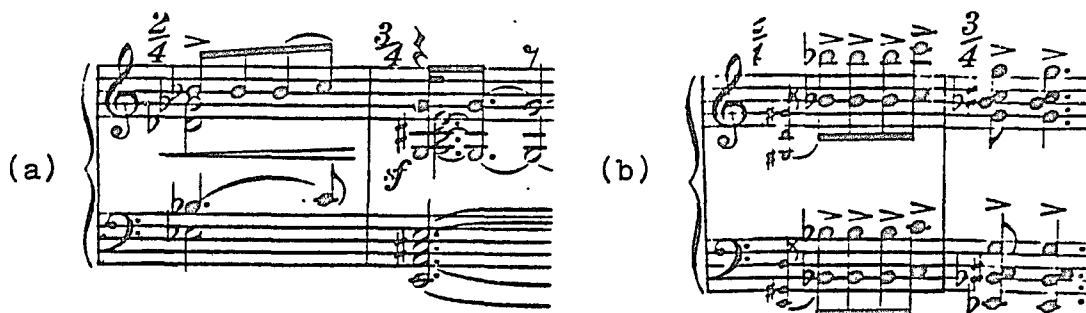
Figure 76. Kodály, Op. 11, No. 2, mm. 22-23.

*al tempo*

The image shows a piano solo excerpt from Kodály's Op. 11, No. 2, measures 22-23. The music is in 4/4 time and features a complex, rhythmic piano texture with many beamed sixteenth and thirty-second notes. The dynamic marking *sf* (sforzando) is present at the beginning of the excerpt, and the tempo marking *al tempo* is written above the staff.

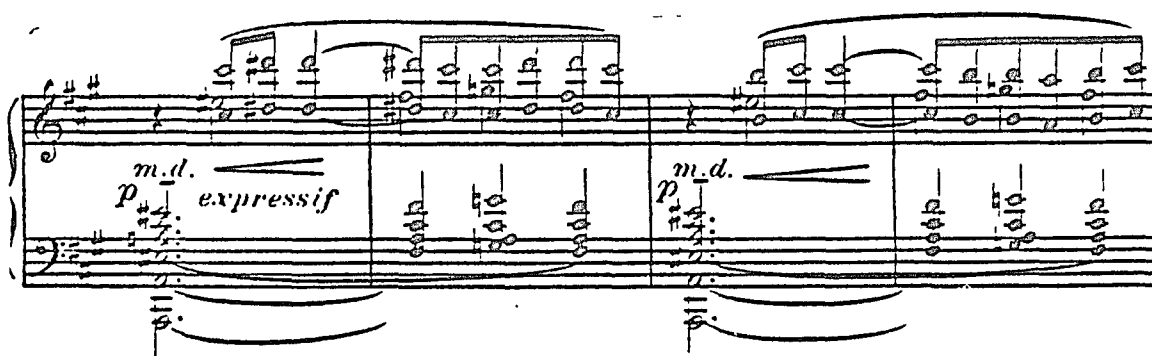
Lendvai also points out the two "Kodály dominants" at the ends of the first and third stanzas:<sup>26</sup>

Figure 77. (a) Kodály, Op. 11, No. 2, mm. 13-14, and (b) mm. 40-41.



The declamatory style of this particular lament is not unusual in impressionistic piano music:

Figure 78. Debussy, Les sons et parfums tournent dans l'air du soir (Préludes I), mm. 9-12.




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26. Ibid., 10, 28.

Two articles, by two Hungarian pianists give valuable performance practice advice for this popular folksong arrangement. Tamás Vásáry declares:

... In the first phrase of Kodály's Transylvanian Dirge from Seven Pieces, op. [sic] 11, Kodály doesn't mark the accentuation; all the notes look equal. But this melody, which is a thousand years old, must have accents based on where the first syllables fall in the text of each verse. Therefore it's no use to write the accents for one phrase because you can't play the other phrases like it. You have to know the text and imply small accents on the first syllables accordingly. ...<sup>27</sup>

George Bánhalmi writes the following:

... Measure 33. [see Figure 75] Having studied the piece with Mr. Kodály, I obtained his approval to play the initial chord (and also those in measures 34, 35, 36, 37, 39) the following way:



Measure 41. [see Figure 77b] Only a few chosen pianists with a Cliburn-size hand are equipped to attack these two left hand chords with adequate power and security. (Arpeggiating, due to enormous power and speed cannot be considered.) The rhythm of these chords should be slightly corrupted toward the Hungarian ♯!. For the less fortunate ones, here are a few solutions:

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27. Dean Elder, "An Interview with Tamás Vásáry," Clavier XVII/5 (May-June 1978), 13.



I use the last one, with the composer's permission.

Measure 42a. [see Figure 79] The low G is not available on most American pianos. (Kodály's instrument a Viennese Bösendorfer, had keys down to C.) I would suggest playing the lowest A together with the G above. I know this is not the most perfect sound, but better than no lower-octave at all. Anyway, I would change the pedal right on the next D and again on the following G, letting the right hand chord go completely out of the pedal, and take one continuous pedal from this point only. Thus, the problem of the initial A-G combination is minimized, while we also get a less blurred and even more brilliant sound by the end of the passage.

Measure 42b. [see Figure 79] Mr. Kodály, not a pianist himself, often expressed a wish that someone someday would play this grand passage with alternating hands on every single note (using the second or third fingers, perhaps both) to obtain the sharpest possible piano sound there is. In my opinion, shared by many distinguished colleagues, such execution would prove to be impractical and dangerous. (Do not forget the accelerando, either.) There could be, of course, many variant patterns for distributing the passage between hands; it could even be taken all the way with the right hand. I believe the fingering and hand-changing given below will provide just enough power, flare and security, and an easy-to-memorize pattern, too. ...<sup>28</sup>

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28. George Banhalmi, "The Kodály Lesson," Clavier VII/7 (Sept. 1968), 26.

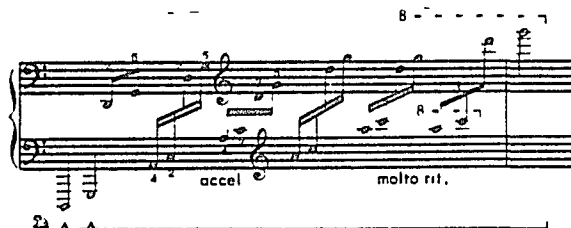
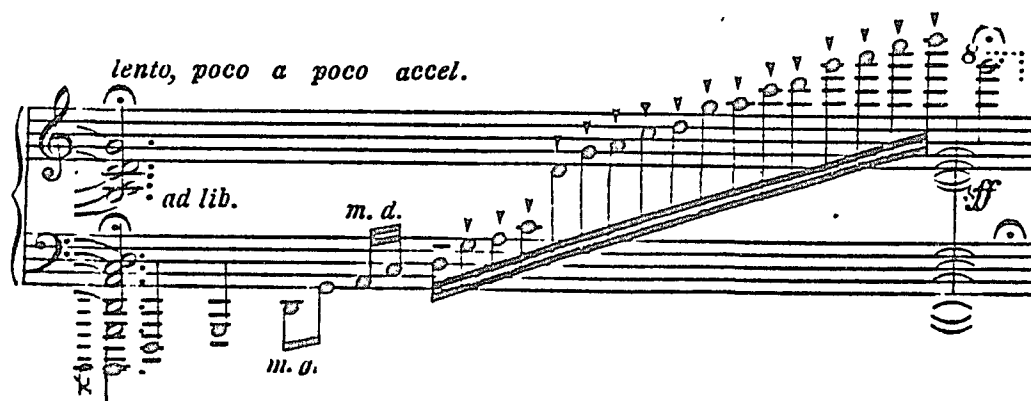


Figure 79 shows the passage which was the object of Bánhal-mi's observations:

Figure 79. Kodály, Op. 11, No. 2, m. 42.



If the Székely Lament is a typical example of Hungarian style, then piece No. 3 exemplifies French impressionistic style. This piece is dated May, 1910, and therefore it was a product of Kodály's earlier creative period. Its title is: "-il pleut dans mon coeur comme il pleut sur la ville-".<sup>29</sup> This verse of Verlaine is related

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29. correctly: "Il pleure dans mon coeur comme il pleut sur la ville," Paul Verlaine, Ariettes oubliées, No. 3 from the cycle Romances sans paroles.

to Rimbaud as Verlaine placed the following heading to his poem: "-Il pleut dans la ville- Rimbaud". In the first edition of Op. 11, the quotation-title appeared: "-it pleut dans la ville-". József Ujfalussy explained:

... László Eöszé's list of Kodály works (Kodály Zoltán élete és munkássága, 179) completes the quotation of the first edition. This correction was probably approved by Kodály himself. It is remarkable that in the second song of Debussy's cycle, Ariettes oubliées, the text is the same Verlaine poem. It will complete our quotation chain if we will notice that Debussy uses a Rimbaud quote as a motto: "Il pleut doucement dans la ville." This form is more similar to the title of the Kodály work's first edition. ...<sup>30</sup>

Eöszé finally changed the title back to its original form:

"Il pleure dans mon coeur comme il pleut sur la ville".<sup>31</sup>

To complicate matters further, Yves Gérard Dantec, the famous Verlaine specialist, made the following observation:

"The heading refers no doubt to a lost poem, since no one can find this verse anywhere in Rimbaud's works."<sup>32</sup> Kodály's work, though highly programmatic, is a binary-form song for an alto and a bass. The low melody line is accompanied by

30. József Ujfalussy, "Kodály és Debussy," Muzsika XV/12 (Dec. 1972), 38.

31. Eöszé, Kodály, Life and Work, 105.

32. Paul Verlaine, Oeuvres poétiques complètes, 3rd ed. (Bruges: Sainte Catherine, 1948), 917.

only a few pedal points, while an ostinato in the treble monotonously accompanies the melody in the manner of falling raindrops:

Figure 80. Kodály, Op. 11, No. 3, mm. 2-3.



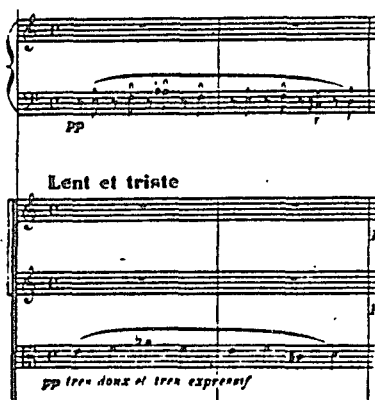
The portrayal of falling raindrops resembles a syncopated ostinato of Op. 3, No. 4:

Figure 81. Kodály, Op. 3, No. 4, mm. 1-2.



The effect of the ostinato against a vocal line (see Figure 80) suggests Debussy's similar treatment, using the harp's harmonics as an ostinato against the legato line of the viola:

Figure 82. Debussy, Pelléas et Mélisande, Act V, mm. 1-2, harp, violins and viola parts.



Kodály's melody is similar to a four-line verse structure, bearing definite resemblance to a poem's rhymes. The first and second phrases of the melody rhyme in the way that two lines in a couplet do. The same procedure occurs in phrases three and four. The sad nature of the first couplet is emphasized by tritone leaps (mm. 3-4 and 7). The first phrase is constructed on a tritone-to-tritone melodic resolution (mm. 3-4); the second phrase contains a tritone-to-perfect fourth resolution (mm. 7-8). The other couplet, i. e., phrases three and four, is strictly scalar. Kodály clearly defines his scale:

Figure 83. Kodály, Op. 11, No. 3, mm. 33-37.



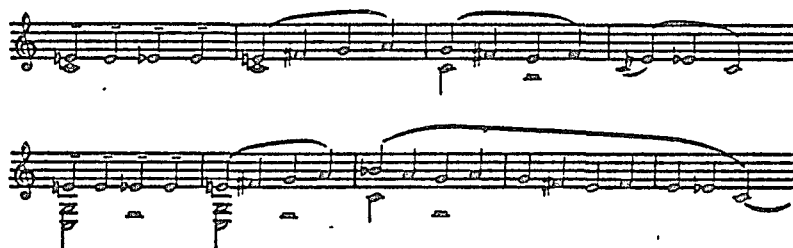
The notes of the scale resemble Debussy's principal motive of Ariettes oubliées, No. 2.

Figure 84. Debussy, Ariettes oubliées, No. 2, mm. 19-20.



There are some questions about the Kodály scale (see Figure 83). Lendvai transposes the scale to C, arbitrarily, using different accidentals, and states that Kodály's scale is an

octotonic scale ("1:2 model") which does not contain C#: C, E-flat, E, F#, G, A and B-flat.<sup>33</sup>



Kodály's notation suggests a clear harmonic minor mode which descends to, and stops on, the sixth degree of the scale. The minor second step between the descending seventh and sixth degrees is repeated at the half-way point as well as at the end of the piece, emphasizing the sad nature the same way as did the tritones in the first two lines. This scale can best be conceptualized as a harmonic minor scale with a lowered fifth degree: C, D, E-flat, F, G-flat, A-flat and B (see Figure 83). The lowered fifth is a modal effect which Kodály had frequently used in his earlier piano music (see Figure 40). The same type of modal turn is present in the aforementioned Debussy work, which seems to have influenced Kodály's piece a great deal:

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33. Lendvai, op. cit., 110.

Figure 85. (a) Debussy, Ariettes oubliées, No. 2, mm. 7-9, and (b) 25-27.

(a)

(b)

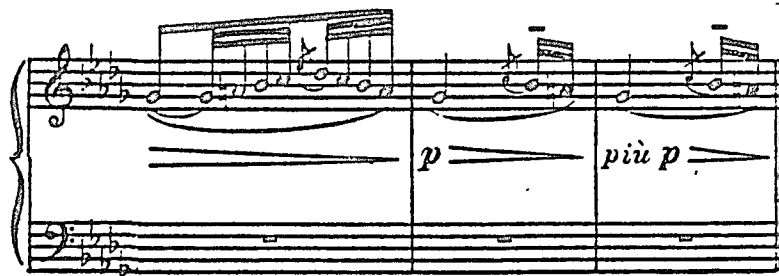
This idiomatic scale motion is also found in Liszt's works:

Figure 86. Liszt, Les jeux d'eaux à la Villa d'Este (Années de pèlerinage III), mm. 104-107.

The descending motion of the minor scale's seventh and sixth degrees closes a section in Debussy's La sérénade

interrompue the same way as Kodály ends his composition:

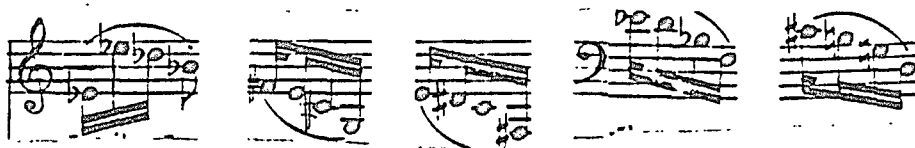
Figure 87. Debussy, La sérénade interrompue (Préludes I), mm. 77-79.



The character change of the couplets is further indicated by the change of the ostinato. The first couplet is accompanied, in both sections of the binary structure, by syncopated, monotonous chords. The second couplet is accompanied by an arpeggiation, again in harp-like nature, of the original ostinato chord and its second-related neighbor. In the second section (mm. 29-40), the ostinato becomes a slow eight-note arpeggio of the two chords introduced in measure 10.

The fourth piece, Epitaph, is dated December, 1918. It is the final piece of Kodály's second creative period. It was also the longest, most substantial of Kodály's piano compositions to date. Antal Molnár made a curious statement about the "program" of this work: "it is a tribute to a

hero who fell gloriously in battle."<sup>34</sup> The formal structure of the work is that of a large binary form where each part has two differently-developed ideas. The first idea is a lamentation, while the second is a processional. The lamentation starts with a long recitation based on four notes of an E-flat la pentaton<sup>35</sup> which appears in various sequences:



After the first three bars, this motive changes from a melodic to an accompanying role. In the second part of the binary form, the tonal center descends a major second (measure 83). However, these two parts are almost identical (mm. 1-8 and 83-91). There is a startling similarity between

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34. Record jacket notes for Zoltán Kodály's Seven Piano Pieces, performed by Ilona Kabos (Bartók Records, BRS 917), referring to Antal Molnár, Népszerű zenefüzetek, vol. 4 (Budapest: 1936), no page number available.

35. Willi Apel, Harvard Dictionary of Music, 2nd ed. (Cambridge: Harvard University Press, 1970), 652 defines pentatonic scale as "A scale that has five tones to the octave. Among the numerous scales of this kind the following are of special importance: (a) The tonal (G. anhemitonisch) pentatonic scale, i.e., a five-tone scale that has no semitones. Properly speaking, there is only one such scale (aside from transpositions): c d. f g a. c'. However, by using different tones as a tonic, five different "modes" can be derived from it, e.g., c d. f g a. c' d', [sic: should be d. f g a. c' d'] or f g a. c' d'. f', etc." In this paper, each of the "five modes" will be characterized by the sol-fa syllable on which the mode begins: do, re, mi, so, la. See also Appendix C on page 182.

the beginning of Kodály's piece and the beginning of Liszt's Evening Bells. Even some of the transformations of the four-note motive are similar:

Figure 88. Kodály, Op. 11, No. 4, mm. 3-4.

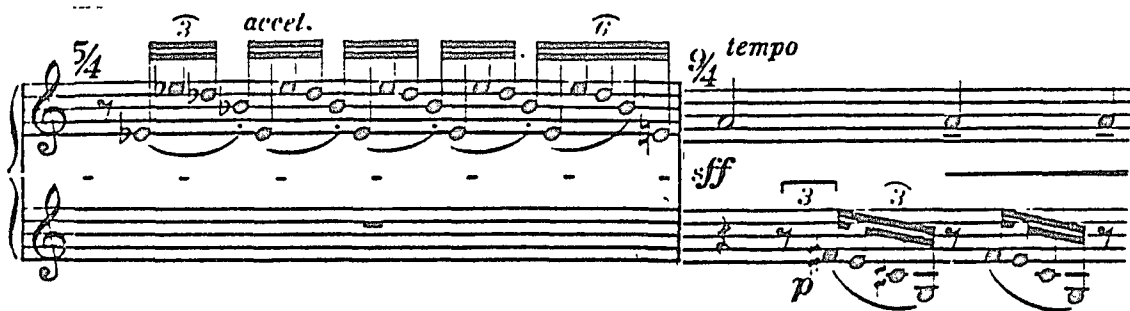
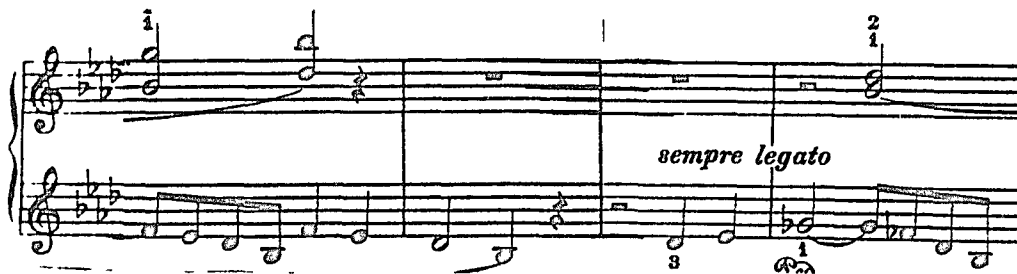


Figure 89. Liszt, Abendglocken (Weinachtsbaum, No. 9), mm. 4-7.



Following the restatement of the first thought, the succeeding sectional parts of the first part of the binary form are omitted in the second: they are replaced by augmentations of the four-note motive. In the first part of the binary form following the initial motive, there are two sectional developments based on the four-note motive. In the first instance it becomes an impressionistic

punctuation:

Figure 90. Kodály, Op. 11, No. 4, mm. 9-13

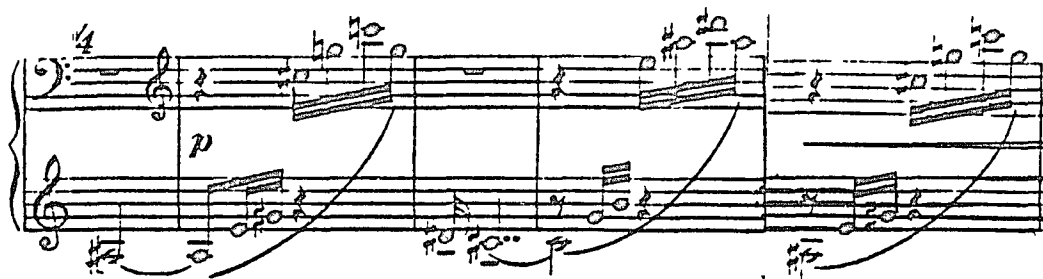
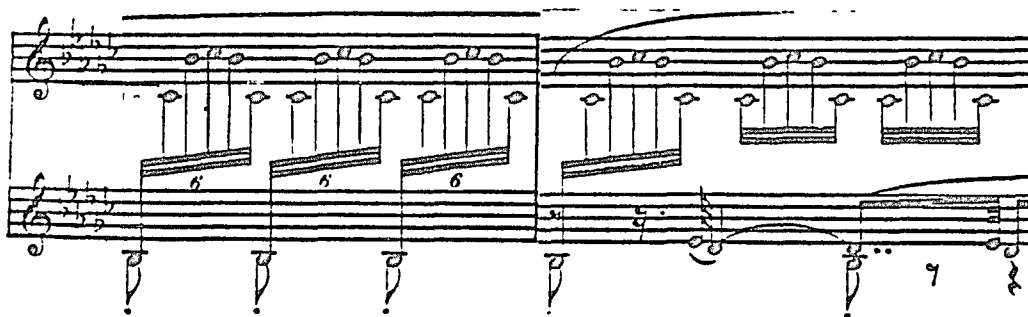
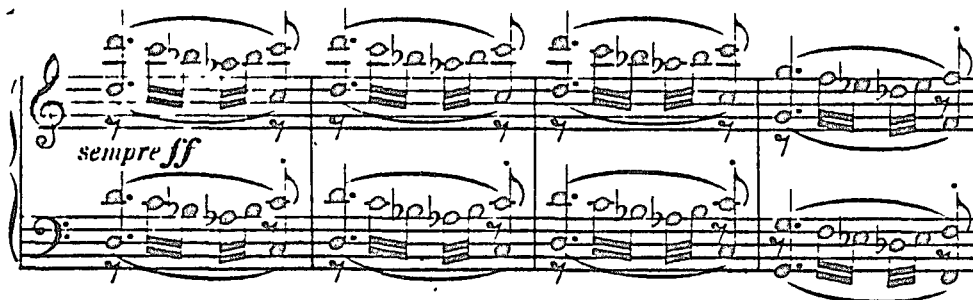


Figure 91. Debussy, Le vent dans la plaine (Préludes I)  
mm. 2-3.



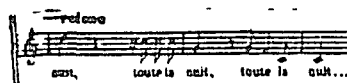
The second sectional development is similar to the beginning of the work: it is based on a lamentation accompanied by a new version of the four-note motive:

Figure 92. Kodály, Op. 11, No. 4, mm. 31-34.



The unity of the first, large section of the binary form is achieved by the constant use of the initial four-note motive. In Figure 92, above, the sonorous double octaves of the melody, which go through two major-second descents (mm. 31-36 and 37-41), show a new association of the four notes of the motive: intervals of seconds are separated by a fourth. This formula, (D-C-G-F) la, so, re, do of the la pentaton, is a common melodic figure in impressionistic music, as well as in Hungarian folk music:

Figure 93. Debussy, Pelléas et Mélisande, Act III, Scene 1, section 14, Pelléas' part.



Lendvai points out a very important harmonic change based on octave polarization at the point that the four-note melody becomes the accompaniment of the recitative-like declamation.



Figure 94. Kodály, Op. 11, No. 4, mm. 111-12.



Figure 95. Liszt, Csárdás macabre, mm. 7-10.



Within the statement of the final chimes, the recitative motive returns to recapture the character of the first half of the binary form (see Figure 100). The A-D# tritone controls the harmony of this section. These closing chimes are another manifestation of Kodály's affinity for impressionistic style, as a comparison of Figures 96 and 97 will show.

Figure 96. Kodály, Op. 11, No. 4, mm. 121-22.

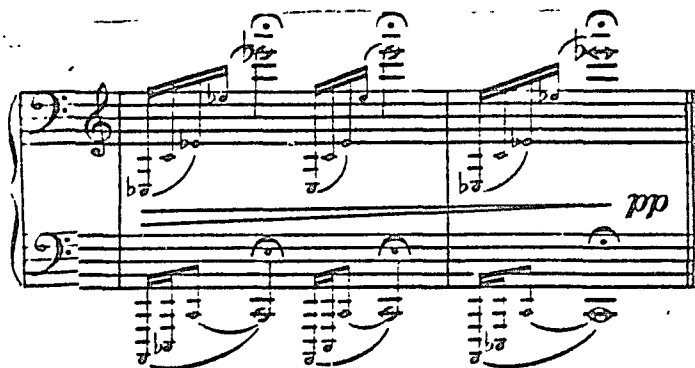
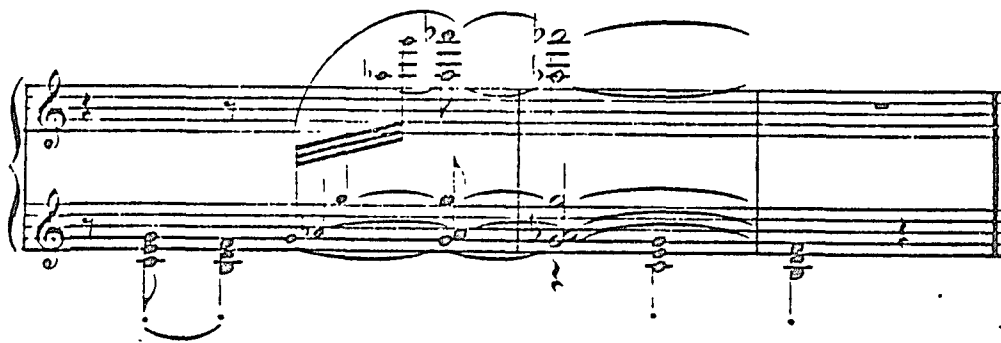


Figure 97. Debussy, Brouillards (Préludes II), mm. 50-52.



The processional which begins in measure 47 appears to be very impressionistic: the slowly-moving parallel chords are very typical of a great many impressionistic compositions. The Phrygian character of this section in Kodály's work, according to Szabolcsi, suggests influence of Gregorian chant, along with that of Palestrina.<sup>37</sup> Ujfalussy clearly

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37. Bence Szabolcsi, Úton Kodályhoz (Budapest: Zeneműkiadó, 1972), 44-45.

points out the relationship of the piece to Debussy's music:

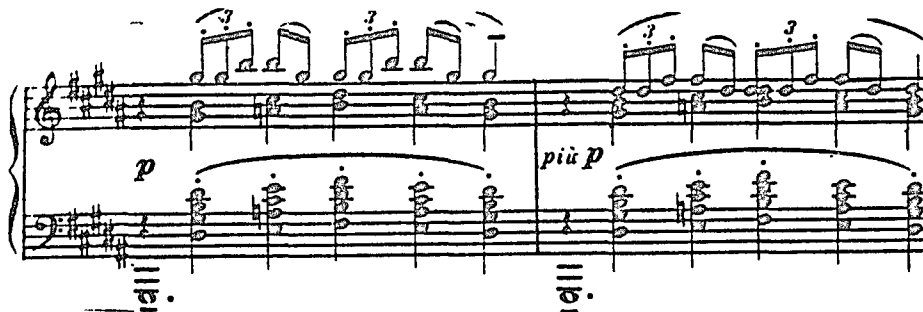
... There is no verbal reference to Debussy concerning this work. To the contrary: the only oral remark about it gives a highly different source of inspiration. György Kerényi, referring to Bence Szabolcsi, mentions Kodály's oral statement: "The mourning melody of the Epitaph was inspired by a Jewish melody heard at a Jewish funeral." (György Kerényi, Zsidó zene, magyar népzene, Magyar Zenetörténeti Tanulmányok Szabolcsi Bence 70. születésnapjára, ed. Ferenc Bónis (Budapest: Zeneműkiadó, 1969), 404.) Well, it could have inspired the melody. However, the whole work, its title, the circumstances of its origin, according to our beliefs, demonstrate that the composer wanted to pay homage to Debussy. ... I want to point out two examples of the Kodály piece. One of the two is about the mixtures of the refrain-like basic thought of the piece:

[Figure 98. Kodály, Op. 11, No. 4, mm. 47-49.]



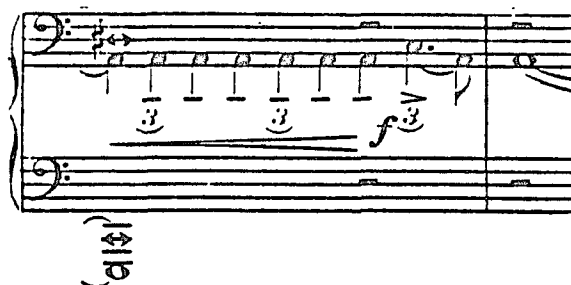
I put immediately next to it a characteristic part from Debussy's second piano work of his cycle, Images:

[Figure 99. Debussy, Hommage à Rameau (Images I), mm. 5-6.]



There is no commentary needed to compare the

two excerpts. The majestic mixtures in a Phrygian coloration [f#-g-a] are mutual marks for both Debussy's and Kodály's music. They appear in a Debussy work which commemorates a great musical predecessor. Its title: Hommage à Rameau. Finally, there is another excerpt from one of the last bars in Kodály's Epitaph with clear reference to the previously-heard minor third motive of the Debussy quote: [Figure 100. Kodály, Op. 11, No. 4, m. 118.]



The motive is placed in an emphasized low texture the same way as the Debussy quote is in the piano piece Meditation. ... 38

The section's piano texture (i.e., after the dialogue of the processional and the lamentation; mm. 63-69) enlarges by arpeggiated octaves. This texture again is reminiscent of the impressionistic chime effect:

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38. Ujfalussy, op. cit., 38-39.

Figure 101. Kodály, Op. 11, No. 4, mm. 63-64.

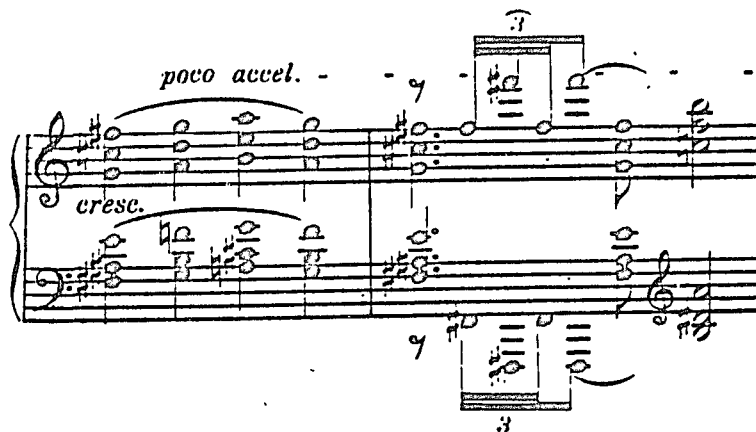
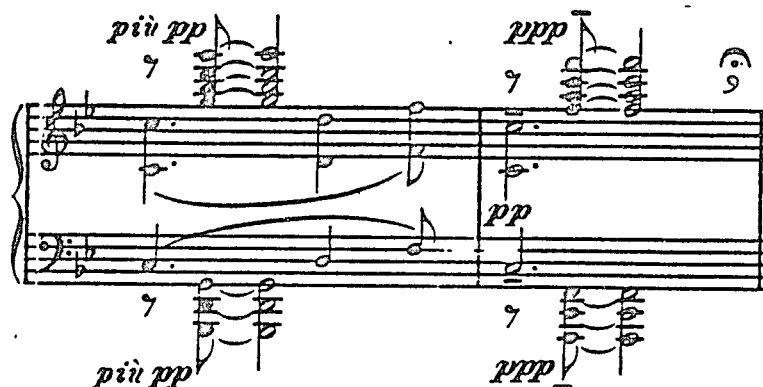


Figure 102. Debussy, Danseuses de Delphes (Préludes I) mm. 19-20.



The texture changes to a high-range texture of block chords, accompanying the processional theme which is juxtaposed with ascending ornamental flourishes. This ornamentation is similar to that in the Meditation, as a comparison of Figures 103 and 104 will show.

Figure 103. Kodály, Op. 11, No. 4, mm. 70-71.

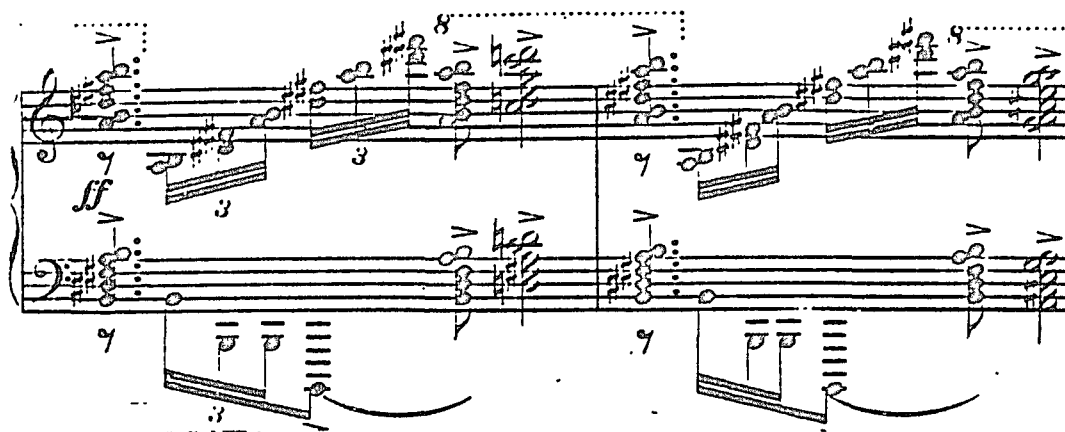
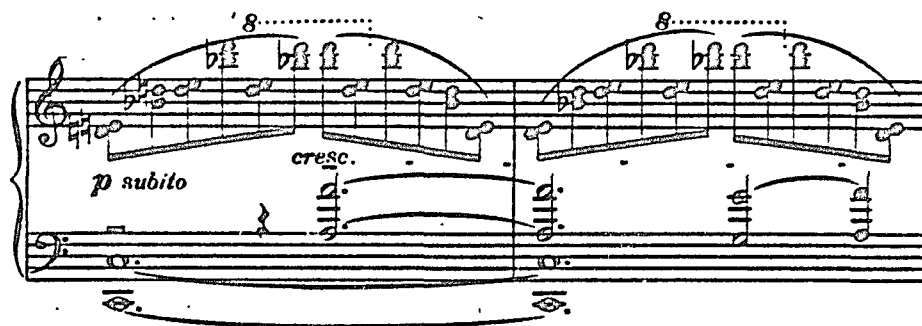


Figure 104. Kodály, Meditation, mm. 55-56.



The climax of the first half of the piece occurs in measures 70 through 76, at which point the ornamental passage subsides into the original chordal texture of the processional. This sustained climactic section is not restated at any point in the second half of the piece.

In piece No. 5, Tranquillo (March 17, 1918), Kodály returns to his favorite chaconne formation. The harmony of the piece is supported throughout by long pedal tones in the low register. The melody is constantly reinforced by octaves and double octaves, except in measures 27 and 28, when the last statement appears. This texture was frequently used by Debussy, as well:

Figure 105. Kodály, Op. 11, No. 5, mm. 1-2.

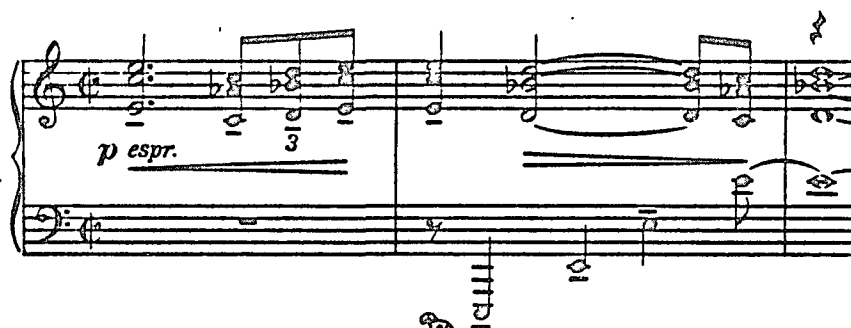
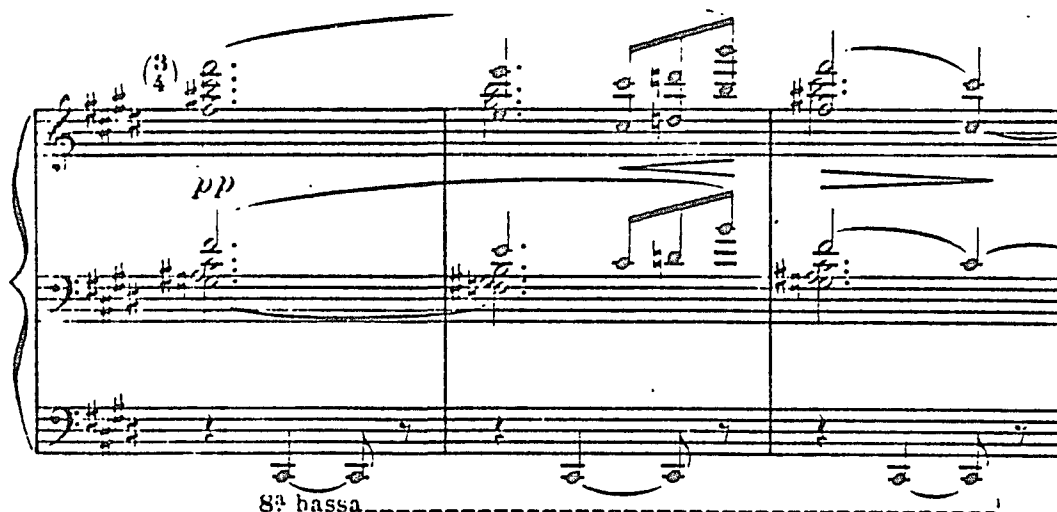


Figure 106. Debussy, Feuilles mortes (Préludes II), mm. 41-43.



There are other features of the work which suggest an impressionistic influence. The most obvious is the whole-tone basis in the first two measures of the first statement of the chaconne form. This statement has a two-measure-long extension based on intervallic recurrence; the final interval, a perfect fourth, becomes predominant later (e.g., mm. 11-12) and will appear often throughout the piece. In phrases three and four (mm. 9-10 and 11-12), the chaconne-statement is superimposed over the extension. The extension becomes a chain of fourths: A-flat-D-flat, E-B (descending), A-flat-D-flat. The whole-tone scheme of the first statement dissipates, and, between measures 13 and 22, is transformed into a *diatonic* pentatonic system. The final section of the work consists of fragments of the chaconne-statement, including a diatonic version of the whole-tone motive.

The sixth piece, Székely Song, was completed in October of 1917, and is an arrangement of the following folk-song:<sup>39</sup>

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39. Kodály, A magyar népzene, 85.

Figure 107. Hungarian folksong, Azhol én elmegyék..., from Kászónimpér, Csik county, collected by Kodály in 1912.

Az - hol én el - mē - gyék, Még az fűk és sir - nak.

Gyēn - ge já - ga - i - ról Le - ve - lek le - hull - nak.

2. Hulljatok levelek,  
Rejtseték el ingem,  
Mert az én éldéssem  
Sirva keres ingem.

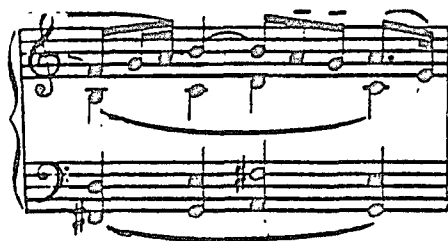
3. Sir az út előttem,  
Bánkódik az ösveny,  
Még az is azt mondja:  
Áldjon meg az isten.

Figure 108. Kodály, Op. 11, No. 6, mm. 1-3.

*f molto cantabile e sonoro*

Kodály's folksong arrangement follows all three stanzas of the original folksong; it is similar to the Székely Lament in this aspect. The impact of this folksong on the remaining piano compositions, especially on Op. 11, No. 4 and No. 5, from Kodály's second creative period, was quite significant. In piece No. 4, the Székely Song melody is an obligato:

Figure 109. Kodály, Op. 11, No. 4, m. 105.



In the fifth piece, the folksong motive again appears:

Figure 110. Kodály, Op. 11, No. 5, mm. 17-19.



Op. 11, No. 6 utilizes not only the folksong, but idiomatic Hungarian folk instrumental ornamentations as well. The formal structure of the work is that of variation. The theme is the folksong, slightly altered (compare Figures 107 and 108). The accompaniment is provided by intervals of fourths and sixths; the sixths appear only at cadence points. This plain, intervallic accompaniment style is similar to that in the first piece of Op. 3; compare Figures 108 and

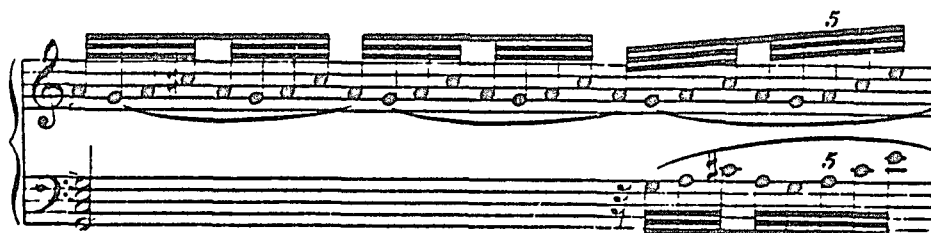
33. The idiomatic instrumental nature of both variations is anticipated by highly ornamented transitions prior to each variation. The first transition is a folk-based thematic cadenza derived from the theme:

Figure 111. Kodály, Op. 11, No. 6, m. 19.



This type of ornamentation first appeared in Kodály's piano music in piece No. 2, Op. 3; compare Figures 111 and 37. In the first variation, this thematic ornamentation elaborates the folksong, giving an improvisatory character to it. In measures 32 and 36, the familiar incomplete Lydian or whole-tone fragments appear:

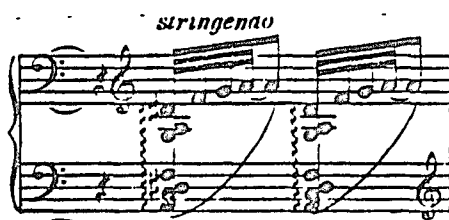
Figure 112. Kodály, Op. 11, No. 6, m. 32.



The second variation is prefaced by a transition which

anticipates the long arpeggiations in the variation. These arpeggios, placed at the end of each phrase of the folksong, are characteristically improvised by such folk instruments as the citera and the cimbalom. The final cadenza is a long chain of whole-tone or Lydian fragments used so often by Kodály:

Figure 113. Kodály, Op. 11, No. 6, m. 52.



This work, along with the Székely Lament, utilized a Hungarian musical heritage found only in the ancient folksongs among the peasantry of the remote Hungarian villages. Kodály wrote the following account of this music and its role in the nation's musical heritage:

... The knowledge of Hungarian folk music, for a Hungarian composer, is much more important and more fruitful than for instance, for a German, Italian or French composer is his own folk music. The substantial essence of folk music found its way, a long time ago, into the high art of countries which have an old cultural heritage. Great artists are the ones who absorb most of the folk music into their arts. Bach condensed the German folk music into his works to a degree that has not been matched by any other composer of any nation. Therefore, a German music student who knows Bach well, does not have to care too much about folksongs.

Not us. The Hungarian folk music is not simply the music of the roughest and most uncultured class of the nation. This music, not long ago, was the only music for both a cultured or an uncultured nation. The great art of the European nations originated in various courts or in rich civil societies. In Hungary, the foreign royal aristocracy never cared about the Hungarian national culture. They cared about the foreign, aristocratic culture. The isolated middle class and peasantry, through the centuries of constant wars, have lacked all possibilities which could have created a great art. Later, the middle class has oriented more and more toward foreign cultural ideas. In doing so, they have lost their nationalistic character. Some foreign incomers appeared and finally, the ancient national treasure of musical heritage remained only within the peasantry. ...<sup>40</sup>

The completion date of the last piece of the cycle, Rubato, was March 17, 1917. It seems possible that Kodály wrote the piece as a birthday present to his wife. His intent in piece No. 5 is probably the same, since it was completed on the same date the following year. The "program" of Op. 11, no. 7 is supposedly a "conversation of a dead violinist with his brother, a medium, about Háy János."<sup>41</sup> The form of the work is identical to that of No. 4: a sonatina-style large binary form. There is a sharp contrast between the two sections of the binary form; the first section is similar to that of piece No. 6, while the second section

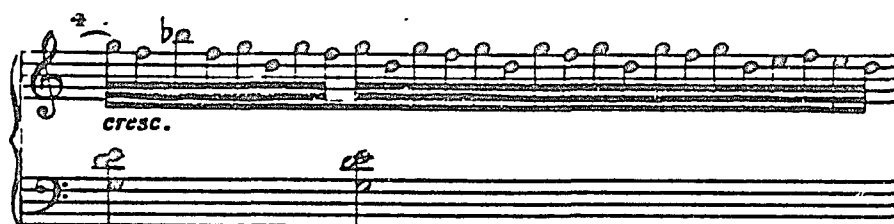
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40. Kodály, Visszatekintés, I, 26-27.

41. Molnár, op. cit., see footnote 34.

is similar to that of piece No. 5. The developmental alteration of folk-based ornamentation appears to be identical with that in the first section of piece No. 7, and in variations 1 and 2 in piece No. 6. The ornamental sections in both works start with repetitious passages:

Figure 114. Kodály, Op. 11, No. 7, m. 9.



The ornamentation transfers to the bass:

Figure 115. Kodály, Op. 11, No. 7, mm. 14-15.

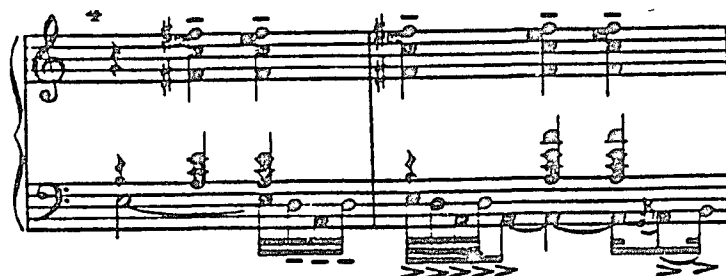
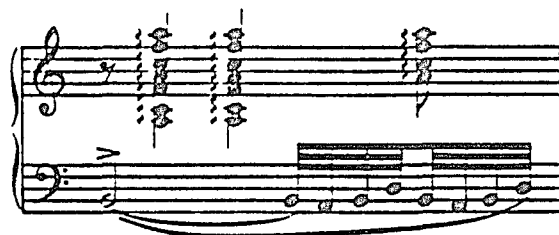


Figure 116. Kodály, Op. 11, No. 6, m. 39.



It grows to expanded chordal arpeggios:

Figure 117. Kodály, Op. 11, No. 7, mm. 23-25.

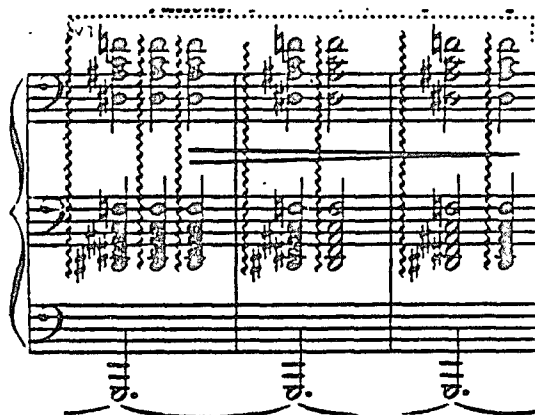
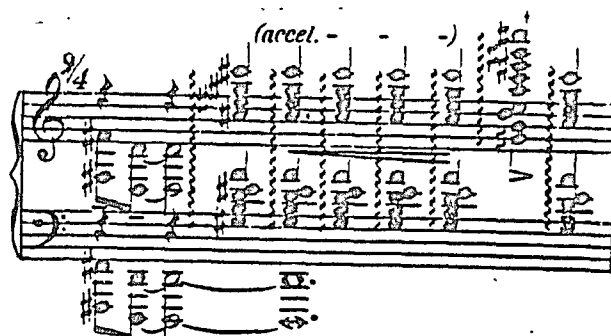
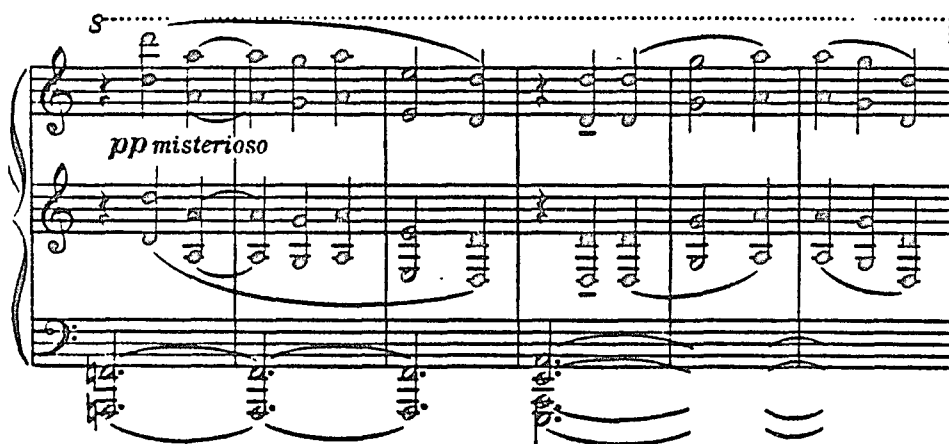


Figure 118. Kodály, Op. 11, No. 6, m. 47.



The second section utilizes the sonority of a melody in double octaves against a pedal point:

Figure 119. Kodály, Op. 11, No. 7, mm. 29-34.



Some of Kodály's pedal markings, measures 26, 52 and 105, laissez vibrer, recall those of Debussy, who used the mark: "quittez, en laissant vibrer;" representative examples may be found in measures 2 and 6 of the first page in the piano work Les collines d'Anacapri (Préludes I).

## Chapter IV

### THE THIRD PERIOD

The Dances of Marosszék is the only original piano work from Kodály's third period of activity. There is, however, a piano transcription, the Ballet Music, which preceded the Dances of Marosszék: it was composed in 1925. Kodály's compositional style in the piano works of this period can best be described as orchestral. The piano version of the Ballet Music is a reduction made from the earlier orchestral score, while the orchestral version of the Dances of Marosszék is a transcription of the original piano score.

Kodály himself issued the piano score of the Ballet Music and, because of that, it would not be fair to omit it from his piano works. The Ballet Music was originally a part of the opera Háry János and was performed under the title Dragon Dance in Háry's fourth adventure, "The End of World," on October 16, 1926 in the Hungarian Opera. On October 22, Kodály modified the work and omitted the Dragon Dance because of difficulties concerning the execution of the proper stage requirements.<sup>42</sup> After the omission, Kodály renamed the Dragon Dance Ballet Music, not wanting its title "to preserve the dragons; why, others, too, can dance

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42. Eöszé, Kodály Z. életének krónikája, 115.

like dragons."<sup>43</sup> Subsequently, the Ballet Music was performed primarily as a symphonic rondo for orchestra. Piano performances have probably occurred as well, although the author has found no evidence of them. The Budapest Philharmonic Orchestra premiered the work as a concert piece at the Music World Exhibition in Frankfurt on August 21, 1927, under the direction of Ernest von Dohnányi.<sup>44</sup> The first edition of the piano version appeared by Universal Edition in 1936.

The work starts with a familiar effect, the musical realization of a sneeze, associated with the character of Hary:

... Hary, a variant on the eternal theme of Quixotism, is a story-teller whose divagations from fact represent to himself the straight road of truth; a condition noticed by Kodály, who commences his Introduction (as also in the Suite derived from the opera) with a simulated sneeze. (According to ancient, and Hungarian, tradition a story preceded by a sneeze is thereby denoted as fabulous and of doubtful veracity.) ...<sup>45</sup>

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43. This Kodály quote appears without reference in: Eöszé, "Kodály and the Piano," 8.

44. Breuer, op. cit., 325.

45. Percy M. Young, Zoltán Kodály; a Hungarian Musician (London: Ernest Benn Ltd., 1964), 85.

Figure 120. Kodály, Ballet Music, mm. 1-4.

The musical score is written for piano and features a tuba. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures. In the first measure, the piano part begins with a piano (*p*) dynamic, followed by a fortissimo (*ff*) dynamic. The tuba part enters in the second measure with a fortissimo (*ff*) dynamic. In the third measure, the piano part is marked mezzo-piano (*mp*). In the fourth measure, the piano part is marked forte (*f*). The tuba part continues with a fortissimo (*ff*) dynamic. The piano part features a trill in the first measure and a series of eighth notes in the subsequent measures. The tuba part features a series of eighth notes in the second and third measures, and a series of eighth notes in the fourth measure.

Handwritten musical notation for measures 1-4 of Kodály's Ballet Music. The score is written for piano and tuba. The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a piano (*p*) dynamic, followed by a fortissimo (*ff*) dynamic. The tuba part enters in the second measure with a fortissimo (*ff*) dynamic. In the third measure, the piano part is marked mezzo-piano (*mp*). In the fourth measure, the piano part is marked forte (*f*). The tuba part continues with a fortissimo (*ff*) dynamic. The piano part features a trill in the first measure and a series of eighth notes in the subsequent measures. The tuba part features a series of eighth notes in the second and third measures, and a series of eighth notes in the fourth measure.

Figure 121. Kodály, Háry János, mm. 1-3.

The musical score is for a string quartet and includes a vocal line for 'Tra'. The score is divided into two systems. The first system contains measures 1-3. The second system contains measures 4-6. The score is written for four string parts (Violin I, Violin II, Viola, and Cello/Double Bass) and a vocal line for 'Tra'. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes various dynamic markings such as *p*, *mp*, *pp*, *cresc.*, *gliss.*, *dim.*, and *pp*. There are also performance instructions like *Con moto*, *pizz.*, *arco*, *tridente*, and *dim.*. The score is marked with measure numbers 1, 2, 3, 4, 5, and 6. The vocal line for 'Tra' is written in a separate staff on the right side of the page.

**System 1 (Measures 1-3):**

- Violin I:** Starts with a *p* dynamic, followed by a *cresc.* marking. The melody is complex with many sixteenth and thirty-second notes.
- Violin II:** Starts with a *p* dynamic, followed by a *cresc.* marking. The melody is complex with many sixteenth and thirty-second notes.
- Viola:** Starts with a *p* dynamic, followed by a *cresc.* marking. The melody is complex with many sixteenth and thirty-second notes.
- Cello/Double Bass:** Starts with a *p* dynamic, followed by a *cresc.* marking. The melody is complex with many sixteenth and thirty-second notes.
- Vocal (Tra):** Enters in measure 1 with a *gliss.* marking.

**System 2 (Measures 4-6):**

- Violin I:** Starts with a *mp cresc.* marking, followed by a *gliss.* marking. The melody is complex with many sixteenth and thirty-second notes.
- Violin II:** Starts with a *p cresc.* marking, followed by a *gliss.* marking. The melody is complex with many sixteenth and thirty-second notes.
- Viola:** Starts with a *pp cresc.* marking, followed by a *gliss.* marking. The melody is complex with many sixteenth and thirty-second notes.
- Cello/Double Bass:** Starts with a *pp cresc.* marking, followed by a *gliss.* marking. The melody is complex with many sixteenth and thirty-second notes.
- Vocal (Tra):** Continues with a *gliss.* marking.

**System 3 (Measures 7-9):**

- Violin I:** Starts with a *Con moto* marking, followed by a *pizz.* marking. The melody is complex with many sixteenth and thirty-second notes.
- Violin II:** Starts with a *Con moto* marking, followed by a *pizz.* marking. The melody is complex with many sixteenth and thirty-second notes.
- Viola:** Starts with a *Con moto* marking, followed by a *pizz.* marking. The melody is complex with many sixteenth and thirty-second notes.
- Cello/Double Bass:** Starts with a *Con moto* marking, followed by a *pizz.* marking. The melody is complex with many sixteenth and thirty-second notes.
- Vocal (Tra):** Continues with a *gliss.* marking.

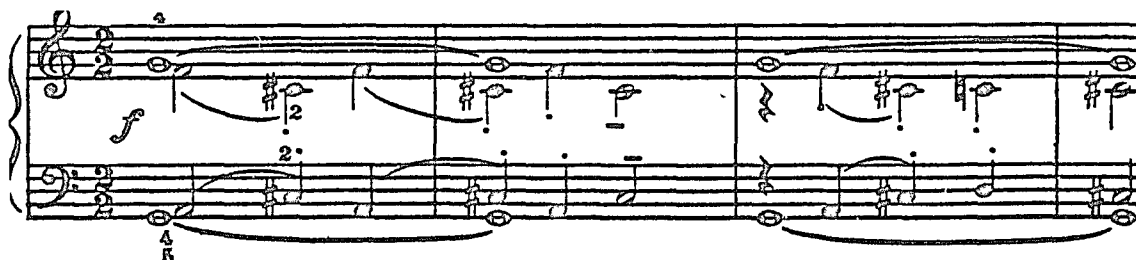
The form of the Ballet Music is a two-episode rondo. Throughout, the bass line is a rhythmic ostinato based on a combination of tritones and major sevenths. There is no thematic melody here; various chromatic slides of tritones represent the "Leitmotiv" of the dragon (m. 4). In this first section of the rondo, there is no apparent musical influence of either French Impressionism or of Hungarian national character; rather, there is a reference to the 20th century's brutality, represented so well in the works of Bartók, Stravinsky and Prokofieff. Bartók also portrayed his grotesque Mandarin with a chromatic slide:

Figure 122. Bartók, Miraculous Mandarin, section 36, brass parts.



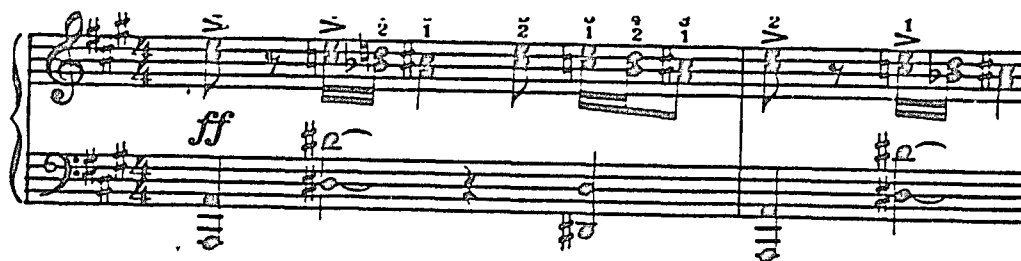
In the third book of Mikrokosmos, Bartók also characterized dragons with a similar tritone-motive:

Figure 123. Bartók, Dragons' Dance (Mikrokosmos III), mm. 1-4.



Prokofieff's depiction of brutality in one of his war sonatas also resembled Kodály's short "Leitmotiv" in its rhythm and harmony; both the tritones of the bass and the slide which does not exceed the interval of the third:

Figure 124. Prokofieff, Piano Sonata, No. 6, 1st movement, mm. 1-2.



Kodály's percussive ostinato is similar to that used by Stravinsky in Petrushka:

Figure 125. Stravinsky, Petrushka, Third Tableau, sections 64-65.



The first episode of the rondo is a miniature variation form. It has three sections which differ highly from one another in accompaniment texture. In the first section, measures 24-40, the theme of the first episode appears. This episode's theme is closely related to the rondo theme: it is a version of the rondo theme, in which the chromatic slide (see measure 4 in Figure 120) undergoes a free rhythmic augmentation and melodic alteration, which occurs through an augmented second step between A# and G in measure 25, which replaces the semitone figure in the rondo theme. The rhythm of the first theme is organized according to a following well-known Hungarian folksong:

Figure 126. Hungarian "flower song" Sej haj gyöngyvirág...,  
mm. 1-4.



Figure 127. Kodály, Ballet Music, mm. 24-27.



Kodály's intervallic modification of this theme results in the free use of the first, seventh and sixth degrees of a harmonic minor scale system. (Compare Figures 127 and 83, the latter representing the similar procedure discussed on page 65.) A lowered second degree of this scale system also participates, as a neighboring tone, in the melodic structure; see Figure 127. In the first variation of the first episode (mm. 42-57), the four measure-long theme is augmented to an eight-measure length. The harmonic organization is based on vertical intervals of minor sevenths in the treble, as well as in the accompanying ostinato of the first measures of the eight-measure structure in the bass. There is only one exception to this pattern: the major



Figure 129. Kodály, Ballet Music, mm. 66-68.



The third phrase (mm. 74-77) is based on the whole-tone scale:

Figure 130. Kodály, Ballet Music, mm. 74-77.



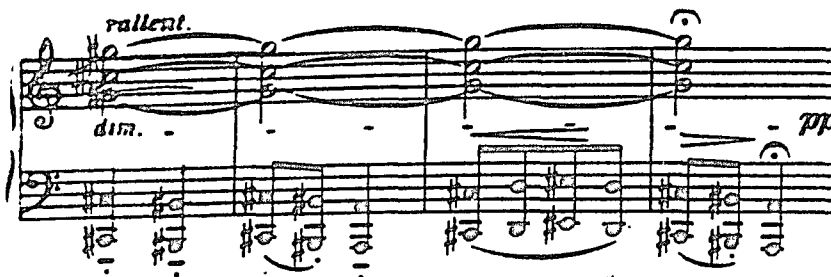
The fourth phrase (mm. 78-81) is pentatonic. It is a d# la pentatonic scale with so-called "pien" tones (passing tones of coloration); these notes are circled in Figure 131:

Figure 131. Kodály, Ballet Music, mm. 80-81.



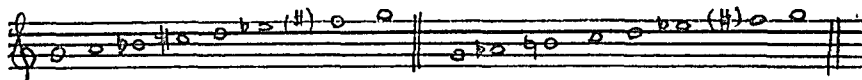
The last scale, which appears in the fifth phrase (mm. 82-85), is the Hungarian gypsy scale:

Figure 132. Kodály, Ballet Music, mm. 84-85.



Kodály discussed the practical use of the gypsy scale as it appeared in Hungarian popular art music:

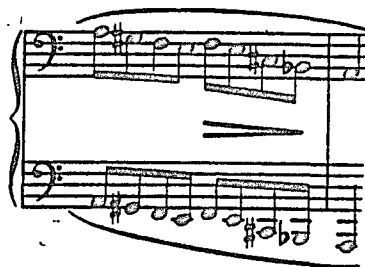
... Hungarian popular music, as generally known, was formed in the middle of the nineteenth century. Its rhythmical characteristics spring from language and dance; its tunes were a later outcrop of an older type in which Western European influences are traceable. A single feature, the so-called 'gypsy scale,' points to Southern Oriental (Arabic) origin, and may possibly have reached Hungary through the gipsies:



Gypsies falsify the folksongs they play by introducing the augmented intervals of this scale, which are rarely used by peasants. It should be emphasized, however, that the gipsy scale by no means predominates in gipsy style and that modern major and minor scales are much more frequent. ...<sup>46</sup>

Liszt was well acquainted with this Hungarian popular art music as interpreted by the gypsies. His piano work, Sunt lacrymae rerum, has the following subtitle: en mode hongrois. Liszt considered that Hungarian and gypsy characters were synonymous:

Figure 133. Liszt, Sunt lacrymae rerum (Années de pèlerinage III), m. 5.



This opinion was manifested throughout his Hungarian Rhapsodies, as well. The gypsy scale, as Bence Szabolcsi pointed out,<sup>47</sup> appeared in Liszt's sophisticated works as well:

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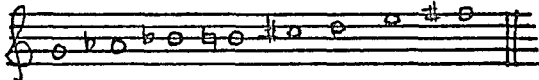
46. Kodály, Folk Music of Hungary, 6.

47. Szabolcsi, The Twilight of F. Liszt, 61.

Figure 134. Liszt, Piano Sonata in B Minor, mm. 5-6.



It is quite natural that Bartók also utilized the gypsy scale, since it was very similar to the octotonic scale, the latter being one of the most frequently-used scales by Bartók. The following scale below is an octotonic scale ("1:2 model") built from G:



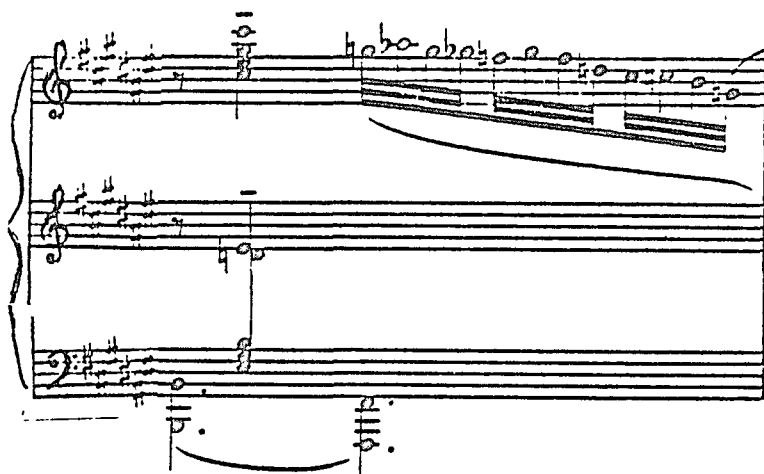
(Compare this illustration with Kodály's illustration of the gypsy scale on page 100.) The following excerpt from Bartók's Miraculous Mandarin provides a good example of this gypsy scale structure:

Figure 135. Bartók, Miraculous Mandarin, section 62, string parts.



Debussy also used the gypsy scale, as is shown in Figure 136:

Figure 136. Debussy, La terrasse des audiences du clair de lune (Préludes II), m. 38.



The various scales of the first episode are followed by tritones of the ritornello. The reiterated ritornello is identical with the principal section of the rondo.

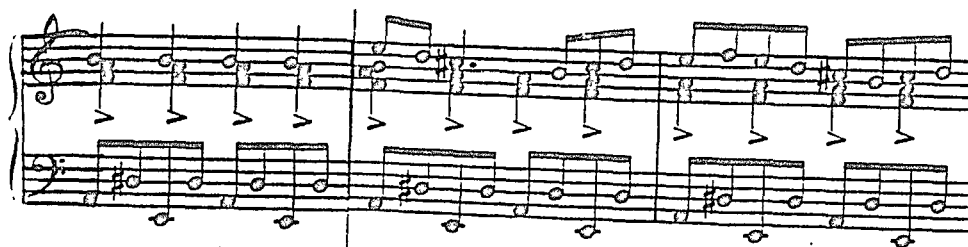
The second episode has two parts. The first half of the episode (mm. 107-31) is based on an ostinato in the bass. This ostinato bears a strong similarity to the initial ostinato of the work:

Figure 137. Kodály, Ballet Music, mm. 110-12



A comparison of Figures 137 and 120 will show this similarity. The harmonic modulation of the second episode's ostinato goes through the whole cycle of the axis system: F#-A-C-E in measures 110, 116, 123, 127. The treble, which contains the first melodic statement in this section, commences a three-measure-long repetitious ostinato. Its motive relates to the rondo theme: it is based on three notes of the chromatic slide shown in Figure 137. The double ostinato ends at measure 119, where the treble starts a new rhythmic idea similar to the first episode:

Figure 138. Kodály, Ballet Music, mm. 119-21.



The scale passages in the treble are identical to those found in measures 64 and 65 of the work, and is shown in Figure 128. This Kodályesque scale structure appears in Figures 40, 83 and 127 as well. The second half of this episode continues these scale movements without the ostinato. The bass begins as a monotonous pedal, but later doubles the melody at the octave. The octaves develop into a short canon before the section concludes with the

whole-tone scale in parallel motion:

Figure 139. Kodály, Ballet Music, mm. 145-48.



The final section is more than a mere reappearance of the ritornello: it is the summary of the work, a fusion of the initial ostinato (mm. 149-52), the rondo theme (mm. 153-54 and 156-57), both parts of the second episode (mm. 155, 158 and 165-66) and the first episode (mm. 159-64).

The Dances of Marosszék is the culmination of Kodály's piano compositions which were intended for the concert stage. Both the Ballet Music and the Dances of Marosszék were composed in the form of a rondo. However, Kodály used the rondo principle very differently in the two instances. The sharpest difference is in the appearances of the ritornelli. The Ballet Music has one ritornello which is identical to the principal section and one ritornello which functions as a recapitulation of the ritornello composed of the theme and both episodes. The ritornelli of the Dances of Marosszék are variations of the principal section of the rondo. Instead of using the final ritornello, Kodály

introduces an extensive coda based on an idea different from the preceding musical material. Eöszé summarized the history of the work as follows:

... Its inception dates from 1923, when he [Kodály] was commissioned to compose a work for the celebrations in honor of the unification of the capital city. At the time, however, knowing that Bartók was also working on a dance suite, he abandoned the idea; and it was not until 1927, that is to say after the Psalmus Hungaricus, that it once again began to occupy his thoughts. It was then that he wrote the version for piano, to be followed three years later by the almost identical arrangement for orchestra, the main difference being one of texture: e.g. the semitone transposition (in the piano version the basic tonality is C sharp, in the orchestral, D), that is demanded by the fuller sound of the strings. ...<sup>48</sup>

Kodály, in the preface of the orchestral score (1930), gave the following account of the nature of these dances:<sup>49</sup>

"My nurse, a Hungarian from Marosszék, was a good singer, a good Heyduc dancer," writes John Kemény, prince of Transylvania (1607-1662) in his autobiography. It is perhaps no accident that most of the old folk-dance music has been preserved unto our days in the district of Marosszék and that some pieces are called "Marosszéki" even in other regions. It is probable that these pieces, known to us as instrumental, were originally sung. Of some of them the worded vocal form has even been found. Until the war, one could hear such pieces in every

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48. Eöszé, Kodály, Life and Work, 115-16.

49. See also Kodály, Visszatekintés, II, 485.

village, played either on the violin or on a shepherd's flute; old people used to sing them. The famous Hungarian Dances through [sic] Brahms are the expression of the Hungarian city about 1860, being mostly composed by native musicians of this epoch. The Marosszék Dances are of a former period, suggestive of the image of Transylvania, once called "Fairyland".

The first edition of the piano score, as well as the orchestral transcription, appeared in 1930. The first performance, by Louis Kentner, took place on an all Kodály recital on March 17, 1927, in the Auditorium of the Liszt Academy of Music, Budapest.<sup>50</sup>

The principal theme of the rondo is based exclusively on a violin paraphrase of a folksong as it was performed by a gypsy violinist in Gyergyóremete, Transylvania in 1910. Kodály wrote in detail about this tune; first, he compared it to a folksong and showed one of the roots of its origin:

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50. Eörsze, Kodály Z. életének krónikája, 117.

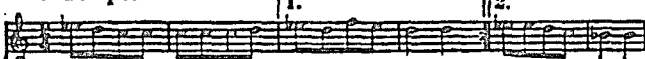
[Figure 140. Line (a): Hungarian folksong, Lányok ülnek a toronyban..., from Nyitraacsehi, Nyitra county, collected by Kodály in 1909.

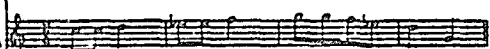
Line (b): The beginning of a variant of the same folksong.

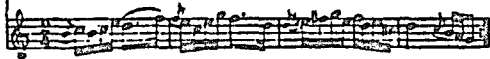
Line (c): The violin paraphrase of the folksong.]

Tánclelés

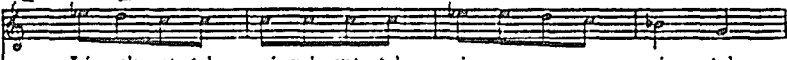

1. 2.

(a)   
 Lányok ülnek a toronyba a-ran ko-azo-rú-ba  
 A-ra mennek a lo-gények csá-ri sarkantyúba



(b) 

(c) 

[cont.]

(a)   
 Lá-nyok vat-tok, szé-pek vat-tok, pi-ros az or-cá-tok,  
 (c) 

[cont.]

(a)   
 Ker-be men-tek ró-zsát szed-ni, a-zi-vom sza-kad ró-tok.  
 (c) 

... The instrumental part of the folk music is hardly anything more than an instrumental realization of a folksong, regardless of the performer, a musician from the community, or a gypsy. The gypsies who live in villages know some pieces from the 19th century csárdás repertoire, but these pieces have nothing to do with folk music. The example above shows how the gypsy practice mixes chromatic notes into a tune which is otherwise sung diatonically. ...<sup>51</sup>

51. Kodály, Visszatekintés, II, 143-44.

The paraphrase, especially the initial A part of its AABA structure, is a clear example of another characteristic of a "Marosszéki" tune: the stepwise-motion character of its melodic formations. In a recent study,<sup>52</sup> Tari gave another violin paraphrase which exemplifies the scalewise structure of a "Marosszéki" tune:

Figure 141. Violin paraphrase played by gypsy violinist János Balogh at Medesér, Udvarhely county, collected by Béla Vikár, (no date), mm. 1-4.



While pointing out the Hungarian origin of the Dances of Marosszék, Kodály showed new musical examples associated with the paraphrase:

... Some Rumanian authorities hold that the themes in my Marosszék Dances, based on Transylvanian dance tunes, are in fact Rumanian dances. The only evidence brought forward is half a tune in Kálmán Chován's Rumanian Dances. The title is not always decisive; gipsies are responsible for much confusion. In some places, Bukovina for instance, they play to four or five nationalities. ... In another study[53] I have compared the tune in question (the principal

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52. Lujza Tari, "Kodály hangszeres gyűjtése," will appear in the 1978 special issue of Magyar zene, proof-sheet 22.

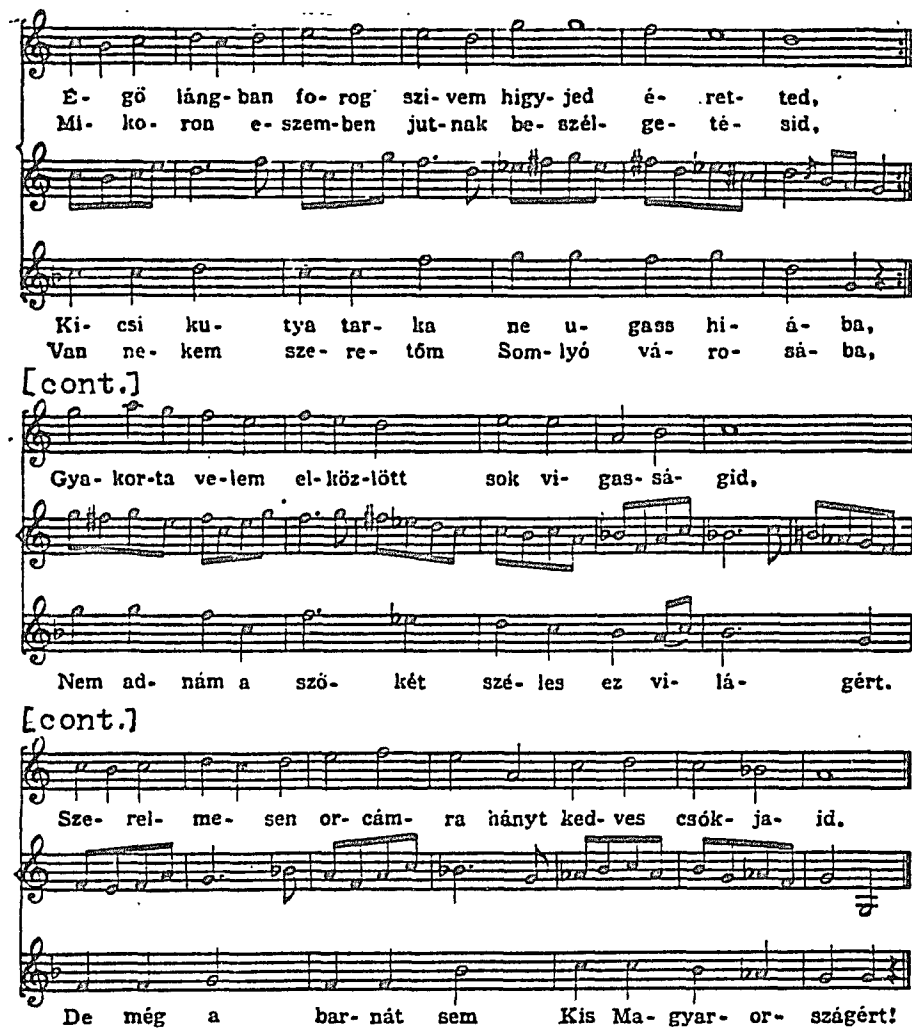
53. See footnote 51.

theme of my Marosszék Dances) with a Hungarian song never sung by Rumanians, though traces of it can be followed up. Carefully examined, the tune is a modern variant of a "flower song," preserved in manuscript form in the Vietorisz Virginal Book (c. 1680). Its text occurs in in seventeenth-century manuscripts (Vásárhelyi Song- Book, Mátray MS. and Komárom Song-Book). The mistakes in rhythm made by the amateur scribe as he noted it down are not surprising.

[Figure 142. Line (a): "Flower song," Egő lángban...  
from the Vietorisz Virginal Book.

Line (b): the violin paraphrase.

Line (c): Hungarian folksong, Kicsi kutya tarka... from Csíksomlyó, Csík county, collected by P. Domokos (no date).]



E- gö láng-ban fo- rog' szi- vem higy- jed é- .ret- ted,  
Mi- ko- ron e- szem-ben jut-nak be- szél- ge- té- sid,

Ki- csi ku- tyá tar- ka ne u- gass hi- á- ba,  
Van ne- kem sze- re- tőm Som- lyó vá- ro- sá- ba,

[cont.]

Gya- kor-ta ve- lem el- köz- lött sok vi- gas- sá- gid,

Nem ad- nám a szö- két szé- les ez vi- lá- gért.

[cont.]

Sze- rei- me- sen or- cám- ra hányt ked- ves csók- ja- id.

De még a bar- nát sem Kis Ma- gyar- or- szágért!

... When modern variants are formed, it is not unusual for the second half of the tune to be a note, and later a fifth, lower. The original

ABBA form<sup>[54]</sup> of the tune (obviously composed variant) has become A5ABA in the folk-tradition, perhaps under the influence of the Hungarian-Mari fifth construction. An AA5BA variant also exists. The second part also occurs independently as a separate tune:

[Figure 143. Hungarian folksong, Égy nagy órá  
bóha... from Gyergyószentmiklós,  
Csik county, collected by Kodály  
in 1910.]



The more the "main trunk" of a tune throws out side-shoots in the Hungarian tradition, the more certainly does it belong here.

Gipsies may well have played this tune as a Rumanian dance (although it is more likely that Chován has simply mistaken its derivation). But that it is Hungarian is not open to doubt until enough comparable[sic] sung versions with Rumanian texts are shown to exist in Rumanian folk repertory. So far there is no sign of their presence. ...<sup>55</sup>

Tari's study also points out other Hungarian folk terminologies associated with the "Marosszéki" tunes, such as "Oláhos," "Féloláhos," "Verbunk," and "Legényes." The "Marosszéki" and its variants occur all territories of Transylvania, in Bukovina, Eastern and Southern Hungary. In Southern Hungary, the "Marosszéki" is common only among Rumanians.<sup>56</sup>

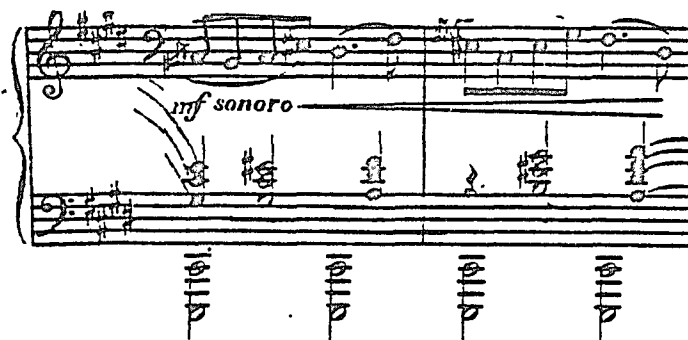
54. Misprint, the form is AABA. See Kodály, A magyar népzene, 63.

55. Kodály, Folk Music of Hungary, 137-38.

56. Tari, op. cit., proof-sheet 24.

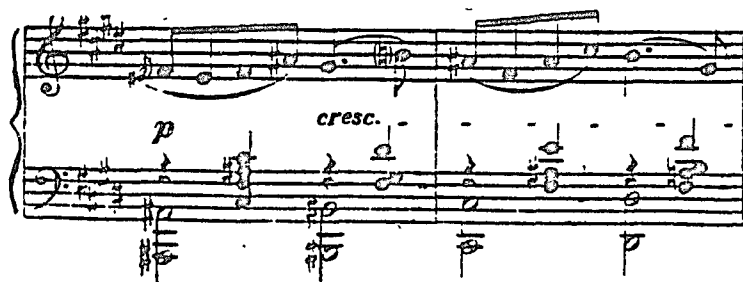
Kodály's harmonization of the Dances of Marosszék follows the major and minor thirds of the paraphrase:

Figure 144. Kodály, Dances of Marosszék, mm. 2-3.



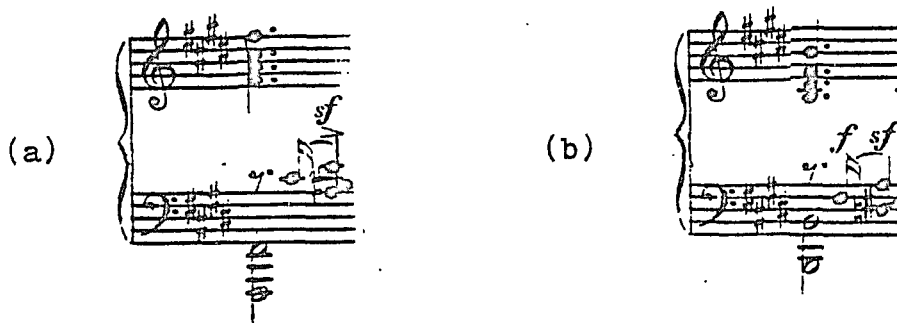
The harmonies are supported by long functional pedals. The final phrase of the paraphrase draws a third-related parallel scale motion of the paraphrase's melodic outline:

Figure 145. Kodály, Dances of Marosszék, mm. 14-15.



On two occasions in the principal part of the rondo, Kodály superimposes third-related chords: F# Minor over A Minor, and B Major over D Minor:

Figure 146. (a) Kodály, Dances of Marosszék, m. 11, and (b) m. 13.



This procedure was also followed later in the work.

The first episode (mm. 21-78) is a structure composed of a double phrase and its two variants. Unlike the Ballet Music, this episode offers high contrast to the principal part of the rondo. The melodic line of the double phrase is Dorian in character. The first half of the phrase is realized in the low-range of the piano, while the second is a recorder-like tune, accompanied by chains of "Kodály dominants".

Figure 147 Kodály, Dances of Marosszék, mm. 29-32.



The first variant of the double phrase retains certain melodic and harmonic characteristics: the first half of the

phrase is a unison movement and the second one is a transposed version of the recorder-like tune, still accompanied with "Kodály dominants". However, this time the "Kodály dominants" are used freely, with added suspensions. The major contrast in this section is textural: the first half of the phrase introduces alternating octaves of the hands, a typical Lisztian device. Figures 148 and 149 show this textural similarity:

Figure 148. Kodály, Dances of Marosszék, mm. 43-44.



Figure 149. Liszt, Hungarian Rhapsody No. 9, mm. 475-76.



The second variant starts with another reference to Lisztian

piano texture: the melody is doubled at the octave with a chordal accompaniment combined with pedal tones. Figures 150 and 151 show this similarity:

Figure 150. Kodály, Dances of Marosszék, mm. 58-61.

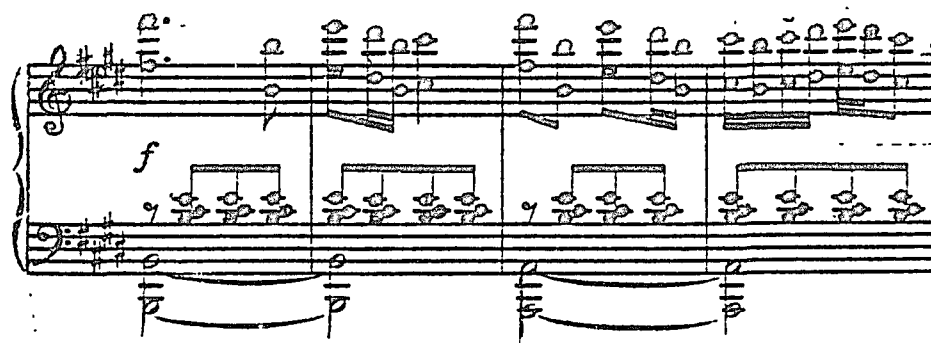


Figure 151. Liszt, Piano Sonata in B Minor, Andante sostenuto  
mm. 37-40

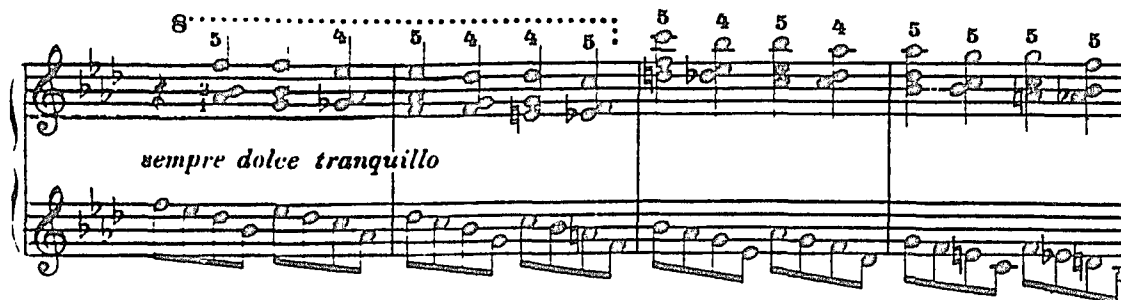


In the second half of the phrase, the "Kodály dominants" are replaced by strings of seventh-chords which function quite conventionally. Liszt also used this procedure, as shown by a comparison of Figures 152 and 153:

Figure 152. Kodály, Dances of Marosszék, mm. 66-69.



Figure 153. Liszt, Abendglocken (Weinachtsbaum), mm. 60-63.



The character of this first episode is that of a Hungarian "Swine-herd" dance. Bartók, who depicted this dance in the last movement of his Hungarian Pictures: Ürögi kanásztánc (Swine-herd Dance from Ürög) used an original recorder tune from the folk practice. This tune first appeared in the closing piece of For Children, vol. 2:<sup>57</sup>

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57. Bartók made the following remark in the appendix (a list of the folksongs' texts used in the volume) of the publication: "That is the way I heard this tune from the last recorder player of Felső-Iregli."

Figure 154. Bartók, Ürögi kanásztánc (For Children II) mm. 18-22.



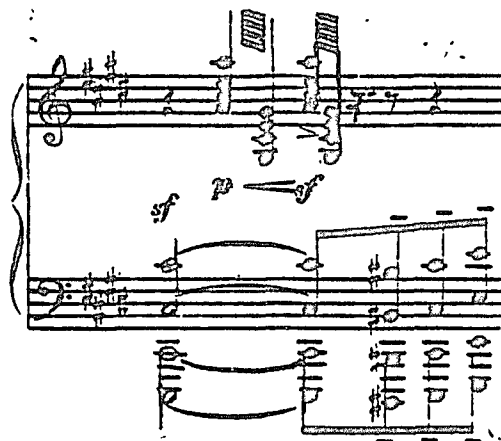
Tari states in her study, referring to György Martin's observation,<sup>58</sup> that an important characteristic of the "Maros-széki" tunes is their rhythmic similarity to the "Swine-herd" dance.

The first return of the ritornello is a variation of the principal section, with one structural change: in the form AABA, each section four measures in length, the second A section doubles to an eight-measure length. Its melodic structure changes, too: the motivic structure of the phrase becomes a sequential rhythmic ostinato based on a free augmentation of the first five notes of the paraphrase-theme:

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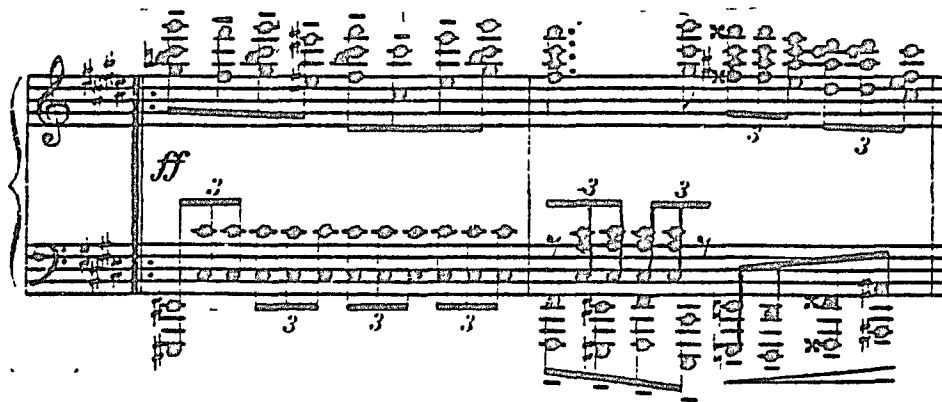
58. György Martin, "A magyar nép táncai," Magyar Népművészet, (July, 1974), 35.

Figure 155. Kodály, Dances of Marosszék, m. 83.



A new feature in the variation is the contrapuntal (partly canonic) texture of section B (mm. 91-94).

Figure 156. Kodály, Dances of Marosszék, mm. 91-92.



The piano texture in this variation is very similar to Liszt's orchestral pianism.

The second episode (mm. 100-47) is the picture of the "Fairyland" described by Kodály, in the preface of the

score of the orchestral transcription. Throughout the section a folk-based recorder ornamentation prevails, accompanied by repeated and sustained pedal tones. The intention is not to interfere with the beauty of the ornamented melody. The episode is an example of Kodály's masterly treatment of variation form. The section is a combination of the episode's melodic statement (mm. 110-11) and its two variations, concluded by three fragmented variants of the episode's statement. The tonal relationships of these sections, as Lendvai pointed out,<sup>59</sup> is the minor third descent of the full axis: C#-B-flat-G-E. A closer examination reveals that the third intervallic descent of the tonality continues in the fragmentation of the episode's statement: E (mm. 136-39), C (mm. 140-44), A (mm. 145-47); and the reappearance of the ritornello in the key of F# Major. With the exception of these transitional key areas, the section's modulations are all accomplished through dominant preparation. The episode's statement and its two variations contain Hungarian folk-style recorder idioms. Figures 157 and 158 illustrate these idioms:

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59. Lendvai, op. cit., 196.

Figure 157. Recorder tune from the folk practice.<sup>60</sup>

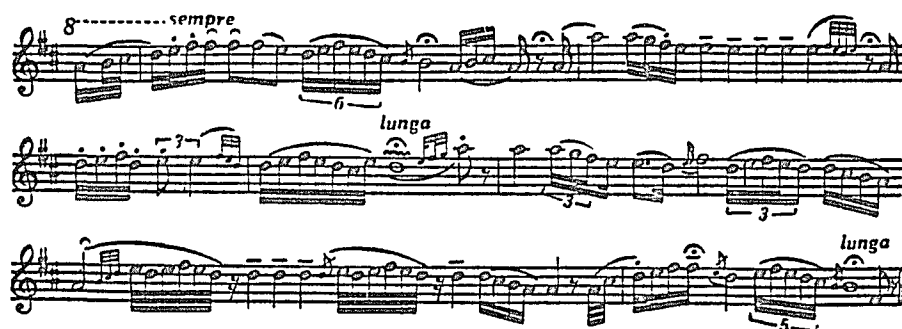


Figure 158. (a) Kodály, *Dances of Marosszék*, mm. 100-101,  
(b) mm. 111-13, and (c) mm. 123-25.

(a) *p grazioso*

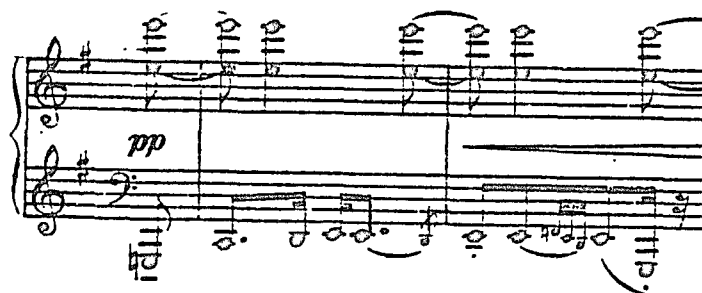
(b) *p*

(c)

60. See Figure 38 and footnote 16, page 30.

According to János Kovács, the second episode is Kodály's preliminary study to the fourteenth variation of The Peacock.<sup>61</sup> The instances of fragmentation, where the high recorder-like texture descends to the low register and to some degree loses its ornamentation, also introduce idiomatic dotted rhythms which control the rhythmic organization of the section:

Figure 159. Kodály, Dances of Marosszék, mm. 140-41.



From measure 100 to measure 134, Kodály uses changing meters of 4/8 and 6/8 for the right hand, against the constant use of 4/8 for the left hand. Kodály indicated the proper interpretation of this rhythm at the first measure of the second episode: the right hand's notation in 6/8 equals the real value of 4/8. (See this procedure in Figure 158.) The orchestral score of the Dances of Marosszék retains the

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61. János Kovács, "Kodály szimfonikus művei," Zenetudományi tanulmányok Kodály Zoltán 75 éves születésnapjára (Budapest: Zeneműkiadó, 1957), 74.

recorder-character of improvisatory ornamentation in its instrumentation: the oboe, flute and piccolo carry the episode's statement and its two variations.

In its second appearance (mm. 148-72), the ritornello contains several similarities to its first statement. One of these is its orchestral pianism, which shows some problems concerning the proper execution. In measures 148 and 149 it is advisable to use the sustaining pedal:

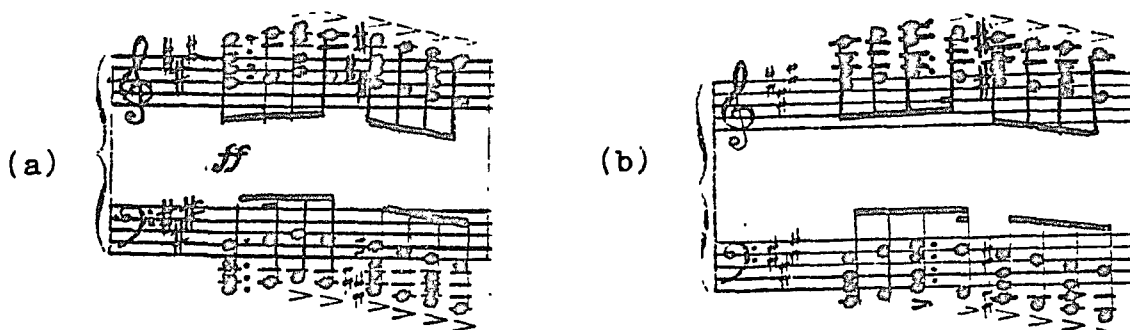
Figure 160. Kodály, Dances of Marosszék, mm. 148-49.



(For the clear articulation of the grace notes in measures 18-19 the sustaining pedal is the solution, too: one should depress it on the second half of measure 17, after the repetition.) Another similarity between the last two statements of the ritornello is the polyphonic treatment of the paraphrase. In the second statement, however, it is the second A section of the AABA structure, which contains a short canonic imitation. Section B contains an unusual key combination: in the first instance B Minor is followed by C#

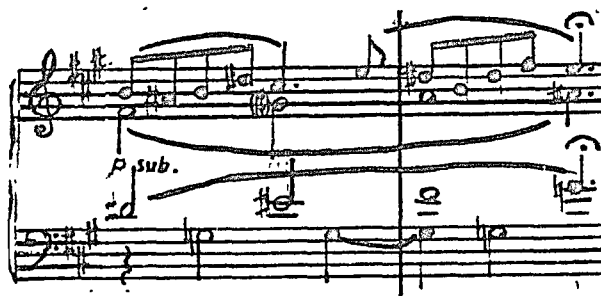
Minor, and in the second one E Major is followed by F# Minor. The harmonic outline is the same as in the previous appearances of the ritornello, but this key-combination becomes obvious only at measures 157 and 159:

Figure 161. (a) Kodály, Dances of Marosszék, m. 157 and (b) m. 159.



The last A section contains the same third related superimposition as shown in Figure 146; this time the melody's B Major tonality stands against the G tonality of a pedal-tone:

Figure 162. Kodály, Dances of Marosszék, mm. 160-61.



The open octaves in the last two measures of the final A section anticipate the forthcoming ostinato: both hands descend an octave in the repeat. In measure 166, the two measures are condensed into a single measure which is twice repeated an octave lower. This texture changes to a new ostinato of open fifths, anticipating the accompaniment of the forthcoming episode. The final similarity between the two ritornelli is the Hungarian dotted rhythm. However, in the final ritornello, the use of this rhythmic device is less extensive.

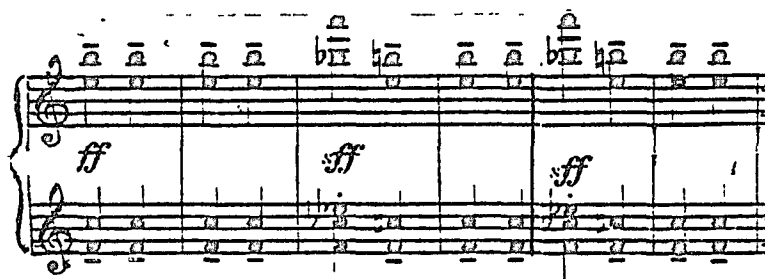
The third and final episode also demonstrates Kodály's adherence to Hungarian instrumental folk music idioms. This dance is also based on the "Swine-herd" folk dance. Its melody is of recorder character, while its accompaniment is that of a bagpipe. The melody adheres to the common folksong form of AABA. The B section cadences in the manner of A and begins a fifth lower. The C section follows the formal outline of both A sections; all four sections (each four measures long) are derived from the same melodic material. The contour of the melody relates to that in Bartók's "Swine-herd" dance, as may be seen in a comparison of Figures 162 and 154.

Figure 163. Kodály, Dances of Marosszék, mm. 173-76.



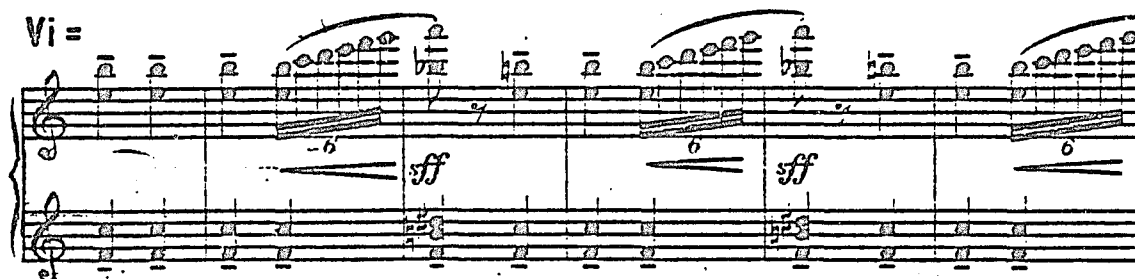
The episode's tonality is a D-based Dorian mode. After the statement of this final episode, a two-measure-long bridge introduces the new ostinato, based on alternating fifths. Another, complete statement of the folksong-structure melody appears over this ostinato an octave higher, and is followed by another bridge, enlarging the alternating fifths, in parallel motion, to a minor seventh. This texture leads to the climactic chords of the episode:

Figure 164. Kodály, Dances of Marosszék, mm. 213-18.



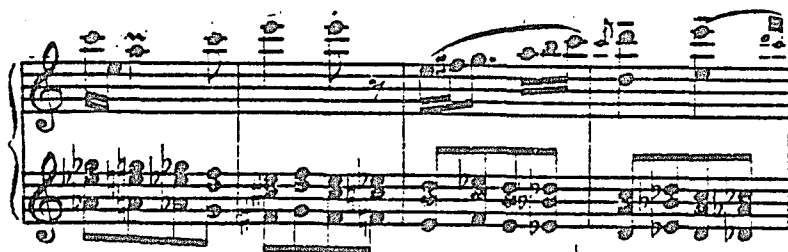
Kodály wrote a variant, based on the orchestral version, for measures 213-19:

Figure 165. Kodály, Dances of Marosszék, "Variante," mm.  
213-18. (1-6).



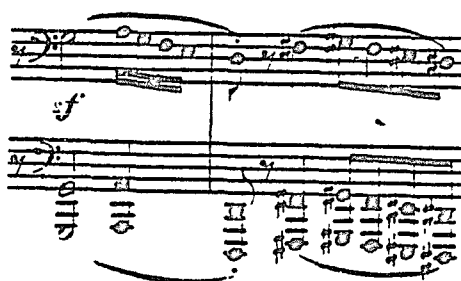
The "Variante" introduces still another repeat of the statement, one that contains the most complex piano texture in the entire work. In order to execute it safely, it is advisable to include a few notes in the left hand from the notation of the right hand. The starting E of the sextuplets of the right hand in Figure 165 taken in the left hand facilitates the execution of the rapid passages. This procedure applies to all places involving sextuplet figures. In the accompaniment of the "Variante," the thick texture is provided by the bass' parallel chords. At one point, these chords function as "Kodály dominants":

Figure 166. Kodály, Dances of Marosszék, "Variante," mm.  
17-20.



This final episode ends on a short ostinato and its rhythmic augmentation is followed by the final ritornello. The modulation from D to C# recalls the semitone descent of the Meditation, as may be seen in a comparison of Figures 167 and 18.

Figure 167. Kodály, Dances of Marosszék, mm. 221-22.



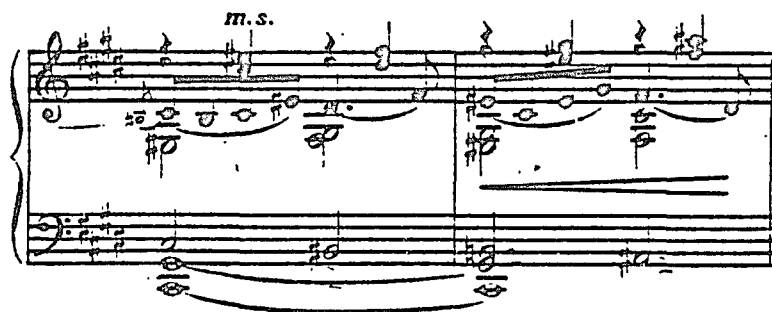
The final return of the ritornello suggests one characteristic of the Hungarian folk ballad: frequent interruptions of the musical lines found in the second half of the AABA form. The A section of the ritornello places the scalewise outline of the paraphrase against a chromatic scale in contrary motion, supported by a sustained pedal:

Figure 168. Kodály, Dances of Marosszék, mm. 223-24.



The second A section is supplemented with major and minor thirds appearing in the crossings of the left hand in the high treble:

Figure 169 Kodály, Dances of Marosszék, mm. 227-28.



Elements of the folk ballad enter in parts B and A of the second half of the structure. Kodály marks the interruptions of the musical lines by double slashes and fermatas. After each of these interruptions, the piano texture changes:

Figure 170. (a) Kodály, Dances of Marosszék, mm. 232-33, and (b) mm. 235-36. The signs for the interruptions have been circled.

(a)

*pp* *poco rinf.*

(b)

*p. sonoro* *m.d.*

The third-related superimposition of keys appears in this variant of the ritornello. In measures 235-36 (see Figure 170b), the melody is in the tonality of F# (mixed modes), while the bass' step motion is in D Major. The cadence of the ritornello is elided, due to the omission of the last measure of the final A part of the form.

The coda, which starts with the borrowed cadential note of the previous section, is a fast "Heyduc" (Hajdú) dance.<sup>62</sup> The "Hajdú" dance originated in the 16th and 17th centuries. It is a military dance which contains gestures

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62. Eöszé, Kodály, Life and Work, 116.

made with a sword. This dance influenced many folk dances, including the "Swine-herd" dance, which substitutes gestures made with a cudgel for those made by the sword.<sup>63</sup>

There is a four-measure-long humorous introduction, utilizing a single motivic fragment in the "wrong key," before the primary thematic material enters:

Figure 171. Kodály, Dances of Marosszék, mm. 238-40.



The long coda (mm. 238-314) has no thematic relation to the main body of the work: it is another manifestation of Kodály's extensive use of variation technique. The statement of the coda is an A-Avariant-B-B structure, which again implies the influence of the Hungarian folksong. This statement, along with its introduction, is similar to the beginning of a Lisztian dance, which also utilizes a "double" melody, constructed in parallel thirds:

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63. Ernő Pesovár, "pásztorlancok," Zenei lexikon, 3 vols., ed. Dénes Bartha (Budapest: Zeneműkiadó, 1965), III, 87.

Figure 172. Kodály, Dances of Marosszék, mm. 241-44.

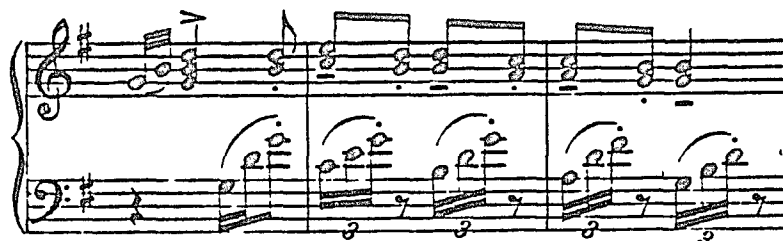


Figure 173. Liszt, Hungarian Rhapsody No. 8, mm. 44-46.



There is a thematic relationship between Kodály's statement and that found in Liszt's Hungarian Rhapsody No. 7, as a comparison of Figures 172 and 174 will show:

Figure 174. Liszt, Hungarian Rhapsody No. 7, mm. 105-107.



Another similarity between the two works is the identical

ornamentation of the motives:

Figure 175. Kodály, Dances of Marosszék, mm. 246-48.

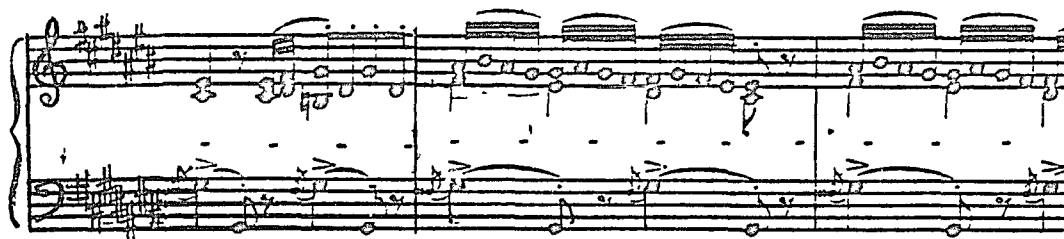
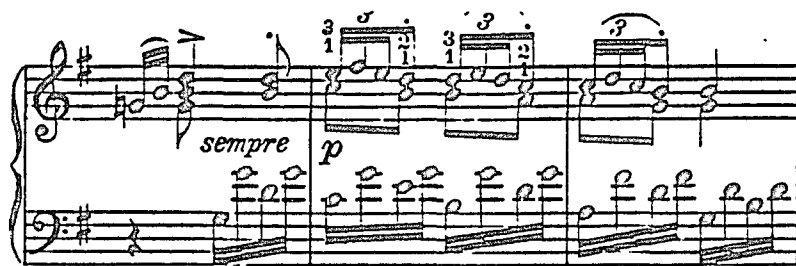
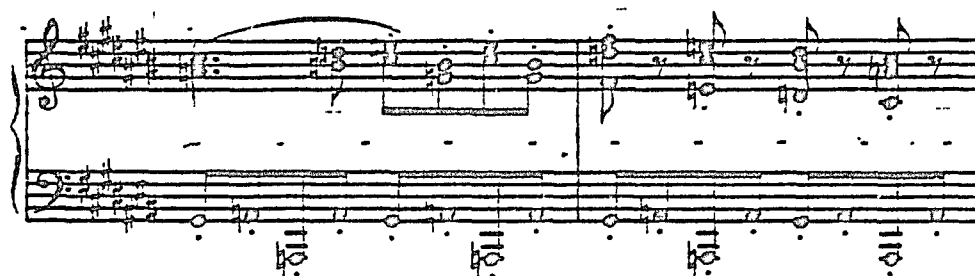


Figure 176. Liszt, Hungarian Rhapsody No. 7, mm. 129-31.



The primary motive of the coda, in C# Major, is followed by three variants. The first begins in a third-related key area, A Major. The tonality shifts back from A to C# at the entrance of the first B section in the first variant. The new rhythmic form of the original ostinato (see Figure 177) resembles one of the ostinatos in the Ballet Music (see Figure 137).

Figure 177. Kodály, Dances of Marosszék, mm. 263-64.



The third-related key areas, C# and A, are almost identical to the Stretta vivace section of Liszt's Hungarian Rhapsody No. 12 (D-flat-A). In the second variant of the coda's melodic statement Kodály enlarges his piano texture: the melody shows familiar Hungarian parallel thirds and sixths, locked in an octave, while the ostinato expands to a two-octave range. In the Hungarian Rhapsody No. 12, Liszt expands his piano texture identically, as will be shown by a comparison of Figures 172, 178 and 179, 180.

Figure 178. Kodály, Dances of Marosszék, mm. 275-76.

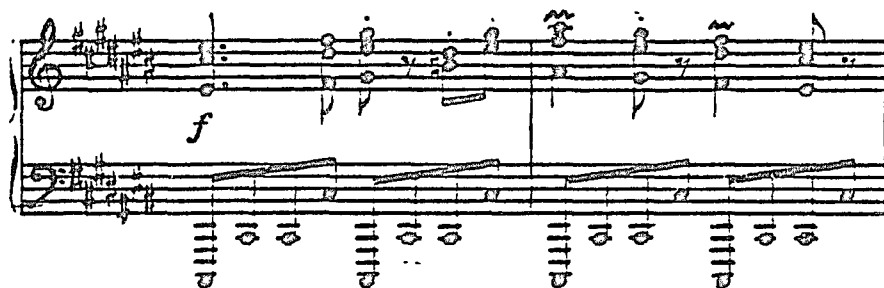
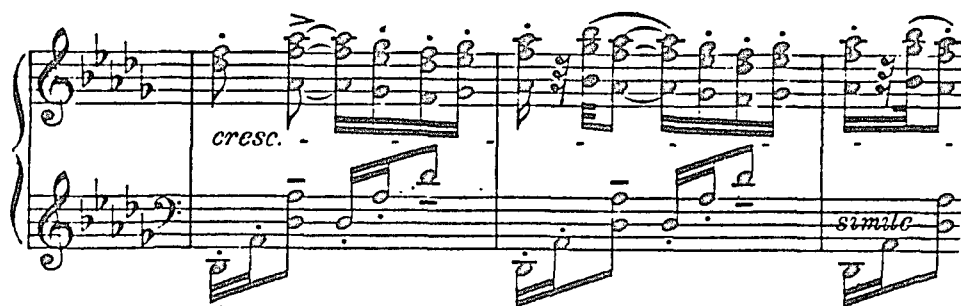


Figure 179. Liszt, Hungarian Rhapsody No. 12, mm. 184-86.



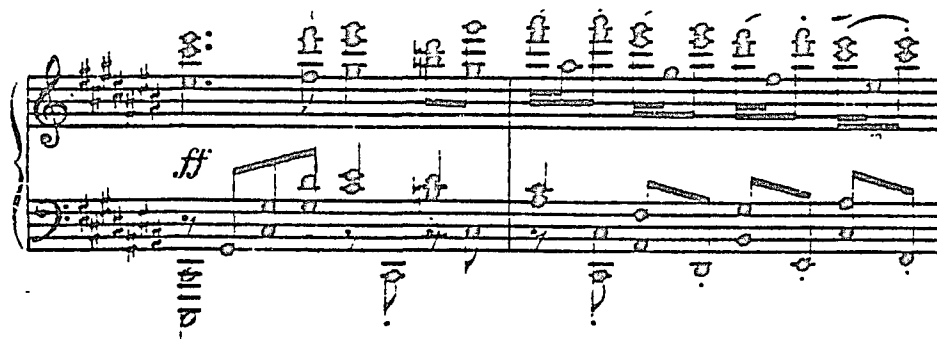
Figure 180. Liszt, Hungarian Rhapsody No. 12, mm. 197-99.



In the last two B sections of this variant, Kodály offers another "Variante," based on the orchestral arrangement of this work. The key areas in both the principal section of the coda (mm. 238-57) and the "Variante" (which would substitute for measures 283-90) are related by thirds to the principal C# tonality: A and F. The texture of the "Variante" departs from the octaves of the earlier ostinato, and in doing so introduces a new ostinato. Over this ostinato, a highly ornamented, recorder-like version of the second B section appears. In the third and final variant of the coda, the ostinato is set in scalar contrary motion to the melody,

in a free imitative manner:

Figure 181. Kodály, Dances of Marosszék, mm. 291-92.



The imitative texture changes to a one-measure-long syncopation in parallel motion (m. 295) then the imitative texture returns. The last two B sections of the variant establish a subdominant pedal point which becomes a one-measure extension of the structure. The extension is provided by a melodic ostinato, developed from the repeated fragments in the B section:

Figure 182. Kodály, Dances of Marosszék, mm. 306-307.



At the arrival of the final tonic pedal, fragmentation of the motive continues into the final measures of the work:

Figure 183. (a) Kodály, Dances of Marosszék, m. 308, and  
(b) m. 312.

(a)

## Chapter V

### THE FOURTH PERIOD

The completion date of the last two cycles of Kodály's piano compositions was 1945. Both compositions are pedagogical: Kodály was very concerned about the future of music education of the young after the end of the war.

Eöszé summed up the purpose of these compositions: "Well may they be considered symbols: the city was in ruins, and Kodály at once started the work of reconstruction." <sup>64</sup>

These two cycles are virtual twins: there is not one note in either work which does not belong to the pentatonic scale. Accordingly, they are easiest to play on the black keys of the piano:

... The child is to be taught the simplest Hungarian folksongs, in which there are no half-tones. If he becomes so impatient that he cannot pass a piano without trying to strike the keys, he may be allowed to find the songs he already knows on the keyboard. Where will he find them? On the black keys. Why? Because these folksongs are pentatonic and can be presented to the child by showing him keys different from the others because of their very colour. Anyhow small children are somehow attracted to the black keys, as I have been told by several people. ...<sup>65</sup>

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64. Eöszé, "Kodály and the Piano," 11.

65. Zoltán Kodály, "Hungarian Instrumental Teaching," Bulletin of the International Kodály Society, 1977/1-2, 75.

Kodály urged that instrumental teaching should be introduced by singing: the child must learn rhythms first, then the pitch.<sup>66</sup> After achieving fluency in pitch- and rhythm-reading simultaneously, the teaching of the five-line staff system follows.<sup>67</sup> This preparatory solfège instruction, strictly vocal, usually takes a year in Hungarian elementary music schools. The next step of educational process is, in Kodály's opinion, to play small pentatonic pieces, symbolized only by letter names on the piano. The difficulty level of these pieces should not exceed that of folksongs familiar to the child. Because of the pure pentatonic structure of these pieces, the child could and should play them on the black keys of the keyboard.<sup>68</sup> From the point of piano technique, Kodály offered the following explanation:

... The most natural position of the hand is the one in which [the first] three [fingers rest] on the black keys and the thumb and little finger on the white ones. Only slightly more difficult or even equally easy, is the position with all five fingers on the black keys. Even at the first step, the difficulty between white keys and black ones vanishes: it is easier to pass from the black keys to the white ones than vice versa.

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66. The teaching of pitch level is with the so-called sol-fa letter names. For an example and its execution, see Figure 184, page 142.

67. Kodály, "Hungarian Instrumental Teaching," 76.

68. Ibid., 76.

It is said that the black keys at a sixth distance, are too far apart to reach if the hand is small. But I have never seen a child of eight-nine for whom this position is awkward. And it is neither worthwhile nor should it be permitted for a child to play the piano at an earlier age. ...<sup>69</sup>

Kodály composed the 24 Little Canons on the Black Keys in June, 1945. The first edition was published by Rózsavölgyi & Co. in the same year. The first performance of some of the opus' individual canons took place in a lecture<sup>70</sup> to Hungarian instrumental pedagogues held at the Music Academy, Budapest. The pianists were Peter Frankl and the Szepessy siblings. Kodály intended that this opus be introduced to the student after the pupil had performed folk tunes and smaller pentatonic works.

... When I published the 24 little canons, I wanted to call attention to one point only, namely that already by this grade the development of polyphonic hearing must be commenced. I do not mean that the pupil should perceive several tones at the same time; but he should be able to perceive two melodies played simultaneously. ... To start with, the canon can be played by two: one pupil playing one part, the other the second. Then one sings and only the other plays. Then one pupil can play both parts. It is only one degree more difficult if he sings one part and plays the other one.

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69. Ibid., 76.

70. This lecture of Kodály, Hungarian Instrumental Teaching, first appeared in the Kodály Society's Bulletin. The lecture was delivered by the composer himself in the spring of 1946.

The canon is written down in one line only, that is to say, one can see only what one hand plays. This is the only way by which we are compelled to imagine the tune. Polyphonic hearing can only develop if we learn things written in one line.

But we need not always play canons: we can also try out other tunes on the black keys. Later we can begin with the diatonic scale, for example B-major which is the easiest. C-major should be the last.[71] In our present tuition system the opposite sequence is pursued because intellectually it is more difficult to deal with scales involving several sharps. However, this difficulty disappears if we do not write staff notation, but only sol-fa names. If we learn in this way, the writing of staff notation will cause no difficulties later either. ...72

The first sixteen canons are notated by sol-fa symbols. The rhythmic organization of these pieces is within the range of whole-note to eighth-note values, including rests. Many of the canons show similarities to the vocal pieces of the Bicinia Hungarica:

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71. Chopin required his students to start practicing scales with B Major and E Major. See Alfred Cortot, Aspects de Chopin (Paris: Albin Michel, 1949), 41.

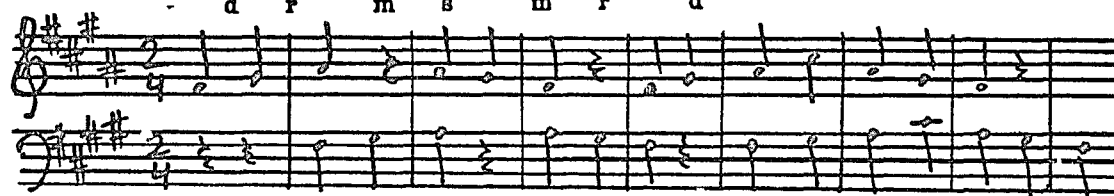
72. Kodály, "Hungarian Instrumental Teaching," 77.

Figure 184. (a) Kodály, 24 Little Canons on the Black Keys, No. 3. and (b) its realization, mm. 1-8.

3.  
 $\frac{2}{4}$  d r m m r d  
*8 va bassa*

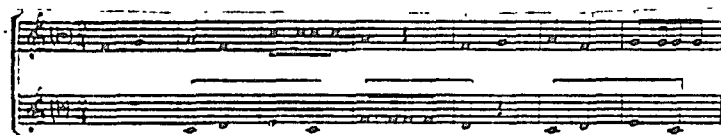
(a)




d r m s m r d



(b)

Figure 185. Kodály, Bicinia Hungarica I, No. 31. mm. 1-7.



Canons 17-24 are different in nature. The sixteenth-notes and their combinations with eighth-notes (; ;  etc.) resemble the rhythmic formulas of the Children's Dances, as is shown by a comparison to those of Figures 191, 195 and 213. The texture of the canons changes toward a stronger instrumental character; the range of notes also expands. To illustrate Kodály's use of children's pentatonic vocal repertoire, a comparison between

a folksong arrangement of the Bicinia Hungarica and a canon of the 24 Little Canons on the Black Keys is given in Figures 186 and 187.

Figure 186. Kodály, Bicinia Hungarica II, No. 72.

72 Slow *mf* Folk-song

lah- lah-

1. Fly. my haugh - ty pea - cock. Fly to yea - der  
2. Now re - turns my pea - cock. But is vain his

1 Fly. my haugh - ty pea - cock.  
2 Now re - turns my pea - cock.

pri - son, Where the cap - tives lan - guish.  
jout - ney Still the wea - ry cap - tives

Fly to yea - der pri - son, Where the cap - tives  
But is vain his jout - ney. Still the wea - ry

Set them free. Oh pea - cock Oh  
Lan - guish in that pri - son. *pp*

lan - guish. Set them free. Oh pea - cock. Oh  
cap - tives Lan - guish in that pri - son. *pp*

Figure 187. Kodály, 24 Little Canons on the Black Keys, No. 22, mm. 1-3, played a semitone higher.

*f*

Some pentatonic pieces in Bartók's Mikrokosmos can also be played on the black keys. Figure 188 shows a pentatonic

melody by Bartók which when transposed a half-step lower is playable on the black keys of the piano.

Figure 188. Bartók, Mikrokosmos III, No. 78 (Five-tone Scale), mm. 1-8.



In the second statement of the piece, there is only one note which does not transfer properly to the black keys. In another piece, excepting a single note which does not belong to the black keys of the keyboard, Bartók again supports Kodály's theory. Here, transposition is certainly not necessary:

Figure 189. Bartók, Mikrokosmos II, No. 51 (Waves), mm. 1-8.

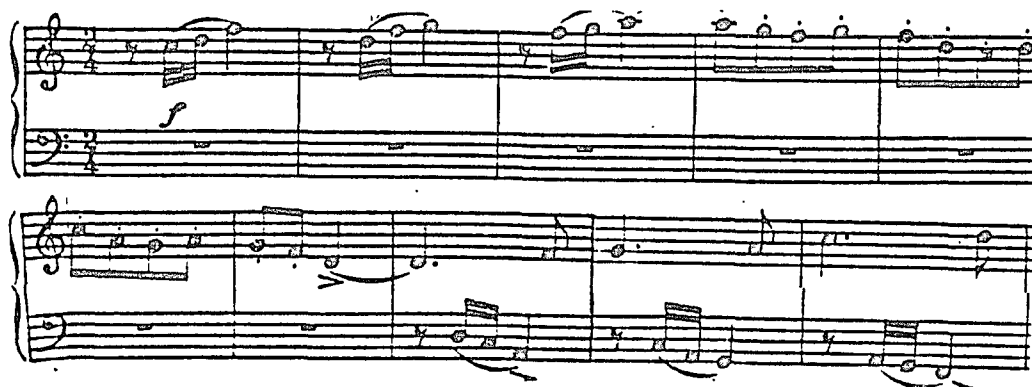


There are 36 pieces in the first book of the Mikrokosmos. Nineteen of them are written in parallel motion, while two are in contrary motion. Of the remaining fifteen more-advanced pieces, eight are based on a canonic principle (specifically numbers 25, 26, 28, 29, 30, 31, 35 and 36), indicating that Bartók agreed with Kodály on the point of the importance of teaching polyphonic principles to the young student.

Twenty of Kodály's little canons belong to the genre in which the two parts of the canon are one measure apart. In two canons the parts are two measures apart. No. 21 has a four-measure-long statement. Piece No. 22 is a canon at the lower fourth, with a tonal answer. This work has its roots in Bicinia Hungarica, too, as may be seen by a comparison of Figures 187 and 185. The last canon is a

sophisticated canon inverted at the lower second:

Figure 190. Kodály, 24 Little Canons on the Black Keys, No. 24, mm. 1-10, played a semitone higher.



The Children's Dances was composed in May, 1945, a month prior to the 24 Little Canons on the Black Keys. The first edition was distributed by Hawkes & Son in 1947. The first performance of the opus took place in the Hungarian city Pécs during Kodály's lecture presentation: Hungarian Music Teaching. The lecture was delivered on November 19, 1945.<sup>73</sup> The name of the performer has not been preserved. This lecture was the first manifestation of the philosophy of Hungarian instrumental education, a subject on which Kodály elaborated in the next year at the Academy of Music in Budapest. In the lecture at Pécs, Kodály emphasized:

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73. Eöszé, Kodály Z. életének krónikája, 202.

.. There is no Hungarian method for our instrumental teaching as yet. The Children's Dances, performed here, is a modest step in this direction.

I chose to première these pieces in a Hungarian town, not in the capital city, to show that a town like Pécs can play a principal role in Hungarian music education, and that it can also set an example to Budapest by its initiative. ...<sup>74</sup>

In the following year, Kodály took the manuscript of the Children's Dances with him on a tour of Western Europe and the United States. Ilona Kabos played some of the individual dances in a radio program on October 9, 1946, in London,<sup>75</sup> while Andor Foldes performed the opus during a Kodály lecture which was addressed to the League of Composers, and was delivered by the composer on December 1, 1946, in New York city.<sup>76</sup>

The Children's Dances consists of twelve individual pieces. Formally, the dances range from a single repeated period to a sonatina structure. The pentatonic melodies and harmonies of the work bear not only the influence of ancient Hungarian folk music, but also show some influence from non-pentatonic Hungarian models transformed into pentatonic music. The rhythmic organization of the dances

74. Kodály, Visszatekintés, I, 176.

75. Eöszé, op. cit., 209. See also Kodály, op. cit., I, 196.

76. Andor Foldes, "Kodály," Tempo XLVI (Winter, 1958), 10. See also Eöszé, op. cit., 210.



follows three important traditions: the tradition of Hungarian children's songs, the tradition of Hungarian folksongs and the tradition of Hungarian dance style of the 17th and 18th centuries.


The first dance, Allegretto, is a repeated period consisting of eight measures of which four are shown in Figure 191.


Figure 191. Kodály, Children's Dances, No. 1, mm. 1-4, played a semitone higher.



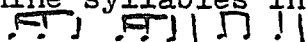
The notation of this dance, as well as that of numbers 2, 3, 4, 5, 6, 7, 8, 9 and 12, requires the performer to imagine sharps in front of every note. Dances 10, 11 and the second half of 12 require the same procedure with flats. This semitone transposition is a conditioned reflex to a child who has already played folksongs and small pieces on the black keys. Dance No. 1 shows a long chain of eighth-notes which break

into a rhythmic formation of  . The piece is based on a two-measure rhythmic statement which is repeated throughout in the dance. At phrase ends, a variant quarter note appears for cadential purpose. The structure of the two-measure phrasing is the most important formal feature of Hungarian children's songs:

... The basic rhythmical form of children's songs is the two-bar motif: 

This corresponds to two dance-steps, the right and left foot moving alternately on the stressed beats, while the other foot closes up on the unaccented beat. The text has a minimum of three syllables: 

but this can be freely varied by division; and may be increased to nine syllables in all.



The simplest children's songs (see the above examples) are of two bars only, and sometimes even these are formed by the repetition of a single bar. The two bars are repeated for the length of the text. ...??

The following vocal example shows the rhythmic formation of the dance character as depicted in Figure 191.

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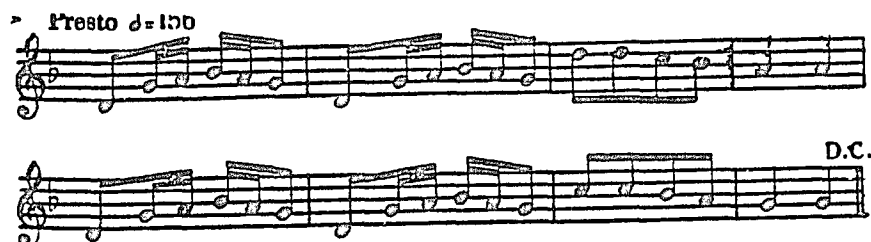
77. Kodály, Folk Music of Hungary, 78.

Figure 192. Kodály, Bicinia Hungarica IV, No. 153, mm. 1-6.



This rhythmic formation appears in the second half of a shepherd's recorder solo in a Hungarian Nativity play:<sup>78</sup>

Figure 193. Recorder tune from a Nativity play, mm. 9-16.<sup>79</sup>



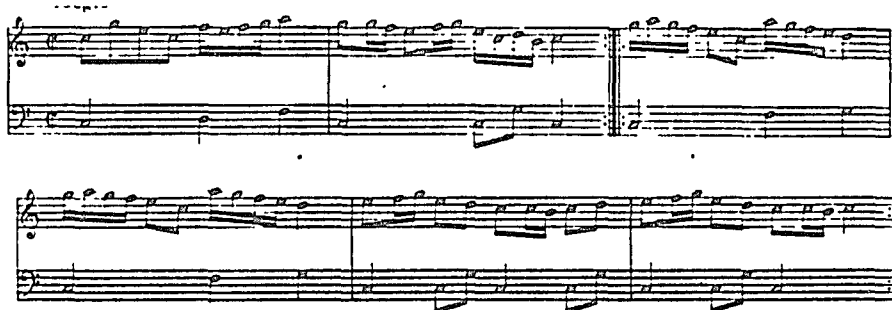
Tracing the roots of this dance-rhythm historically, the following dance from the 17th century, and notated in the

78. Béla Bartók and Zoltán Kodály, eds. Corpus Musicae Popularis Hungaricae, 5 vols. (Budapest: Akadémiai kiadó, 1957-66), II, 519

79. This tune is the principal theme of Leo Weiner's Fox Dance.

18th century,<sup>80</sup> contains rhythmic groupings similar to the first of the Children's Dances:

Figure 194. Saltus Ex. C. Hungaricus from Eleonora Zsuzsanna Lányi's Manuscript, 1729.



The second dance, Allegro cantabile, also in the form of a repeated period, is a quiet berceuse. The repeat of the period introduces a short imitation which is the first appearance of polyphony in the cycle.

Pieces 3 through 5 show an enlargement in the period form. All three dances contain an eight-measure-long folk-song-like statement, each followed by two variations. This procedure is similar, on a miniature scale, to Kodály's treatments of the Székely Lament (Op. 11, No. 2), and the Székely Song (Op. 11, No. 6).

Dance No. 3, Vivace, is based on the two-measure

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80. Bence Szabolcsi, Tanzmusik aus Ungarn im 16. und 17. Jahrhundert, trans. Tilda Alpári (Kassel: Bärenreiter, 1970), 123. See also Kodály, Visszatekintés, II, 275-76.

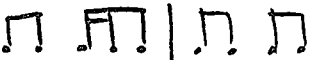
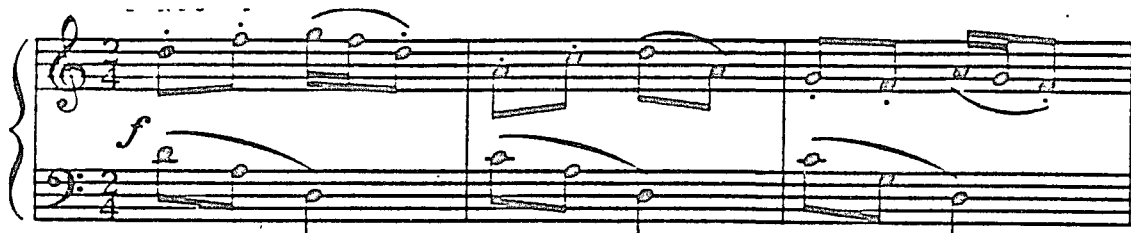
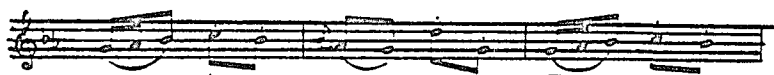
rhythmic phrase 

Figure 195. Kodály, Children's Dances, No. 3, mm. 1-3,  
played a semitone higher.



This phrasing, with slightly different groupings, appears in a shepherd's recorder solo in another Nativity play:<sup>81</sup>

Figure 196. Recorder tune from a Hungarian Nativity play,  
mm. 1-3.



The first variation of Kodály's dance No. 3 displaces the hands two octaves apart in parallel motion, while the second variation repeats the statement with chordal accompaniment. At the end, Kodály restates the d la pentaton vertically, in the high register. As a comparison of Figures 197 and 198 shows, Bartók also used this device:

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81. "Nativity play from the Székely region," notes in the booklet Hungarian Folk Music II, for the record album of the same title, perf. by popular artists (Hungaroton LPX 18001-04), 45.

Figure 197. Kodály, Children's Dances, No. 3, mm. 24-25,  
played a semitone higher.

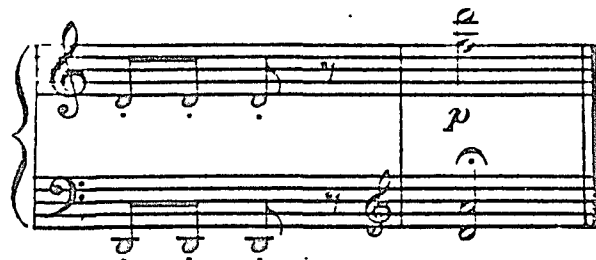
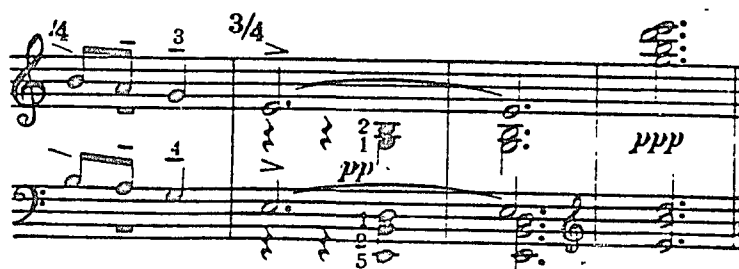


Figure 198. Bartók, An Evening with the Székelys (Ten Easy Pieces), mm. 54-55.



The fourth piece, Moderato cantabile, is a transformation of the folksong, Aki szép lányt akar venni...:

Figure 199. Kodály, Children's Dances, No. 4, mm. 1-8,  
played a semitone higher.



Figure 200. Hungarian folksong, Aki szép lányt akar venni...,  
from Lukanénye, Hont county, collected by Kodály  
(no date).<sup>82</sup>



2 Édesanyám, gyűjtsön csak ki! Az ajtóját nyissa csak ki!  
Itt hozzák a legszebb menyit, Boldog Apol kökény szémit.

The structure of the dance's statement is identical to that of the folksong (A-A<sup>5</sup>-A var.-A var.) as are the meter and metric changes. The first variation of Kodály's piece is a perfect canon at the octave. The second variation remains canonic, with the statement's melody broken into a chain

82. Kodály, A magyar népzene, 248.

of eighth-notes. Before the final chord (F-C-D-F-A, implying the f do pentaton), the final measure of the statement, rhythmically augmented, is repeated.

Dance No. 5, Allegro moderato, poco rubato: as its title suggests, the dance is a combination of giusto (allegro) and parlando (rubato) styles. The dance shows the influence of two folksongs:

Figure 201. Kodály, Children's Dances, No. 5, mm. 1-8, played a semitone higher.



Figure 202. Hungarian folksong, Verjén még az egek ura...  
from Gyergyószentmiklós, Csík county, collected  
by Kodály in 1910.<sup>83</sup>

*♩ = 108.*

Ver- jén még az e- gek u- ra té- gé- dēt.—  
De még- szo- mo- ri- tot- tad a szi- ve- - mēt!  
Föl- zak- lat- tad víg szi- vem nyú- go- dal- mat,—  
Szé- me- im- nek is az ő csén- dēs ál- māt.

2. Legelső öste, mikor hozzám jöttél,  
Akkor magad engemét félkérdeztél.  
Akkor mondtam, hogy szerencsetlen vagyok,  
Szerencsétlenségös bánatom nagyok.

Figure 203. Hungarian folksong, Hej önkéntesen... from Szép-  
kenyerűszentmárton, Szolnok-Doboka county,  
collected by László Lajtha in 1940.<sup>84</sup>

Hej ön- kén- tē- sen i- rat- koz- tam hu- szár- nak,  
Mert a hu- szár nem ka- szál a lo- vá- nak.  
Szé- na, szal- ma por- ci- ó- ba van köt- ve,  
Gye- re ked- ves ba- bām, tēdd a lo- vam e- lé- be.

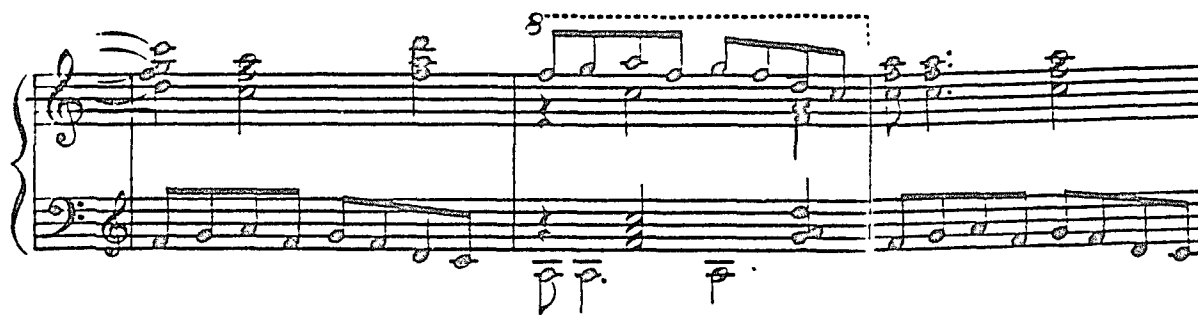
2. Hej az én lovam nyerített a csatába,  
Első lábát élēs golyó találta.  
Szállj lē, huszár, védđ lē nehéz nyergēdet,  
Hej szégēny lábam nem bir tovább tēgēdet.

83. Ibid., 87.

84. Ibid., 250.

The phrase ending rhythm  $\text{♩} \text{♩} \text{♩}$  of the dance is related to the giusto (Figure 203), while the melody of Kodály's piece (safe for the last two-measure-group, which again is similar to the giusto song) is related to the parlando (Figure 202) folk-song. In the dance, the statement and its second variation are virtually identical: the only change is that a lower octave is used for the pedal tones in the variation. In the first variation, the melody and accompaniment exchange places, and a canon, with cross-related voices forms:

Figure 204. Kodály, Children's Dances, No. 5, mm. 11-13, played a semitone higher.



The sixth dance, Vivace, signals a new phase in the enlargement of form: the statement appears four times, and is followed by a coda. The isorhythm of the melody, in a three-measure-long phrase, is influenced by one folksong (see Figure 206); the melody line is that of another folksong (see Figure 207):

Figure 205. Kodály, Children's Dances, No. 6, mm. 1-12,  
played a semitone higher.



Figure 206. Hungarian folksong, Hervadj, rózsám... from Nagy-  
megyer, Komárom county, collected by Bartók in  
1910.<sup>85</sup>



85. Ibid., 183.

Figure 207. Hungarian folksong, Kis kertemben uborka... from Csikverebes, Csik county, collected by Lajtha in 1912.<sup>86</sup>



2. Komáromba vitetlek,  
A tömlecbe tetetlek,  
Kurta vasra veretlek,  
Onnan ki sem eresztlek.

This dance, the longest piece in the opus to this point, has a unison statement followed by three complete repeats of the statement's single-voice melody over a pedal tone. After the last repeat, a coda (mm. 61-85), based on fragments of the theme appears. Each of the complete statements is followed by a three-measure-long bridge which introduces the pedal tone of the forthcoming section.

The seventh piece, Vivace, quasi marcia, does not introduce any new thematic or formal principle. It is a variation of piece No. 3.

The title of the eighth dance is Friss. "Friss" is the name of a very fast, and usually the closing, movement of a Hungarian dance suite, which is associated with either the "Csárdás" or the "Verbunkos". In the slow-fast-very fast form of the "Csárdás", the movements are: "lassù, gyors,

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86. Ibid., 104.

friss".<sup>87</sup> According to László Szelényi, Kodály's Friss illustrates the principles of the Hungarian dances at about 1790.<sup>88</sup> In the eighth dance, the melody is certainly pentatonic, but the rhythm preserves all the characteristics of the virtuoso, gypsy-influenced interpretation of the "Friss" from 1846:

Figure 208. Kodály, Children's Dances, No. 8, mm. 1-3, played a semitone higher.



Figure 209. Márk Rózsavölgyi, Stirring tune, arranged for string quartet by Ferenc Bónis, 3rd movement, mm. 2-4.



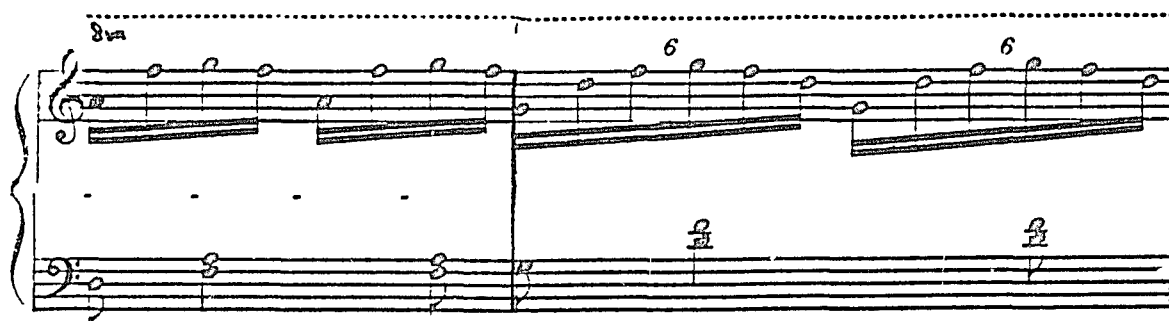

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87. Pesovár, "csárdás," Zenei lexikon, I, 426-27.

88. László Szelényi, "Kodály's Klaviermusik und ihre Quellen," radio lecture on ORF Hörfunk 1 Program (Austria), February 6, 1977, 9:30 p. m., manuscript, 7.

Kodály's Friss retains the traditional two-measure phrase structure (children's plays), but groups these phrases in a 16-measure statement instead of the more characteristic eight-measure statement. This enlarged statement is followed by an ornamented, virtuoso variation which accelerates, through rhythmic diminution, to the Presto closing section:

Figure 210. Kodály, Children's Dances, No. 8, mm. 28-29, played a semitone higher.

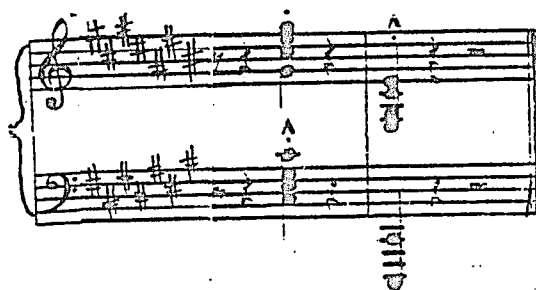


The final, chordal measures of the dance recall the end of the Dances of Marosszék:

Figure 211. Kodály, Children's Dances, No. 8, mm. 39-40, played a semitone higher.



Figure 212. Kodály, Dances of Marosszék, mm. 313-14.



The ninth piece, Allegro marcato, is the first dance in the cycle which has a definite four-measure phrase structure:

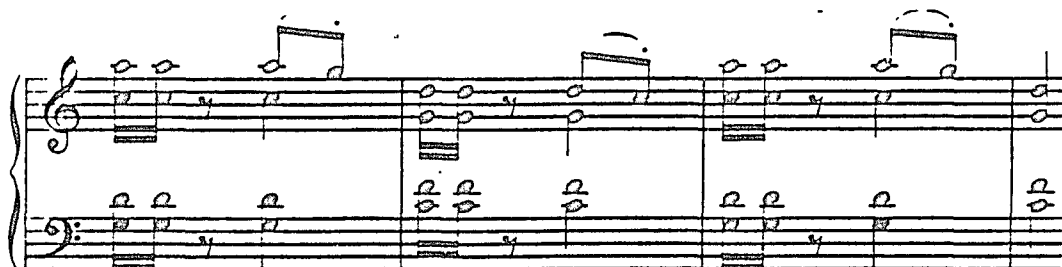
Figure 213. Kodály, Children's Dances, No. 9, mm. 1-4, played a semitone higher.



The first, second and fourth phrases of the statement are based on the rhythmic formula characteristic of the early Hungarian dance: this is illustrated by a comparison of Figures 213 and 194. The third phrase shows a hidden

syncopation:

Figure 214. Kodály, Children's Dances, No. 9, mm. 9-11,  
played a semitone higher.



This dance is the first in the opus which is not monothematic. The statement is followed by a new dance motive, based on the usual two-measure phrase structure:

Figure 215. Kodály, Children's Dances, No. 9, mm. 17-18,  
played a semitone higher.



The second dance motive lasts for eight measures, and is followed by an eight-measure development. This development contains a syncopated restatement of the first theme, then a rhythmic diminution of it. The diminution utilizes a new form of rhythm which is very characteristic of Hungarian dances, as the following comparisons illustrate:

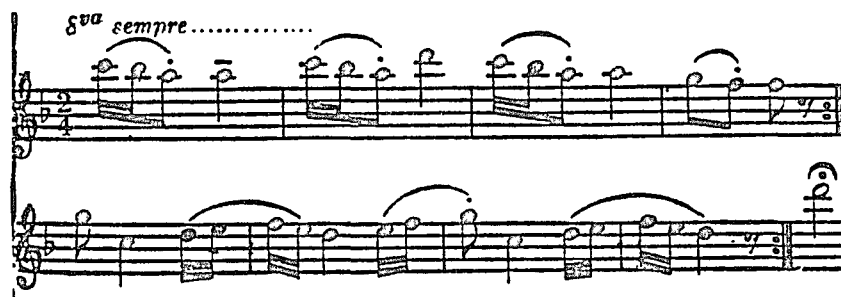
Figure 216. Kodály, Children's Dances, No. 9, mm. 30-32,  
played by a semitone higher.



Figure 217. Heyducken Tantz from the tabulature book of W.  
Dlugoraj, 1619.<sup>89</sup>



Figure 218. Recorder tune from a Hungarian nativity play.<sup>90</sup>



After the development section, the recapitulation of the

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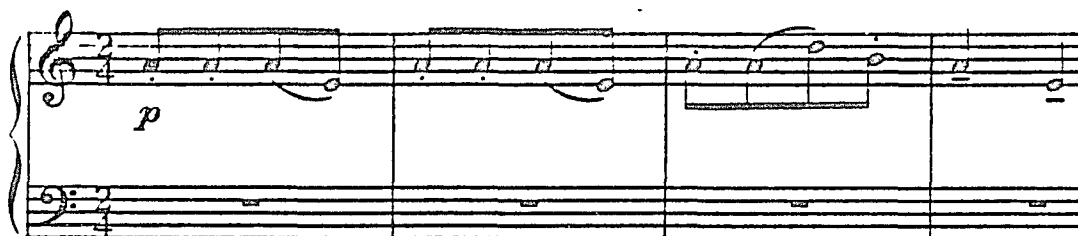
89. Szabolcsi, Tanzmusik aus Ungarn, 48.

90. Bartók and Kodály, op. cit., II, 419.

statement enters in an enlarged form, (the last phrase of the statement grows into a 12-measure-long extension), completing the piece.

The tenth dance, Allegro leggiero, is very similar to dance No. 6: the statement is followed by two repeats, and a coda ends the piece. The statement's four-measure phrasing relates to piece No. 9. The melody of the theme is composed of two perfect fourths, standing in polarity to the center note A:

Figure 219. Kodály, Children's Dances, No. 10, mm. 1-4, played a semitone lower.



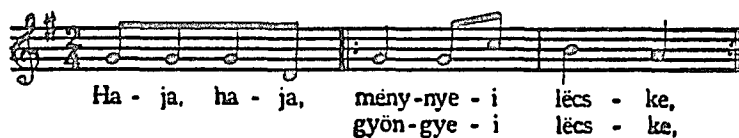
This procedure is a likely consequence of the pentatonic scale. Bartók also experimented with it:

Figure 220. Bartók, 27 Choruses, No. 7 (Bread Baking), mm. 1-2.



This melodic figure also occurs in a Hungarian children's song:

Figure 221. Hungarian children's song, Haja haja... from Nyitracsehi, Nyitra county, collected by Kodály in 1909.<sup>91</sup>



The rhythmic organization of both Bartók's and Kodály's melodies is influenced by still another Hungarian children's song:

Figure 222. Hungarian children's song, Elvesztettem kesz-kenőmet... from Veszprém, Veszprém county, published by Ilona Kenesei in 1907, mm. 1-8.<sup>92</sup>

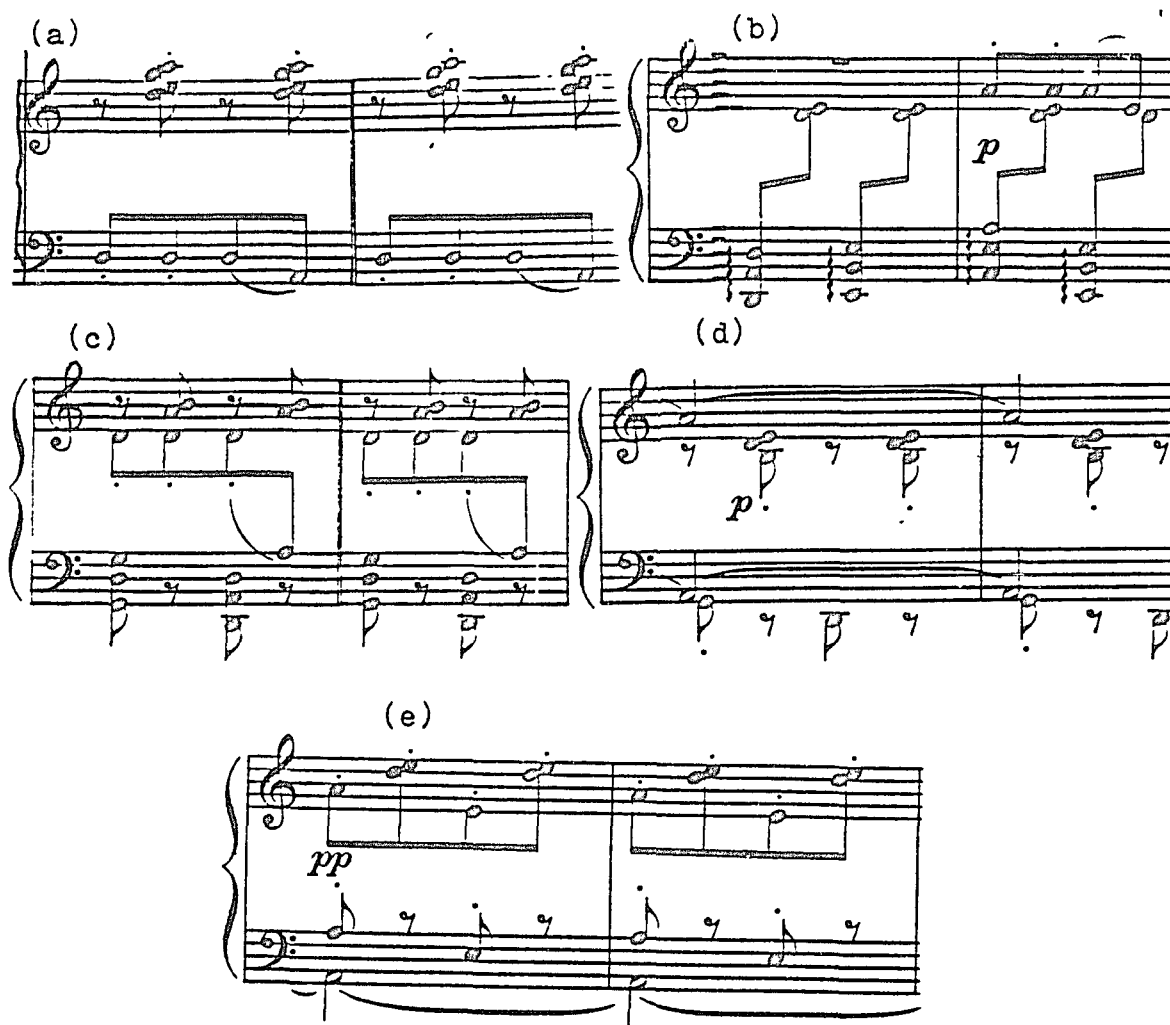


The ostinato accompaniment of dance No. 10 suggests a gypsy influence, the "esztam" rhythm (γ ♯ γ ♯):

91. Ibid., I, 658.

92. Ibid., I, 610.

Figure 223. (a) Kodály, Children's Dances, No. 10, mm. 5-6,  
 (b) mm. 20-21, (c) mm. 47-48, (d) mm. 67-68, and  
 (e) mm. 74-75, all played a semitone lower.



Dance No. 11, Vivace, along with No. 10, shows the pentatonic scale from a different angle. No. 10 is written in re, while No. 11 is based on mi pentaton. Pieces 1-9 belong to either do or la pentatons. The statement of No. 11 is unusually long: it consists of three phrases. The first

is based on a rhythmic formation:  $\text{♩} \text{♩} \text{♩} \text{♩}$ . Its origin may be seen in Figures 194 and 213. This rhythmic motive undergoes a development within the eight measures of the first phrase:  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ ;  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ ;  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ . The melody of the first phrase is based on a children's song:

Figure 224. Kodály, Children's Dances, No. 11, mm. 1-2, played a semitone lower.



Figure 225. Hungarian children's song, Haj, rétes, béles... from Tunyog, Szatmár county, collected by Lajtha in 1934.<sup>93</sup>

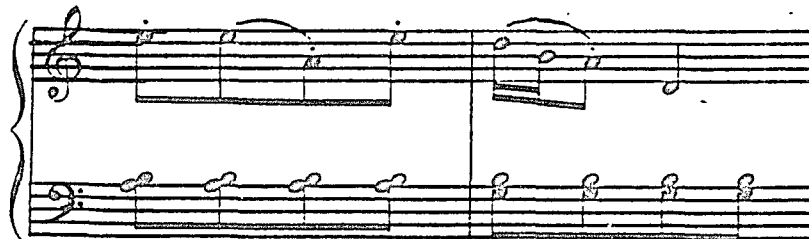


The second phrase of the statement is four measures long and ranges a fifth above and below the center note A:

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93. Ibid., I, 21.

Figure 226. Kodály, Children's Dances, No. 11, mm. 11-12, played a semitone lower.



The rhythm is similar to the second measure of the folksong given in Figure 227:

Figure 227. Hungarian folksong, Azt akartam én megtudni... from Csikrákos, Csik county, collected by Bartók in 1907, mm. 1-2.<sup>94</sup>



The third phrase is eight measures long, and the perfect fourth plays the principal role in its melodic organization. The two voices of the texture are imitative: first the imitation enters at the ninth (see mm. 13-16) and in the following measure an inverted imitation, at the unison, appears (see mm. 17-20). The single variation, which follows, is primarily one of textural changes. The coda is based on the fragmented motive, built into a long passage of

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<sup>94</sup>. Kodály, A magyar népzene, 204.

sixteenth-notes not unlike the Dances of Marosszék, as a comparison of measures 43-49 of Op. 11 of the Children's Dances and measures 310-14 of the Dances of Marosszék illustrates.

As is the closing piece of the 24 Little Canons on the Black Keys, the last dance of the opus is the longest. The twelfth dance, Allegro comodo, has an interesting form, related to the sonatina, composed in d so pentaton. It has a bisectional exposition, a development section which includes new thematic material and a full recapitulation. The first section of the exposition has three different theme-phrases: the principal phrase is eight measures long and bears rhythmic and motivic relationships to the children's songs shown in Figures 229 and 230:

Figure 228. Kodály, Children's Dances, No. 12, mm. 1-4, played a semitone higher.

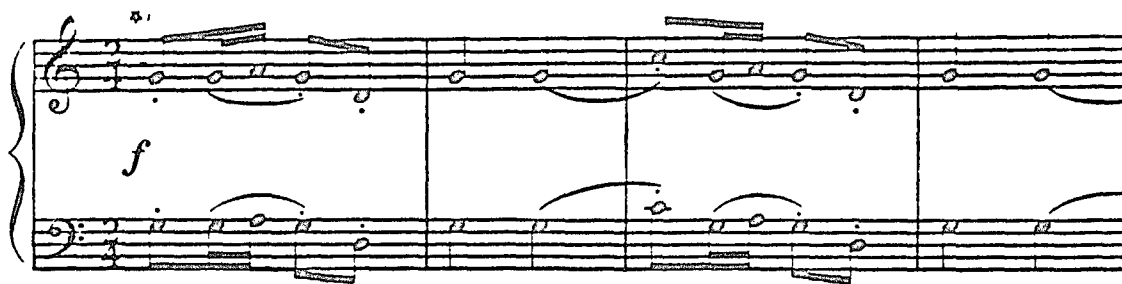


Figure 229. Hungarian children's song, Fehér liliomszál...  
from Jászberény, Jász-Nagykun-Szolnok county,  
published in Áron Kiss, Magyar Játék-Gyűjtemény, (Budapest: Hornyánszky, 1891), 310.<sup>95</sup>  
mm. 1-8.



Figure 230. Hungarian children's song, Kis kacsza fürdik...  
from Szőreg, Torontál county, collected by  
Béla Vikár, notated by Bartók,<sup>96</sup> mm. 1-4.



The secondary phrase (mm. 9-16) is very different in character. It is a scherzando based on repeated fourths:

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95. Bartók and Kodály, op. cit., I, 302.

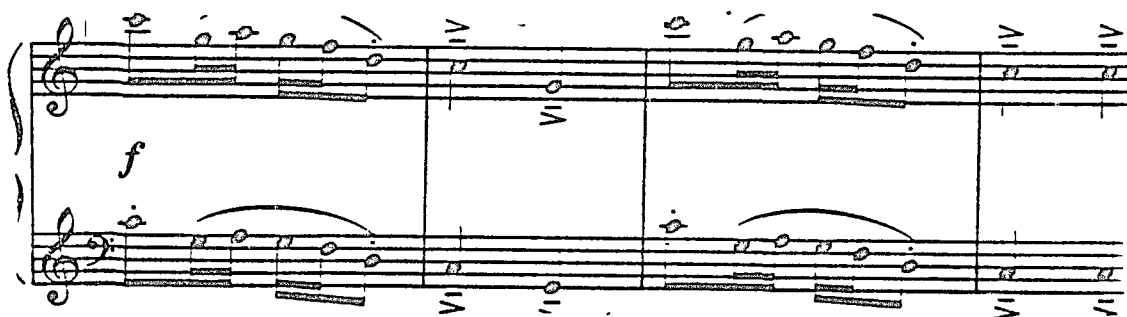
96. Ibid., I, 176.

Figure 231. Kodály, Children's Dances, No. 12, mm. 12-14, played a semitone higher.



The perfect fourth is also the organizing interval of the melody of the first phrase: G is the pivotal note, and an ascending (C) and a descending (D) fourth surround it, as happens in dance No. 10, as a comparison of Figures 228 and 219 shows. The closing phrase (mm. 17-20) introduces a new rhythmic figure shown in Figure 232:

Figure 232. Kodály, Children's Dances, No. 12, mm. 17-20, played a semitone higher.



The second part of the exposition contains no new thematic material. It is an elaboration of the scherzando phrase, subtitled: Cominciano poco sostenuto. At the "a tempo", a

syncopated and fragmented version of the principal phrase appears in the manner of dance No. 9. (See mm. 24-32 of dance No. 9 and mm. 28-34 of dance No. 12 for a comparison.) The closing phrase of the first part returns as a refrain, to complete the second part of the exposition. The development section has new motivic material combined with the principal theme:

Figure 233. (a) Kodály, Children's Dances, No. 12, mm. 45-47, and (b) mm. 51-52, both played a semitone lower.



At one point, the double fourths of the melody recall the Valsette:

Figure 234. Kodály, Children's Dances, No. 12, mm. 69-71,  
played a semitone lower.

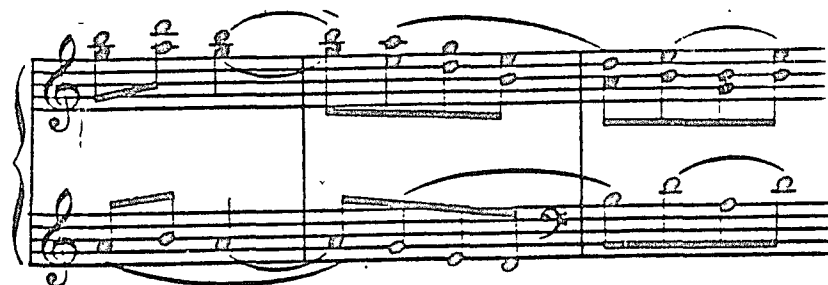
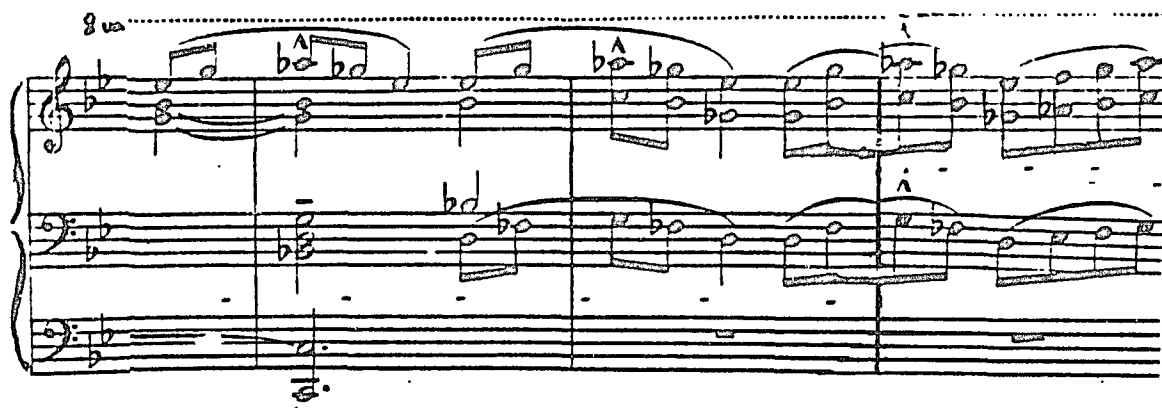
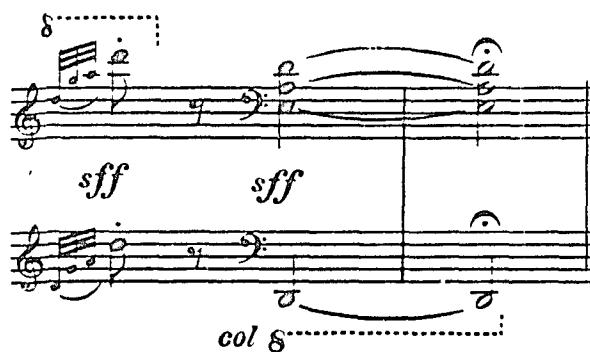


Figure 235. Kodály, Valsette, mm. 60-62.



The recapitulation's final cadence is similar to that of Op. 3, No. 7, as may be seen by comparing Figures 236 and 60.

Figure 236. Kodály, Children's Dances, No. 12, mm. 121-22,  
played a semitone lower.



## Chapter VI

## SUMMARY

This study has demonstrated that Kodály's piano works show a marked influence of French impressionistic and Hungarian folk and art music. As is shown in chapters two and three, Kodály's early piano works, those in his style periods of before 1920, show the most pronounced influence of French Impressionism. In these chapters it is also shown that Debussy seems to have been Kodály's exclusive French model.

It was stated in chapter two that both Debussy and Kodály achieved an Eastern character in many of their compositions through their repeated use of the pentatonic scale. It is interesting to note that although the music of Debussy had a marked influence on Kodály's piano works, each composer adopted the pentatonic scale independently of the other: Debussy found the pentatonic scale through his studies of oriental music, and Kodály encountered it as a pervasive element in ancient Hungarian folk music.

It was shown in chapter three that Kodály adopted many of Debussy's compositional idioms as a reaction against the musical status quo in turn-of-the-century Hungary:

... It was a time when the Wagner cult reached its climax here. They played pieces on concerts

such that if one did not see program notes, one could have assumed that these concerts took place in any small German town. ... It was, therefore, understandable that professional musicians as well as classical music lovers, who preferred to play chamber music at home and did not attend the opera, spoke German, rather than Hungarian. It was no wonder that we longed for a Hungary which was never found in Budapest, where German was the official language in music. ... We did not understand why it was necessary to speak German in order to interpret classical music, for we were acquainted with Russian, French and English composers as well. ...<sup>97</sup>

It was also shown in chapter three that many idiomatic impressionistic pedalings may be found in Kodály's piano works. That Debussy and Kodály specified similar pedalings is not surprising, since Kodály so often adopted Debussy's textural style, perhaps most notably in the use of extended pedal tones, and the non-percussive style that both composers seem to have favored. Both composers also appeared to favor strongly melodic and harmonic parallelism and the extensive use of ostinato. It was the frequency of ostinato sections which resulted in the chaconne form, which turns out to be a very important formal characteristic in Kodály's short piano works. It is also possible that the variation techniques found in Kodály's longer piano works resulted from his extensive use of the chaconne.

Instances of the influence of Hungarian folk music on the piano works of Kodály were identified and discussed in

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97. Kodály, Visszatekintés, II, 488.

chapters four and five. Kodály considered Hungarian folk-songs to be "'par excellance' Hungarian classical music."<sup>98</sup> It was shown that Hungarian folk music exerted its greatest influence on Kodály through its formal structure. Kodály's later piano works are permeated with the four-line phrase structures indigenous to Hungarian folksongs. Several folk instrumental effects, especially those of the recorder, exerted a profound influence on the ornamentation found in Kodály's melodies.

It was shown in chapter five that Kodály alluded to the pure pentatonic structure found in much of the Hungarian folk music literature in his pedagogical works for piano, composed in his final style period. These works manifest the essence of Kodály's pedagogical theory, which is to base a nation's musical education on its cultural heritage.

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98. Ibid., I, 35.

## APPENDIX A

## ENGLISH TRANSLATIONS OF HUNGARIAN REFERENCE MATERIALS

(Complete bibliographic entries for these works are given in the Bibliography.)

Footnote	Page	Author	Title
8	11	Eöszé, <u>The Chronicle of Zoltán Kodály's Life.</u>	
9	12	Kodály, <u>Looking Back.</u> (Collected Writings)	
10	14	Breuer, <u>Kodály-Documents I.</u>	
13	21	Eöszé, <u>Zoltán Kodály's Life and Work.</u>	
15	29	Lendvai, <u>The Harmony-World of Bartók and Kodály.</u>	
23	54	Kodály, <u>Folk Music of Hungary.</u>	
30	62	Ujfalussy, "Kodály and Debussy."	
34	69	Molnár, <u>Popular Booklets in Music IV.</u>	
37	75	Szabolcsi, <u>On the Way to Kodály.</u>	
52	109	Tari, "Instrumental Folk Music Collected by Kodály."	
58	118	Martin, "Dances in the Hungarian Folklore."	
61	122	Kovács, "Symphonic Works of Kodály," <u>Studies in Musicology Commemorating the 75th Anniversary of Zoltán Kodály's Birth.</u>	
63	131	Pesovár, "Shepherd dances," <u>Cyclopedia of Music.</u>	

## APPENDIX B

## SCORES USED AS SOURCES OF MUSICAL EXAMPLES

- Bartók, Béla. An Evening with the Székelys, Bartók Album, I, Boosey & Hawkes, 1953.
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- Prokofieff, Sergei. Piano Sonatas, ed. Gyorgy Sandor, MCA Music, [n.d.]
- Rózsavölgyi, Márk. 3 Csárdás, ed. Ferenc Bónis, Doblinger, 1974.
- Stravinsky, Igor. Petrushka, ed. Charles Hamm, Norton, 1967.

## APPENDIX C

## A DEFINITION OF TONAL PENTATONIC SCALES

The term "pentaton", as used in this document, has a specific descriptive function which goes somewhat beyond the definition of "pentatonic scale" which is given in The Harvard Dictionary of Music (see footnote 35 on page 69); it is, in fact, the relative solmization system which Kodaly used exclusively in his pedagogical system.

A do pentatonic scale can be compared to a major scale in which the fourth and seventh steps have been removed. The removal of the steps fa and ti results in the absence of semitones in the do pentatonic scale, since fa and ti are each members of a diatonic half-step.

The tonal center of the pentaton is determined by the pitch class of the lowest member of the group of three notes a whole step apart: that is, that note which takes the sol-fa name do in the pentatonic system do-re-mi-so-la. Any tonal pentatonic mode can be expressed in the permutations do-re-mi-so-la, re-mi-so-la-do, mi-so-la-do-re, so-la-do-re-mi, or la-do-re-mi-so. This system might initially appear to be unnecessarily redundant, since it could be argued that, for instance, an f do pentaton and a g re pentaton are composed of the same pitch classes. Although this is true enough when the modes are compared outside a musical context, the apparent

redundancy is resolved in application, since the final note of the piece determines the pentatonic mode. For instance, if one encounters a piece which is composed of the pitch classes F,G,A,C and D, with the final note F, the mode is best described as an f do pentaton. However, if the piece, still composed of the pitches F,G,A,C and D with the final note G, the piece can best be said to be based in g re pentaton.

In summary, each pentatonic scale has both a tonal center and a mode. The descriptive system used in this document makes both the tonal center and mode explicit.

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