

GÁBOR BODNÁR

SELECTED STUDIES

Writings on interdisciplinary areas
of music, literature and pedagogy



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GÁBOR BODNÁR

Eötvös Loránd University (ELTE) Budapest
Faculty of Humanities
Institute of Arts Communication and Music

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A SHORT PREFACE

The studies presented here provide insight into research exploring certain interdisciplinary and transdisciplinary connections between music, literature, and pedagogy. Due to subsequent review and the standardization of writing style, minor corrections became necessary, but these did not affect the original message. All types of such selections have significant constraints of space and structure—and similarly, research work can only be part of my career as a teacher, educational organizer, and musician. Therefore, I could not strive for completeness or perfection; rather, I chose topics inspired by my four decades of university work. I hope that the thematic publication of these writings may encourage further researchers to continue the work.

Last but not least, I express my gratitude to the publishers concerned. Also, I would like to thank my co-authors and colleagues: Ákos Farkas (*Sound and Sense Interwoven: Aldous Huxley's Music of Ideas*), Anikó Fekete and Anikó Fehérvári (Analysis of the seminar of creative music exercises).

Gábor Bodnár¹

1 Gábor Bodnár gained the Habilitation degree at the Doctoral School of Philosophy, ELTE University, and DLA at the Liszt Ferenc Academy of Music. He previously graduated from the Academy of Music as a composer and music theory teacher.

Prof. Bodnár has been working as a university instructor since 1985, and as Head of Department/Institute since 2007.

<https://www.btk.elte.hu/en/staff/gabor-bodnar> (*Last accessed: 10 August 2025*)

In Hungarian: <https://m2.mtmt.hu/gui2/?type=authors&mode=browse&sel=authors10031717> (*Last accessed: 10 August 2025*)

Email: bodnar.gabor@btk.elte.hu

1.

MUSIC AND LITERATURE

1.1. Burgess and *The Waste Land*

How to lose a musical compass in a few hundred lines?
And how to find it again? Adventures of a twentieth-century
and an early Romantic composer²

The following lines were stimulated by the account of one of the Antarctic expeditions (I forget which, but I think one of Shackleton's): it was related that the party of explorers, at the extremity of their strength, had the constant delusion that there was *one more member* than could actually be counted³ (ELIOT 1963: 74–75).

Was it light?
Was it light within?
Was it light within light?
Stillness becoming alive,
Yet still?
A lively understandable spirit
Once entertained you.
It will come again.
Be still.
Wait.⁴
(ROETHKE 1969: 20)

2 First appearance: *The AnaChronisT* 20 (2022). 26–37. <https://ojs.elte.hu/theanachronist/article/view/4965> (Last accessed: 10 August 2025)

3 T. S. Eliot's notes on the part of his long poem *The Waste Land*, beginning with 'Who is the third who walks always beside you?'

4 Closing lines of Theodore Roethke's long poem *The Lost Son*.

Anthony Burgess considered himself most of all a composer. He composed around 200 pieces, and with this amount, he was more prolific in the field of music than in that of literature—thus, it is not really possible to classify his creative activity solely as literary or musical works. In case of such an exceptional artist, talented in two different art forms, there is no way to differentiate him as a literary artist or a composer alone, nor would it be right to do so. The reverse is true for those composers whose musical work is permeated by literary influences and musical effects, and whose work is rich in linguistically inspired musical inventions. Thus, reading Burgess's books can make the reader associate different kinds of musical pieces (and not only those often referred to by the author, but also those of our own imagination): and similarly, when listening to his music, we may feel that what we hear could just as well be a short story. (The so-called 'storytelling manner' in different types of musical works was already very common in early Romantic music.) *The Waste Land* was classified as a melodrama by Burgess himself, a category much favored by the Romantic composers.

This 'multi-authored' composition, since besides the work of T. S. Eliot and Burgess, other musical pieces also appear in it, has never been performed live in Hungary in its full length until recently. However, in 2017 in the chamber room of the Institute of Arts Communication and Music of Eötvös Loránd University, excerpts of the original piece were performed. The Department of English Studies, and the International Anthony Burgess Foundation organized a symposium in November 2017 to commemorate the centenary of the author's birth.⁵

At the closing concert of this conference, parts of the musical transcriptions of the long poem were performed by students and professors.⁶ Strange as it may sound, this was also a continental premiere for various reasons (not to be specified here), the piece had not been performed in its full length in Europe until that date.

The above story reflects the composer's (and perhaps the poet's) idea well, since fragmentation is in full effect: the audience hears a few mosaic-like fragments of the event featuring a poem composed of mosaic-like excerpts accompanied by music similarly made up of mosaic-like pieces—if written by Burgess himself. The musical concept of fragmentation is also rooted in early Romanticism, primarily in Friedrich Schlegel's *Athenaeum Fragments*, where the philosopher defines the concept of a fragment as follows:

5 More on the conference, see *Burgess 100 Budapest International Symposium*, organized by the Department of English Studies, Eötvös Loránd University, Budapest. <https://b100b.wordpress.com> (Last accessed: 10 August 2025)

6 For some excerpts, see: https://music.elte.hu/burgess_100_budapest (with commentary in Hungarian). More information about the piece by The International Anthony Burgess Foundation: *The Music of Anthony Burgess: The Waste Land*. <https://www.anthonyburgess.org/the-music-of-anthony-burgess-exhibition/the-waste-land/> (Last accessed: 10 August 2025)

Ein Fragment muß gleich einem kleinen Kunstwerke von der umgebenden Welt ganz abgesondert und in sich selbst vollendet sein wie ein Igel.⁷
(SCHLEGEL 2016: 56)

According to Charles Rosen, one of Robert Schumann's Heine songs⁸ is a perfect musical example of this fragmentation, as it 'begins in the middle, and ends as it began—an emblem of unsatisfied desire, of longing eternally renewed' (ROSEN 1995: 41).

In her book on Schumann, however, Beate Julia Perrey also points out that the fragment is a very important part of the Romantic thought:

[...] whilst both maxim and aphorism are self-sufficient and self-satisfied in their confident claim to reveal an essence as it were in one stroke, and in the most concise and linguistically most efficient way possible, the fragment depends on other fragments in order 'to make its point'—the 'point' being that through its very opposition and otherness, it denies the system, of which is a vital part, the articulation of an absolute truth. Here, no one part leads into, or grows out of, the other, and hence there develops no organic whole—the archetypal idea of 'the whole is greater than the sum of its parts'. (PERREY 2007: 32)

In his musical repertoire, Burgess preferred to use the harmonies of Pre- and Post-Romanticism rather than those of the early Romantic period; still, he often brings up Romantic examples and was indeed a prolific composer of the so-called Romantic *Lied*, which was a typical genre of 19th-century music. In addition to fragmentation, irony and allusion/self-allusion, he is related to Schumann through his creativity and playfulness in his musical gestures, which are also characteristic of artists talented in two separate art forms.

He often applied the traditional forms of 'puzzle' in his literary as well as musical work, in which composers form words from notes to convey a secret message or simply leave a musical signature. Of course, this technique was already apparent in stylistic periods much earlier than Romanticism (for example, the proliferation of the well-known B-A-C-H motif from Bach to Burgess and onwards), but the true admirer, conceptual cultivator, and exemplar of the *lettres dansantes* was Schumann.

7 'A fragment, like a miniature work of art, has to be entirely isolated from the surrounding world and be complete in itself like a hedgehog' (ROSEN 1995: 48). Charles Rosen, in his analysis of the song, correctly translates the original word 'Igel' as hedgehog instead of the more commonly used porcupine (SCHLEGEL 1998: 45), with the following reason: 'The hedgehog (unlike the porcupine, which shoots its quills) is an amiable creature which rolls itself into a ball when alarmed' (ROSEN 1995: 48).

8 *Im wunderschönen Monat Mai* (the opening song of the *Dichterliebe* cycle).

Moreover, the different musical terminology used in English and German results in new puzzles and a series of misunderstandings, for example the note English calls B is H in German, whereas in German, B is the same as the English B-flat.⁹

The title of Teodóra Wiesenmayer's study on the musicality of Burgess's novels, *Prelude and Fugue in B(urgess) major*, may refer to this ambiguity, because it can be interpreted in one way in Hungarian and German and in another in English (WIESENAYER 2008: 1394).

The accumulation of allusions gives *The Waste Land* considerable scope for play: Eliot is clear about employing a number of musical and literary references in his work, but Burgess makes his intention even more explicit. This multi-character game encourages the emergence of the so-called *persona* characters, a feature characteristic of vocal music since Romanticism.

One of the first to describe this phenomenon was Edward T. Cone, who later developed his ideas in his study *Poet's Love or Composer's Love*, mainly in the context of *Dichterliebe*, in which the various *persona* characters (vocal, instrumental and that representing the totality of the musical piece) are integrated within the personality of the composer (CONE 1974: 181–182).

As an antithesis to this, Berthold Hoeckner, in his essay *Poet's Love and Composer's Love*, identifies independent *persona*-players:

[...] to keep the basic conception of Cone's earlier model, while accommodating his later modification: to adopt the notion of a single creative mind, while still hearing independent voices. What is more, where Cone heard a complete musical persona constituted by instrumental and vocal personae, I hear a triple voice, which includes a poetic persona that remains on a par with the musical ones. Even when a poem has been molded into a through-composed song; even when its words have lost the rhythm of their original meter; and even when its text has been altered by the composer: the poetic text still remains an independent component of a song. Even sung, the words assume their own dramatic agency within what may be called a composer-poet's multiple voice. (HOECKNER 2001: 2.6.)

9 The highly educated Burgess was obviously well aware of all this, just like Schumann, who made the musical 'sphinx' of his *Carnaval* with two possible interpretations of A-S-C-H or A-SCH, the key motif of a piano piece with a French title and subtitles. (In French specialized language, the German H or English B sound is called 'si', while the German B and English B-flat is called 'si bémol').

Everything is set for a ‘joint 19th- and 20th-century investigation’ in a romantically overheated context, for which the cross-generational connection is once again provided by an alliance created by Schumann’s *The League of David*, or *Davidsbund*:

Schumann discovered the idea for the *Bund* readily enough in contemporary literature. The idea for Florestan and Eusebius he borrowed from Jean Paul.¹⁰ [...] Schumann may have created the name Raro from an amalgamation of his own name and that of Clara: CLARAROBERT. The first public appearance of Florestan, Eusebius and Master Raro was, oddly enough, in the *Allgemeine Musikalische Zeitung* [...]. Schumann’s great admiration for Chopin’s music led [...] to his writing a review [...]. But his review [...] was unlike any other, giving the appearance not a work of criticism, but an excerpt from a novel or a short story. (JENSEN 2001: 108–109)

It is thus possible to write about music in the form of a novella or, like Eliot, to express the message of an opera in a poem, and to use the *Leitmotif* technique in the same work, as Teodóra Wiesenmayer argues in her dissertation (WIESENAYER 2011: 92–101).¹¹

In *The Waste Land*, a fragment of a quotation from an opera presents two contexts at the same time and it is up to the reader to juxtapose these texts, even if the process of reading or listening to the poem is linear—thus creating simultaneity through imagination:

The act of waiting, along with the emptiness and desolation of the sea, reinforces Eliot’s theme, since in *The Waste Land* desolation (of the land and of the people’s lives) and waiting for redemption are also central topics. The first and the second quotation from Wagner are thematically connected. When the piper watches the empty sea (‘*Oed’ und leer das Meer*’), and Isolde is not seen yet, the question arises: ‘*Mein Irisch kind, wo weilest du?*’—this may be Tristan’s question as well, waiting for Isolde’s arrival. (WIESENAYER 2011: 101)

10 Jean Paul Richter (born Johann Paul Friedrich Richter, 1763–1825) was a successful contemporary writer and philosopher. He used his pseudonym out of respect for Rousseau, but tradition holds that Jean was pronounced in the French way, while Paul in the German way. With Florestan and Eusebius, Schumann portrayed the dual character of his own personality, modelled on Jean Paul’s novel *Flegeljahre*.

11 Since *Leitmotif* in musical terminology is usually associated with larger scale (vocal or program music) works, which during the musical process can exclusively and regularly be heard in the context of a given dramatic poetic moment, it is more appropriate to use the term characteristic motif or, as defined by Akiko Mayeda, a motto (Mayeda 1992: 501).

But to what extent do literary or musical quotations remain the same in another context? Are we really talking about the music of *Le sacre du printemps* when they are being transformed as quotations into another work? Is it really Schubert's symphony in the song of *Dichterliebe* or a *Waltz* by Schubert in the opening piece of *Carnaval*? We can try to trace the messages of a somewhat 'confused' musical world of Burgess's *The Waste Land*.

The 'Water-dripping Song' and other associations

If there were the sound of water only
Not the cicada
And dry grass singing
But sound of water over a rock
Where the hermit-thrush sings in the pine trees
Drip drop drip drop drop drop drop
But there is no water
(ELIOT 1963: 67)¹²

Goodbye, goodbye, old stones, the time-order is going,
I have married my hands to perpetual agitation,
I run, I run to the whistle of money.
Money money money
Water water water
How cool the grass is.
Has the bird left?
The stalk still sways.
Has the worm a shadow?
What do the clouds say? (ROETHKE 1969: 18)¹³

Since we can step through the loosely structured and collage-like music in *The Waste Land* as we please, let us begin at the sources. In the fourth movement, as Nikolett Mayer observes:

12 *The Waste Land*, part V. (*What the Thunder said*).

13 *The Lost Son*, part III. (*The Gibber*).

[...] the flute plays soft, repetitive chord progressions that symbolize the ripping sound of water. The cello only contributes with a few [...] notes to the flute's surface ripping and so making the sea three-dimensional. (MAYER 2021: 64)¹⁴

However, since the associations of the listener are crucial to truly understand the musical messages in this work, not only in relation to the quotations but also the independently composed passages as well. The listener (and perhaps even the composer) should recall the flute-*Sprechgesang* dialogue in Schoenberg's *Pierrot lunaire*, a defining chamber work of the early 20th century, as a medium of the feelings of the errant protagonist.

The portrayal of water is multi-layered, but its absence is expressed by the nostalgic recollection of the above-mentioned flute solo, which as a result becomes its own refutation: and then the general pause of 'But there is no water' can rightly appear. Similarly, there is a general pause to acknowledge the fatality of water after the performance of 'Fear death by water'. However, the piano motif here, which bursts out like a stream and drops back like a wave, is more important than the words themselves, and is not in harmony with the text. The 'walking and contemplative' music of the passage about the longing for water (If there were only water amongst the rock), which has the word 'water' repeatedly, is not about the portrayal of water either. Besides, it also ends in a sudden *general pause* to give way to the 'ripping sound of the flute'. Furthermore, at the opening part of the work, those who can read notes (or have an absolute pitch) can associate the E-flat major of the key passage with *Rheingold* or even Schumann's *Rheinische Sinfonie*.

From another point of view *The Waste Land* almost aleatorically alternates between musical passages conveying a sense of tonality and the lack thereof. Atonal interludes surprise the listener after the passage 'With a wicked pack of cards', but just as unexpectedly, after a long period of tonal insecurities, the jazz-like part follows at the end of 'And puts a record on the gramophone', although at this point it is justified by the message.

Paul Phillips has an interesting observation as to Burgess's works: 'curiosity compelled him to experiment with twelve-tone music, but his conservative musical tendencies led him no further in the direction of the *avant-garde*' (PHILLIPS 1999: 9). Phillips also remarks on the composer's general composing style: 'an angular, vigorous style, often dissonant although mostly tonal, characterizes much of Burgess's music—a hybrid of Holst and Hindemith' (PHILLIPS 1999: 16).

14 Shortly after, though it takes over the flute motif for the length of a bar.

Thus, the question is whether the atonal and tonally ambiguous passages in *The Waste Land* are there to reinforce a sense of tonal ambiguity in the listener, or if they wish to represent the ad hoc nature of unexpected thoughts and impressions. This is probably best to let the listener decide.

It is essential to take into consideration Burgess's views on Eliot's work. Jonathan D. Mann quotes the following from an interview in his dissertation:

Burgess found both *Ulysses* and *The Waste Land* are 'intensely conservative works', whose intertextual Modernist style is a means 'of conserving the past' whilst being 'presented in a totally revolutionary technique, which, on closer examination, seems to have its roots in conservatism'. (CABAU 1980: 103)

Mann also quotes Cary di Pietro who states with reference to Burgess:

Shakespearean allusion in *The Waste Land* is one of the »numerous particles of literary texts [...] scattered through« the poem. (DI PIETRO 2006: 28)

Besides, as Burgess writes about his own music, for him *The Waste Land* is 'among other things, a collage of literary citations' (BURGESS 1982: 99–100). So, we are back to square one: in music evoking quotations, perhaps because of their accumulation the quotations become a 'collection of music' whose proper reception is most similar to that of neoclassical works—seemingly nostalgic, but in fact provoking real emotions in the listener, who is flooded by memories and forced to reflect on them.

The *Waste Land* therefore can be experienced and presented in a myriad of ways. But it is not enough to know the work of T. S. Eliot or Burgess or even both, nor the quotations in the poem and the music: it is all these factors taken together that form the whole picture, showing the unity that is created using all the separate parts.

But still, we will never get a homogenous picture, as each person can only sum up their impressions of each topic, and therefore of the whole.

Besides the poet and the composer, a 'powerful third'¹⁵ is needed, in this case, the listener.

This way, we may find the lost son (or *The Lost Son* itself), which may be hidden in any or all of the literary and musical mosaic pieces.

¹⁵ A reference to the music historian Tibor Tallián's *Chamisso, Schumann és a hatalmas harmadik* [*Chamisso, Schumann and the Powerful Third*], referring to Géza Gárdonyi's novel *Az a hatalmas harmadik* [*That Powerful Third*], who is the one dominating the relationship between two people because he 'does not yet exist, but wants to' (GÁRDONYI 1929: 20).

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1.2. Huxley and music

Sound and sense interwoven: Aldous Huxley's music of ideas Ákos Farkas and Gábor Bodnár¹⁶

Malignity may munch but Muses bless
Failed boldness more than orthodox success. (BURGESS 1974: 347)

Competent amateur pianist, professional music critic and, above all, world-famous novelist whose experiments with the musicalization of fiction, a term with the introduction of which he is credited, Aldous Huxley earned the accolade of being 'the ideal subject for a study of a writer's relationship to music' (BROWN 1987: 170). When this assessment was made by one of Huxley's monographers in 1987, a sizeable body of criticism was already available on how music had made its multifarious presence felt in the novelist's fiction and non-fiction alike.

Since then, numerous specialized studies, including a book-length assessment by the musicologist Jean-Louis Cupers and a collection of Huxley's music criticism prefaced with a substantial introductory essay by Michael Allis, have been added to the steadily accumulating material on Huxley and music. To all this author-centred criticism should be added the growing amount of theoretical work in intermediality studies, especially the research carried out by Werner Wolf and his associates, enhancing our understanding of the part music and musicality play in the Huxley-oeuvre.

The quantity of such work is all the more remarkable as the precise nature, feasibility and rationale of integrating what is traditionally regarded as a fundamentally non-referential, form-governed, and—in its realization—auditory arrangement of elements into a predominantly referential, content-oriented and characteristically visual system of signification has remained a contentious issue.

Werner Wolf acknowledges the serious difficulties involved when he posits, in a recent survey, that the artefacts resulting from the imitation of altermedial forms or processes will 'always remain mere approximations to, or metaphors of, the medium referred to, because it is factually impossible, e.g. for a novel to 'turn into' a musical composition' (WOLF 2015: 467). Earlier theorists with a background in musicology rather than comparative studies used to be even less tolerant of the 'misalliance'

16 First appearance: Clausius, K.; Dayan, P.; Durkin, R.; Englund, A. (eds.) (2022): *The Routledge Companion to Music and Modern Literature*. Routledge, London. 282–291. <https://www.scopus.com/pages/publications/85141611303> (Last accessed: 10 August 2025)

between literature and their preferred art form. In his textbook on counterpoint, the musical technique that Huxley strove to appropriate for his fiction, Knud Jeppesen cautioned his readers to ‘avoid comparisons between music and other arts; they are on the whole so different in character and material that a comparison is apt to prove quite pointless’ (JEPPESEN 1965: XI). Applying such general injunctions against seeking close analogies between music and literature to Huxley’s specific case, musicologist John Aplin went on to explain that ‘[n]one of the detail of a musical structure can be transferred [to fiction] except at the most noticeable and therefore perhaps least useful level’ (APLIN 1983: 32).

Literary scholars themselves have not necessarily been much more sympathetic. From early reviews to retrospective appraisals, comments on Huxley’s method of novelistic musicalization have ranged from guarded reservations to harsh rebukes.

By attributing the ultimate success of Huxley’s *Point Counter Point* (1928) to the power of its writer’s *vision* rather than his supposedly negligible technique, L.P. Hartley dismissed, in a contemporaneous review, Huxley’s efforts to musicalize fiction (HARTLEY 1975: 151). Some later critics of the writer’s ‘contrapuntal method’ were more openly dismissive. David Daiches described ‘the musical analogy in *Point Counter Point*’ as something ‘quite false’ (DAICHES 1939: 209).

Even such a well-disposed commentator as Cupers has warned against seeing (or hearing) signs of complete interart fusion in Huxley’s novels, reasoning that the ‘balance remains precarious for the simple reason that the other art can never be fully or even actually present’ (CUPERS 1994: 86).

To determine, once and for all, whether the musicalization of literature as such is desirable or indeed possible lies beyond the scope of this chapter. However, explicit references to music—citing specific compositions such as a work by Bach or Beethoven, or mentioning musical techniques, genres, periods or cultural traditions—are usually considered less methodologically problematic.

Representing fictional characters’ responses to music—‘intermedial evocation’ as the phenomenon is termed by Wolf—is also a fairly straightforward novelistic technique (WOLF 2015: 466–67). Obvious examples of the latter include the zoological and mythological images evoked by Beethoven’s *Schicksalssinfonie* in Helen Schlegel’s mind in E. M. Forster’s *Howards End* (1910) or, closer to our immediate subject, the various audience reactions to a performance of Bach’s *Suite in B minor* in Huxley’s *Point Counter Point*.

Serious difficulties begin, though, when we encounter what is formal intermedial imitation in Wolf's taxonomy. This type of intermediality involves a sustained creative effort 'to shape the material of the semiotic complex in question... in such a manner that it acquires a formal resemblance to typical features or structures of another medium' (WOLF 466). When the integrating 'semiotic complex' is the verbal construction of literature, and the other medium is the aurally experienced system of music, then the result is what Philip Quarles, the semi-autobiographical writer-figure in *Point Counter Point*, famously calls the 'musicalization of fiction' (HUXLEY 1980: 301–2). Such interart mimesis cannot result in the wholesale transformation of one art form into another. If understood *literally*, the result of such attempts is clearly illusory.

The strictures implied by this conclusion, however, should not prevent us from taking seriously Philip Quarles's theory and his creator Aldous Huxley's practice of musicalizing the novel. Intermedial analogies involving literature and music may be understood in a metaphorical sense, but the heuristic value of a metaphor should not be overlooked. To say that 'the musicalization of fiction' is *only* a metaphor is to ignore decades of cognitive-linguistic research inspired by George Lakoff and Mark Johnson's formulation concerning 'the power of metaphor to create a reality rather than simply to give us a way of conceptualizing a preexisting reality' (LAKOFF – JOHNSON 1980: 144).¹⁷

What, if not a subconscious recognition of metaphor's constitutive potential can explain the abundance of musico-literary analyses to which Aldous Huxley's novels and shorter fiction have been subjected? It is fitting then to ask what practical considerations may have made the critic cited at the beginning of this chapter to characterize Huxley as 'the ideal subject' for any musico-literary inquiry.

The first such factor is biographical. The strongest documented incentives of Huxley's abiding interest in music were formed during his adolescent years. The gift of understanding and even competently performing, as well as appreciating, music was ironically related to the greatest losses the future novelist suffered in his early life: the premature death of his beloved mother and the near-loss of his eyesight. Suffering from a bad case of corneal infection known as *keratitis punctate*, possibly contracted due to the grief-weakened immune resistance of his system, sixteen-year-old

17 Cognitive literary scholar Joseph Tabbi goes even further than Lakoff and Johnson, positing that 'the distinction between metaphor and actuality is itself unsettled by scientists concerned not only with *Metaphors We Live By...* but also with their material basis in the brain and their conceptual supports in distributed networks beyond the human body and outside of consciousness' (TABB 2011: 80).

Aldous was obliged to master the Braille alphabet. From reading books in the dark, he went on to decode Braille music, 'which is very difficult', as he would later remember (MURRAY 2002: 31). According to his first biographer, Sybille Bedford, Huxley even taught himself to play the piano by following the Braille score with one hand (BEDFORD 1977: 34–35). He may well have had his own case in mind when he later concluded that '[m]en make use of their illnesses at least as much as they are made use of by them' (HUXLEY 1949: 61).

He certainly made very good use of his temporary loss of vision in learning about musical elements from the inside, familiarizing himself with the intertwinement of distinct melodic lines on the keyboard. In other words, a half-blind Huxley acquired mental and motor skills enabling him to master the technique that was to inspire his later thinking of literature: counterpoint.

It is a minor miracle that Huxley's eye condition did not prevent him from continuing his formal education at Oxford after graduating from Eton. He developed a style of reading that involved the near-simultaneous perusal of three or four books at a time, as suggested by a key chapter in his semi-autobiographical *Eyeless in Gaza* (1936) describing this sort of intellectual counterpoint. If the company young intellectuals keep is mostly made up of the books they read, it is only to be expected that their writing should be heavily influenced by the bulky tomes perused.

An illuminating document of Huxley's reading habits is *Texts and Pretexts*, a poetry anthology interspersed with Huxley's commentaries. The volume includes 'Music in Poetry', an essay providing a survey of how Huxley's favourite poets attempted 'to express music in terms of their art' (HUXLEY 1933: 244). Ranging from Shakespeare and Milton to Mallarmé and Proust, the authors of Huxley's selections had all managed 'to produce the effects which belong to music alone... in the necessarily inadequate terms of another art'. To achieve this, they 'had for the most part to rely on intrinsically non-musical images'; an example that Huxley himself strove to emulate (HUXLEY 1933: 249, 244).

While Huxley modestly refrained from adding his own name to his list of outstanding 'musical' poets and writers, and even used contemporary examples sparingly—one important exception was Marcel Proust, whose musico-literary endeavour Huxley deemed remarkably successful—his commentators have made every effort to reveal some of his own possible models. Of these, the experiments of James Joyce, André Gide, and T. S. Eliot deserve special mention. Joyce's famous contention that the 'Sirens' episode of *Ulysses* was made up of 'all the eight regular parts of a *fuga per canonem*' has been contested, defended, interpreted and reinterpreted by generations of Joyceans and intermedia experts (ELLMANN 1982: 462).

Although any deliberate imitation can be ruled out on the basis of Huxley's known reservations about Joyce, the persistence of comparisons, now favoring Huxley, now Joyce, make *Ulysses* an unavoidable reference in surveys of Huxley and music. No doubt, some general analogies can be assumed.¹⁸

More than vague resemblances are suspected in the case of Huxley and André Gide. The French writer's proto-postmodern novel *The Counterfeiters* (*Les Faux-monnayeurs*, 1925) is in fact often regarded as a direct inspiration. It was as early as 1918, about the time Huxley was working on 'Farcical History of Richard Greenow', a short story introducing music into his work, that Huxley met Gide in London. More importantly, in September 1926, Huxley mentioned he had read *The Counterfeiters*: that 'oddest book' (MURRAY 2002: 192–3). Although at first, he reacted to the new French novel with surprise due to what he believed to be a 'coming-out' narrative, he must have noticed more than the undisguised representation of the protagonists' same-sex relationship. He is unlikely to have overlooked the structural imitation and heavy thematization of music in the spirit of the character Eduard's intention 'to do... something like the art of fugue writing' (GIDE 1966: 171). While 'Gide's great novel is certainly much more than an 'Art of the Fugue' (ANDERSON 1976: 307), Huxley's own ambitions also exceeded those of his French 'precursor', who only partially realized his character Eduard's musings about a fugue-like novel. Meckier's claim that it 'would be a serious mistake to dismiss *Point Counter Point* as a derivative novel' certainly appears to be well-founded (MECKIER 1969: 137–138).

As for T. S. Eliot, Huxley did not seem to think much more highly of the poet than he did of Joyce, and in any case, the arch-modernist's most explicit musical work, *Four Quartets*, was published in 1943, far too late to have any influence on Huxley.¹⁹

However, certain thematic analogies elsewhere are rightly pointed out by Murray Roston, who argues that motivating the quasi-musical cacophony of unresolved counterpoint in Huxley's novel is 'a troubled search into the predicament of the twentieth-century artist, an inquiry into those very concerns which had preoccupied T. S. Eliot's 'Prufrock' and *The Waste Land*' (ROSTON 1996: 46–47). The cynical hedonist Lucy Tantamount in *Point Counter Point* speaks for her whole generation when she says that she 'came out of the chrysalis during the War, when the bottom had been knocked out of everything' (HUXLEY 1980: 141).

18 While Meckier believes that 'Huxley's limited success improves by comparison with the fugue section of *Ulysses*', while Wiesenmayer rates Joyce's 'Sirens episode' higher on the scale of successful musicalization than anything by Huxley (MECKIER 1969: 143, WIESENAYER 2011: 121).

19 T. S. Eliot 'didn't know nearly as much as he pretended, with his literary allusions and his pompously serious essays', opined Huxley in a private letter (MURRAY 315).

The complete loss of faith in such old-fashioned essentials as ‘God and morals’ professed by this emblematic representative of the period in which ‘Every light is scattered and flashing / Every love is splitting and crashing’ or, as the Hungarian poet Endre Ady’s²⁰ better known Irish contemporary W. B. Yeats resoundingly put it in ‘The Second Coming’: ‘things fall apart’ (YEATS 1994: 158–159). Notably, the same sense of disintegration and fragmentation conveyed by Picasso’s cubist portraits and Schönberg’s atonal compositions was replicated in literature by the multi-perspectival narrative representations in *Point Counter Point*.

A personal, rather than cultural or historical, factor contributing to the formation of Huxley’s musical *Bildung* is linked to yet another event in the young writer’s family life, one much happier, yet no less worrisome than the losses recounted above.

With a young wife and a newborn son to support but no steady income to rely on, Huxley decided to earn a living with his pen. Before making a name for himself with his first novels, he wrote theatre and concert reviews for a number of London periodicals. These included *The Westminster Gazette*, to which he contributed sixty-four pieces of music criticism in 1922. It was during this period that his distinctive musical approach was established; the process is clearly observable in his music criticism produced at the time.

Huxley’s music criticism, posthumously collected and edited by Michael Allis under the title *Temporaries and Eternals* (the original heading of one of Huxley’s own articles), is an emblematic summary of the aesthetic attitude apparent in Huxley’s music-oriented writings, reflecting the view held by many in the second half of the 19th century and inherited by Huxley himself. Composers were accordingly ranked from genius to harmfully distasteful, the former creating masterpieces of eternal value, the latter churning out ephemeral works of transitory popularity.

Huxley’s criticism also displays a somewhat controversial approach to the compositions discussed, as he is aware of his own superior knowledge of music, enabling him to recognize the more complex musical context better than the average music fancier, although still not as a musician, but rather as a sensitive and creative outsider. Allis describes Huxley’s tastes as follows:

To understand Huxley as a music critic [...] we need to be aware of how his responses to the musical models of the past—with their formal clarity and logic, melodic imagination, emotional sincerity, and blend of tradition and

20 See Ady’s whole poem in English on the following site: <https://blog.poet.hu/Translations/ady-endre-kocsi-ut-az-ejszakaban-forditas> (Last accessed: 10 August 2025)

innovation—coloured his reaction to the music of his contemporaries. The hierarchy of taste that Huxley applied to modern music to distinguish between ‘Temporaries’ and ‘Eternals’ is fascinating in its own terms [...]. (ALLIS 2014: 153)

Huxley’s critical essays are thought-provoking and rich in multiple associations. However, these writings at times contain arbitrary, *ex cathedra* value judgments reflecting his own, now conventional, now peculiar, critical standards. Illustrative of his idiosyncratic evaluations are the articles ‘Bad Music’ and ‘Good-Popular Music’ where Rossini, Offenbach and Puccini are placed in the latter category, unlike an underappreciated Grieg (HUXLEY 2000: 309–10). In the context of concerts, Huxley makes a comparison between Palestrina and Verdi in these respective terms: ‘the old perfection with one of the perfections (well, honestly, not quite a perfection!) of recent times’ or between Bach and Händel where the most interesting observations concern their personalities and social status rather than their respective achievements as composers (HUXLEY 2000: 310, 332). In the spirit of the nineteenth-century cult of the genius, Huxley devoted much of his time to Beethoven, often returning to the composer’s late works. Characteristic of Huxley’s musical preferences in this connection is the appearance of *Arietta*, the final movement of Beethoven’s last piano sonata (Op. 111 in C minor), in two of his writings published in the 1920s. The title and the slow swelling of the theme suggest clarity and simplicity, but the texture of the music becomes progressively more and more complex.

Clearly, the fourth variation is easier to absorb at the beginning, but then the music starts to digress and thus the listener’s initial orientation gets lost, while the next static part, on the other hand, wanders into different keys. However, as a synthesis, the melody eventually becomes recognizable again and the previous, densely woven accompaniment also returns; and this sounding, as a monumental coda, leads the way to a comforting closure. Following the notes, we are faced with an even more curious situation. The tempo *Adagio molto semplice e cantabile* suggests simplicity but the unusual metre signature of 9/16 makes it hard to follow, and the listener’s difficulties are intensified by the changes in metre. Reading the score at these places is therefore more challenging than absorbing the music (however, towards the end of the movement, deciphering the sheet music also gets easier). The strange duality in both sound and score is illustrated in *Antic Hay* (1923). Here the protagonist Gumbrial’s pseudo-philosophical monologue about the latent peace in the depths of anxiety is followed by a dialogue where his young interlocutor Emily, in her own way—that is, with a meaning contrary to what the man is saying—cuts short Gumbrial’s effusions and reinterprets his words in musical terms:

‘It’s like the *Arietta*, don’t you think?’ said Emily suddenly. [...] Don’t you feel it’s like that?’

‘What’s like that?’

‘Everything,’ said Emily. ‘To-day, I mean. You and me. These gardens—’ [...] Gumbrial shook his head. ‘Too simple for me’, he said.

Emily laughed. ‘Ah, but then think how impossible it gets a little further on’. [...] ‘It begins easily for the sake of poor imbeciles like me; but it goes on, it goes on, more and more fully and subtly and abstrusely and embracingly. But it’s still the same movement’. (HUXLEY 1923: 203–204)

In *Two or Three Graces* (1926), the *Arietta* reappears to symbolize a curious resolution of the troubling story. However, the reader cannot be certain whether the heroine’s life will actually turn out the way she anticipates, that is, if she may return home after her adventures. Also, the musical interpretation is suspiciously vague.

Da capo. John Peddley, the children, the house, the blank existence of one who does not know how to live unassisted. Then another musical critic, a second me-introduction to the second theme. Then the second theme, *scherzando*; another Rodney. Or *molto agitato*, the equivalent of Kingham. And then, inevitably, when the agitation had agitated itself to the climax of silence, *da capo* again to Peddley, the house, the children, the blankness of her unassisted life. (HUXLEY 1963: 194–95)

Although there is no such indication in the score of the *Arietta*, the phrase *da capo* can at least partially be explained: the notations *prima volta/seconda volta* might have suggested its inclusion to the author. But why does the simple but sublime and solemn musical theme symbolize such a meaningless and dependent life as that of the female protagonist? How do we interpret the mention made of the second theme and its beginning, when the series of variations is generally based on a single theme? Why are the instructions *scherzando* and *molto agitato* inserted when there is no such thing in the *Arietta*? Thus, the reasoning here is rather digressive, and the musical references are, but superficially, if at all, related to the composition in question. But Huxley’s musical expertise must have made him aware of this; he may well have assumed the point of view of his uninformed or superficial reader. That is what the unexpectedly effusive concluding sentence suggests: ‘Ah, if only the music of our destinies could be like this! (HUXLEY 1963: 195).

Perhaps it is worth quoting another, somewhat better-known literary reference to the movement, just to illustrate how divergent the various authors' interpretations of music can be, and how these determine the manner in which the same piece of music is used. *More than two decades later, Thomas Mann gives a fascinating in-depth interpretation of the sonata in question in Doctor Faustus.*

The lengthy lecture of Wendell Kretzschmar, a German American lecturer and musicologist, focuses on this question: 'Why didn't Beethoven write a third movement for his last piano sonata, Opus 111?' (MANN 1999: 55). Later a detailed description of extreme importance is provided in terms of music history and music theory—the thoroughness is due to Mann having consulted Theodor Wiesengrund Adorno and Arnold Schönberg while writing his piece. This concludes with an answer to Kretzschmar's question:

We had needed only to hear the piece, he said, to be able to answer the question ourselves. A third movement? A new beginning, after that farewell? A return—after that parting? Impossible! What had happened was that the sonata had found its ending in its second, enormous movement, had ended never to return. (MANN 1999: 60)

While Huxley writes about the possibility of a fresh start and continuation at the end of *Antic Hay*, Thomas Mann finds these impossible with regard to the same piece of music: while the former describes shallow, ordinary people who cannot see the essence of life, the latter portrays people building the whole picture up constructing the entire picture from all the various minute details. This comparison can highlight the many ways in which music and literature can interact.

Just as the *Arietta* closes the story of *Two or Three Graces*, what may be the most important message of *Point Counter Point* is summarized by the third movement of another late composition of Beethoven, his *String Quartet in A minor*, Op. 132. The movement's title 'Holy song of thanksgiving...' and the slow tempo of the opening theme suggest a sense of eternity, which is repeatedly referred to by the character Maurice Spandrell in his outpourings about Beethoven's music. After this mood of serene tranquility, Mendelssohn's song *Auf Flügeln des Gesanges* (On Wings of Song, Op. 34/2) appears in the last chapters of the novel as a terrestrial and anti-cathartic contrast.²¹

21 Mendelssohn's *Lied* in question is placed rather low in Huxley's rankings and its composer is emblematic for him of the false, sugary harmony associated with the schizophrenic hero of 'Farcical history of Richard Greenow', Huxley's first published short story, and with the hypocritical seducer Denis Burlap in *Point Counter Point*.

Huxley knew all that and he consciously used this duality: on the two occasions that ‘counterpoint’ is mentioned in the entire novel, it is clearly used in connection with music and in the correct technical sense. The first time the term occurs is when Edward Tantamount muses about the harmony of living creatures and the world, considering the universal concert of things: ‘It’s all like music; harmonies and counterpoint and modulations’ (HUXLEY 1980: 35).

The second and last time the word appears, it is used in reference to the string quartet cited above: ‘Water on water, calm sliding over calm; the according of level horizons and waveless expanses, a counterpoint of serenities’ (HUXLEY 1980: 440). However, when the non-technical meaning of counterpoint is brought into play, Huxley employs the adjective ‘contrapuntal’ even though it concerns the relationship between music and literature. Philip Quarles notes this in his diary: ‘The abrupt transitions are easy enough. All you need is a sufficiency of characters and parallel, contrapuntal plots’ (HUXLEY 1980: 302).

All this has led to exaggerations, characteristically conflating meanings in everyday discourse and technical terminology, when certain critics interpret Huxley’s ‘contrapuntal’ musical games as if the novel itself, as a whole or in parts, were actually structured according to musical counterpoint.

In 1940, Bennett Brudevold discussed personality types or characters who behave as themes in a fugue, and he marked these themes with the initials of the family names appearing in *Point Counter Point* (BRUDEVOLD 1940: 5–20). Werner Wolf cites the writings of Zack Bowen and Donald Watt from 1977 in the chapter dealing with Huxley’s novel in his book *The Musicalization of Fiction*—the title itself borrowed from *Point Counter Point*—which was meant to justify, albeit from a different point of view, the ‘musicalization of fiction’, that is, an identifiable connection between the ways literature and music are composed (WOLF 2015: 165–182). At the same time, however, at the end of his argument Wolf speaks of the ‘problematic realization of music’ indicating, once again, his awareness of the theoretical difficulties involved.

When analyzing *Point Counter Point*, it may be closer to Huxley’s own conception to think of suggestively playful analogies in reference to the relationship between music and literature. Points encounter points in this novel, and different parts appear sometimes in harmony but very often create unresolved disharmony. Such playfulness can be exemplified by analogies to musical *heterophony* and the musical device called *hocket*, both of mediaeval origins. Textualized heterophony could be a dialogue between two people hiding their actual intentions beneath the surface of seeming agreement. An instance of this in the novel is when Marjorie Carling and Walter Bidlake talk at cross purposes in Chapter 1.

Here, the pregnant woman seems to be happy to release her lover when in fact she is desperate to keep him by her side, while Walter, in turn, pretends willingly to forgo attending a party to stay with Marjorie when in reality he is dying to go. They both appear to be 'singing' the same 'melody' but they each realize it in their own very different ways, as voices do in heterophonic combination.

The 'prosification' of *hocket* occurs in the next chapter in a private dialogue between John Bidlake and his one-time lover Hilda Tantamount at the musical party that Marjorie and Walter had argued about as cited above.

John and Hilda also take turns at speaking as they fill the silent gaps in their interlocutor's discourse. In this way they complete each other's disjointed utterances, thus creating the effect of a series of hiccups, which is the meaning of *hoquet*, the French original of the term *hocket*. Add to this that the novel's characters often declare their various convictions, sometimes even counterfeiting them. They thus produce an *ad hoc* performance, a strange *quodlibet*, that is, a 'composition made up of a medley of tunes'.²²

Another, in its tone more serious than playful, realization of formal intermedial imitation in *Point Counter Point* has much to contribute to the novel's internal thematic cohesion. The musical model of how the contrary movements of life and death are represented in the plot is the *canon cancrizans* or crab canon. Best exemplified by the first of the *canones diversi* in Bach's *Musical Offering*, the crab canon is a piece of contrapuntal music repeating a phrase or theme backwards with one part proceeding normally while another moves crabwise in a contrary direction.²³

Something like this happens, albeit sequentially rather than simultaneously, in *Point Counter Point* where the description of how the 'evolution' of the foetus in Marjorie Carling's womb is contrasted—crabwise, as it were—with the equally slow but equally unstoppable biochemical breakdown of the cells in the corpse of the murdered politician Everard Webley.

The overarching theme of how human aspirations are swept aside by the perpetual cycle of gestation, birth, maturing and death is reinforced elsewhere by showing the old artist John Bidlake succumbing to stomach cancer in near-simultaneity with the pathetic demise of his grandson Phil Quarles dying of meningitis.

22 See *The Hutchinson Concise Dictionary of Music*, s.v. 'heterophony', 'hocket', and 'quodlibet' (JONES [ed.] 1999: 293, 297, 524).

23 See also *The Hutchinson Concise Dictionary of Music*, s.v. 'canon cancrizans' (JONES [ed.] 1999: 108–109).

These two deaths could be seen as imitative of ‘Canon a 2, per tonos’ in *Musical Offering*, except that it is not the glory of a ruler but the suffering of the dying that ‘ascends’.²⁴

The recurrence of *Musical Offering* in particular and Bach in general in Huxley’s work is by no means coincidental. After a brief spell in 1954, during which he conducted unsatisfying experiments with the combined effect of taking the drug mescaline and listening to the madrigals of Carlo Gesualdo, Huxley believed to have found the straightest path to ‘man’s final end’ through exposing himself to Bach’s polyphonic music while consuming strictly controlled doses of lysergic acid, an experiment described in his correspondence and his last completed, utopian, novel *Island* (1962).²⁵

Whether taking ‘moksha’, the fictional equivalent of LSD, while being washed over by the transfiguring harmonies of Brandenburg Concerto can in fact produce the mystical experience of grasping the ‘essential horror’ as well as the ultimate harmony of existence is a question no easier to answer than assessing the overall success of Huxley’s life-long endeavor to fuse literature with music. What seems certain is that his work, from ‘Richard Greenow’ to *Point Counter Point* and to *Island*, will stay with us as ‘the ideal subject for a study of a writer’s relationship to music’ for quite some time to come.

24 For a fuller discussion, see Ákos Farkas: *Canon and Canonicity in Huxley’s ‘Point Counter Point’* (FARKAS 2010: 115–128).

25 Alex Aronson provides a fine summary of Huxley’s musico-psychedelic experiments in *Music and the Novel* (ARONSON 1980: 149–158).

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1.3. A forgotten episode in Schumann's composition work

*About the four songs omitted from the revised 'Dichterliebe'*²⁶

When we review the last song of the third volume of the most often used Peters edition of Robert Schumann's songs, we find there a Heine-*Lied* entitled *Mein Wagen rollt langsam*.²⁷ This song has been published among *Nachgelassene Werke* as the final song of a collection of 4 *Gesänge* Op. 142, and it seems to convey a kind of final message of the composer mainly because of its special, melancholic mood. The song varies only two musical themes, and after the finishing of the vocal part, it ends with a very long postlude by the piano. Everything is given for the listener to appreciate the song as a real 'farewell *Lied*'—the only problem is that it is not true. In fact, the poem from *Lyrisches Intermezzo* was set to music by Schumann in 1840, which was the famous *Liederjahr* and the year of his long and heroic battle for his wife Clara, together with other 19 poems of the cycle, and the composition was entitled *20 Lieder und Gesänge aus dem lyrischen Intermezzo im Buche der Lieder* (HALLMARK 1979: 124).

The Heine-series—composed within 9 days, at the end of May 1840—was published as late as 1844, but the song cycle is already entitled *Dichterliebe* Op. 48 included only 16 songs by then. Four songs: *Dein Angesicht so lieb und schön, Es leuchtet meine liebe, Lehn' Deine Wang an meine Wang*²⁸ and the above-mentioned *Mein Wagen rollt langsam* were omitted.

Later on, these works were also published, the first two in the series Op. 127 in 1854, and the other two in the series Op. 142 in 1858.

So, we need to draw a lesson from this story. It could be a kind of warning, and its text might sound like 'don't believe your first impression', or 'compositions are not carved in stone or sacred ones, nor untouchable totems'. Nobody knows the direct or unambiguous reasons for this decision, not even the most famous Schumann-scholars—therefore, we can freely try to find some explanations.

26 First appearance: *Ars Inter Culturas* (2018)7. 209–225. https://cejsh.icm.edu.pl/cejsh/element/bwmeta1.element.desklight-4ae83a37-2851-4b12-a448-dab387f7940f/c/209_226.pdf (Last accessed: 10 August 2025)

27 The English translation of the poems can be found on the website of the *Hampsong Foundation* (see the Sources).

‘Reason 0’: The selection: reduce the 66 poems into 20 songs

Heine’s *Lyrisches Intermezzo*²⁸ cannot be considered as a dramaturgically constructed cycle of poems, but the different groups of poems are characterized by moods determined by different emotional contents. In Schumann’s selection, these kaleidoscopic elements became organic forms,²⁹ so some types of emotions, for example, direct irony got into the background. The extremely pathetic works could also be felt too sarcastic, and similarly, the poems about wild jealousy or those reflecting open emotional contrasts and conveying several emotions, could not align with Schumann’s purposes.

It is worth examining the selection process of the originally intended 20 songs. The coherence of the introductory group of songs is evident from the fact that Schumann completed the plan of composing the first 7 poems of *Lyrisches Intermezzo* in a single day, based on the sketches (24 May 1840). The composition of the Heine-cycle was directly linked to that of *Eichendorff-Liederkreis*: the work started right after Op. 39 on the very same sketch sheet (REINHARD 271). Later the composer marked further poems in his sketch book as per the numbering of the first edition of *Buch der Lieder* which did not entirely agree with the list of poems that were eventually set to music. In any case, however, there must have been a good reason for the omission, since there is no evidence that Schumann had ever been contemplating the idea of setting music to the entire *Lyrisches Intermezzo* (HALLMARK 110–112).

The 20 *Lieder und Gesänge aus dem lyrischen Intermezzo im Buche der Lieder*, however, already shows some definite signs of separating some emotional groups: the feeling of unfolding love is followed by that of pain and loss then by the songs of the ‘dream world’, then the song groups are summarized by the finishing work.³⁰

28 Schumann used the first edition of *Buch der Lieder*, published in 1827. Later, Heine employed numerous corrections in the *Lyrisches Intermezzo* until the final version. He also reduced the number of poems from 66 to 65.

29 Schumann ‘condensed a drama from Heine’s [...] anthology’ (HALLMARK 1979: 115).

30 The study used the Complete Edition as its source. See the score of the omitted songs in the Appendix (*Sheet music 1–4*).

Reason 1: attenuation of the 'death atmosphere'

The poems at the end of Heine's *Lyrisches Intermezzo* did not prove to be suitable for closing the song cycle either, because of the recurrence of the emotions already presented and mainly for the overwhelming death atmosphere at the end. But that might be a reason for the omission of the 'fake farewell *Lied*' *Mein Wagen rollet langsam* and, more or less, for the other three songs too, as all of them have a certain degree of such atmosphere, both in the text and in the music.

Probably the final reason for the omission of *Mein Wagen rollet langsam* could be the very long instrumental postlude also mentioned earlier, which could have spoiled the effect of the main message of the whole cycle: the epilogue of *Am leichtenden Sommermorgen* (*Dichterliebe* No. 12), which also returns at the end of the song cycle.

By omitting *Dein Angesicht so lieb und schön* and *Lehn' deine Wang' an meine Wang'*—the 5th and 6th poems of the original series—the composer broke the initially planned musical continuity of the first seven poems, but he freed the beginning of the cycle from the tone of death vision.

In the case of *Dein Angesicht so lieb und schön* Schumann's initial motive was to soften the death message by returning to the music of the first verse depicting love: his intention is made quite clear with the last ten bars of the piano part, which derives from the vocal theme, but following an independent path. The upward movement of the instrumental melody of the postlude reaches E-flat again, already present four bars earlier in the vocal melody ('*und doch so bleich*'), then, after the part symbolizing death with the notes C-flat and G-flat, E-flat major as the expressing key of love, is affirmed.

The last line of *Lehn' deine Wang' an meine Wang'* specifically refers to the love-based death wish ('*sterb' ich vor Liebessehnen*') and the theme of *Es leuchtet meine Liebe*, composed also in G minor, is primarily about accepting death out of love. So, the omission is obvious. Thus eventually, in the 16 songs of *Dichterliebe*, the death wish so characteristic of *Lyrisches Intermezzo* is most articulated in *Ich hab' im Traum geweinet* (*Dichterliebe* No. 13) and in the less depressing, synthetic representation of mood of the closing song (*Die alten, bösen Lieder*), but the instrumental epilogue depicting eternal love modifies the emotional effect of the latter.

Reason 2: concentrating the ‘dream’ poems to the end of the cycle

In the case of *Dein Angesicht so lieb und schön*, András Pernye, a Hungarian music historian, had a good idea in his study about the special atmosphere of the song.

With respect to the first four poems [of the *Lyrisches Intermezzo*] this fifth one contains—both from conceptual and from musical points of view—an extremely important difference: it brings into the dream world [...]. (PERNYE 1988: 63)

With the omission of this *Lied*—and also *Lehn’ deine Wang’ an meine Wang’*, which is a ‘dream-like vision’—Schumann could concentrate the dream world to the end of the cycle: by the last revision, the emotional groups might have been further unified by the composer, and with the omission of these two songs, he cleared the first part of the cycle from this atmosphere.

Mein Wagen rollet langsam, however, together with the two following poems (*Ich hab’ im Traum gewinet* and *Allnächtlich im Traume seh’ ich dich; Dichterliebe* Nos. 13–14) already represented the dream-mood in the planned song cycle. Along with the thematic unity of the first seven intentionally coherent songs, Patrick Dinslage also emphasizes in his study of the song the fact that only this group consists of three successive poems (DINSLAGE 1993: 34).

The omission might be explained by the placement of *Aus alten Märchen winkt es* (*Dichterliebe* No. 15.) as the penultimate song; otherwise, the number of consecutive dreamlike works would have reached four.

This is where *Es leuchtet meine Liebe*, reminiscent of the ‘dreams of old tales’ would have fitted, as it also takes us to the fantasy world. Its highly agitated music—the initial direction ‘*Phantastisch, markirt*’ [sic!]—is in contrast with *Am leuchtenden Sommernorgen* as the introduction to the dream songs, but it differs from the way the sense of being ‘alien’ is expressed in the other songs of the song group, which are more moderate with a simpler and more chordic piano part.

Reason 3: diminishing the power of 'Chivalric Love'

Jonathan Bellman considers the character of *Aus alten Märchen winkt es* (*Dichterliebe* No. 15) as the most prominent representative of Schumann's 'Chivalric Style.'

The central characteristics of the Chivalric Style include fanfare figures, horn fifths, trumpet-call repeated notes [...] that stress chord tones in a triumphant, heraldic manner. Another common feature is a galloping 6/8 manner, or continuous triplets in a brisk common time, suggestive of hoofbeats. This is frequently made even more rhythmically compelling by a duplet overlay, which produces a heroically *agitato* 2:3. (BELLMANN 1995: 119)

Schumann might have found Heine's *Prolog*—a 'dream of a mad knight'—contrary to his own concept as it caricatured the later poems with self-irony.

Therefore, the song cycle could start with the mood of *Im wunderschönen Monat Mai* (*Dichterliebe* No. 1.), and the start '*in medias res*' filled the first songs with the emotions of the given moment instead of the nostalgia for the past.

But the Chivalric Love could have further haunted the composer, and the fairy world of *Es leuchtet meine Liebe* had the same effect on the dramaturgy of the cycle.

By omitting these songs, this emotional area is only represented by the last but one song, *Aus alten Märchen winkt es*, i.e. Schumann may have reduced the references to the *Prolog* significantly in this way as well. The archaic, Phrygian ending of *Lehn' deine Wang' an meine Wang'* may as well have 'evoked the dream of a knight': the vocal closing theme '*sterb' ich von Liebessehnen*' is a distinct reference to the past and the chivalric times. It is also worth noticing that the vocal closing of *Lehn' deine Wang' an meine Wang'* in D major was a subsequent decision of the composer: as per the drafts, the melody would have stayed in the original key, however, Schumann reminded himself of the closing in D major as '*Schließt in Dur*' (HALLMARK 179: 53), and this decision was further emphasized with the closing theme of the postlude of the piano part.

Es leuchtet meine Liebe is also closing in major, however, the new, G major key is only brought to life by the instrumental postlude.

Reason 4: improving the tonal structure

The last argument: by omitting the songs, the consistent tonality of the song cycle was created. Schumann could really take into consideration this important structural aspect in the last stage of his work, and the above-mentioned four songs would have obstructed the creation of a brilliant tonal circle based on enharmonic tones.

The 'fall' of the keys is evident from the third-column diagram shown in the cited Pernye study³¹ (PERNYE 1988: 61, see *Figure 1* in the Appendix).

The logic of the concept, however, is questionable at the opening song *Im wunderschönen Monat Mai*, signed in F sharp minor, which, as a matter of fact, never appears during the piece. Therefore, in this point of view, the highest point of the song cycle would be the A major of *Aus meinen Tränen spriessen* (No. 2), while the opening song differentiates from the logic of the 'tonality concept.' If, however, the closing C sharp major seventh chord of *Im wunderschönen Monat Mai* is not considered as a dominant chord of a 'false key', but the note C sharp and the major triad build on it are seen as the fundamental note of the 'frame harmony' of the song, and the whole cycle as well, the tonality of the first song rises above A major and becomes the starting point of *Dichterliebe*. With this the circle of the 'key migration' is complete (D flat = C sharp).

The tonality-sequence of *Dichterliebe* created by omitting the four songs helps to divide the cycle into three parts distinct in mood and theme as well: 1–5, 7–11, and 13–15 as love-, pain- and dream songs, while the last song is a kind of summary. Each group is linked by so called turning point songs, which carry the atmosphere of both the previous and the following groups (*Im Rhein, im heiligen strome* and *Am leichtenden Sommernorgen*; Nos. 6 and 12). The latter anticipates the epilogue of the closing song and, therefore, the epilogue of the cycle.

All this could give some explanation to the 'ascents' of the keys in the diagram of the third columns. It may reinforce the concept that, according to Hallmark's observation, the fundamental notes of the tonic chords in the individual songs of the thematic units can also be found in the tonic chord of the next song.

However, the tendency is interrupted before the turning points (4–5: G major and B minor, 11–12: E flat major and B flat major).

31 It is true, though, that it 'rises' again at the 5th and the 12th songs, where the atmosphere of the song group changes.

The song cycle known as *Dichterliebe*—the title of which was given only during the preparation of the publication, most probably following Friedrich Rückert's *Liebesfrühling*—thus 'owes' a lot to omitting the four songs.

It is advised to listen to and/or perform these songs being aware of their 'dual identity' as they were originally composed as parts of a song cycle but later were included in the music literature as individual pieces by the will of the composer.

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Appendix

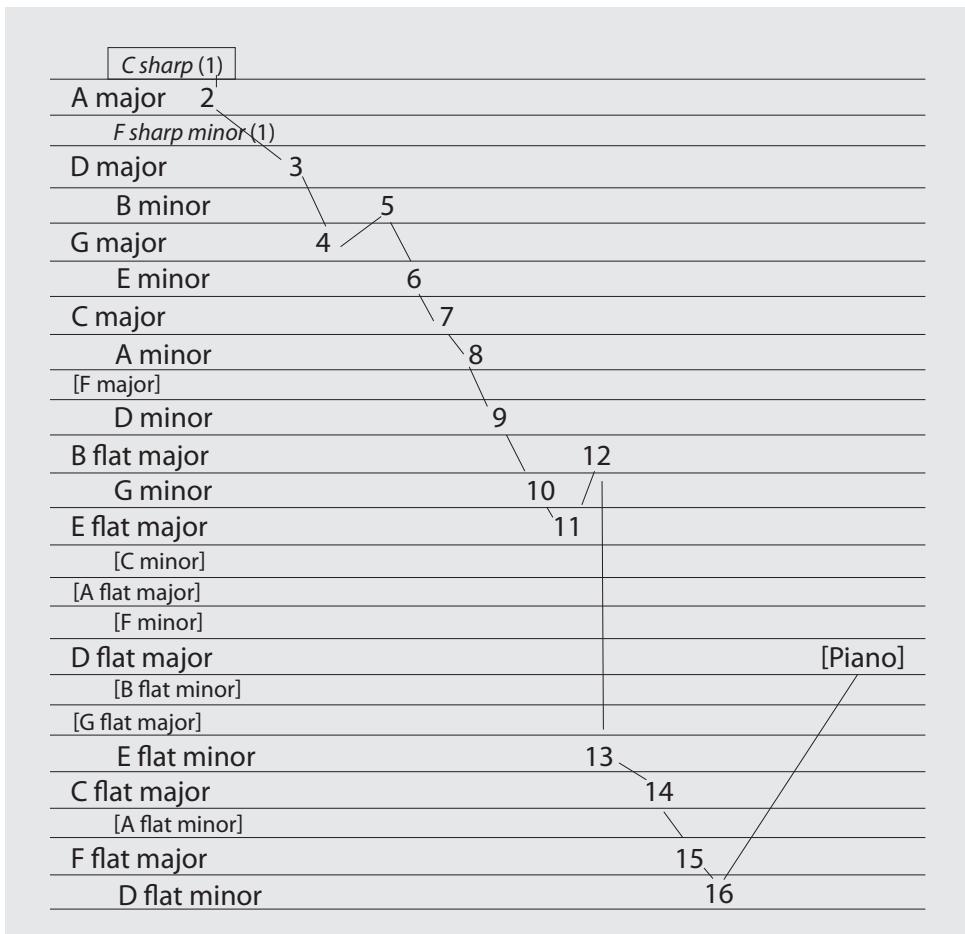


Figure 1.1. The structure of tonalities in *Dichterliebe*

Dein Angesicht.

(H. Heine.)

Nº 2.

Langsam.

Dein An - ge-sicht, so lieb und schön, das hab' ich jüngst im Traum gesehn. Es ist so mild und en - gel - gleich, und doch so bleich, so schmerzenreich. Und nur die Lip - pen, die sind roth; bald aber küsst sie bleich der Tod, er - lö - schen wird das Himmels - licht, das aus den frommen Augen bricht. Dein An - gesicht, so lieb und schön, das

R. S. 151.

hab' ich jüngst im Traum gesehn, es ist so mild und en-gleich, und doch so bleich, so
 schmer-zen-reich.

ritard.

Es leuchtet meine Liebe.

(H. Heine.)

Nº 3.

Phantastisch, markirt.

Es

leuchtet meine Lie...

be in ih-rer dunkeln Pracht, wie'n Mähr-chen, traurig und trü... be, er...

R. S. 451.

6

zählt in der Som - mernacht. Im Zau - ber - gar - ten wal - len zwei Buh - len stumm und al - lein, — es
 singen die Nach - ti - gal - len, es flimmert der Mon - den - schei n. Die Jung - frau steht still wie ein
 Bild - niss. Der Rit - ter vor - ihr kniet. Da
 kommt — der Rit - ter der Wild - niss, — die ban - ge Jung - frau
 flieht.

R. S. 451.

Der Ritter sinkt blutend zur Erde, es
 stolpert der Riese nach Haus, es stolpert der Riese nach Haus. Wenn ich be-
 graben werde, dann ist das Märchen aus.

R. S. 451.

Sheet music 1-2. Score of the omitted songs: *Dein Angesicht so lieb und schön* and *Es leuchtet meine Liebe* (Op. 127. No. 3 and No. 2)

Lehn' deine Wang!

(H. Heine.)

Nº 2. Leidenschaftlich.

Lehn' dei - ne Wang' an mei - ne Wang'; dann flies - sen die

Thrä - nen zu sam - men und an mein Herz drück' fest dein

Herz, dann schla - gen zu sam - men die Flam - men. Und wenn in die

gros - se Flam - me fliesst der Strom von un - sern Thrä - nen,

und wenn dich mein Arm ge - wal - tig um - schliesst, sterb' ich vor

Lie - bes - seh - men!

7

Mein Wagen rollet langsam.
(H. Heine.)

Nº 4.
Nach dem Sinn des Gedichts.

Mein Wa - gen rol - let lang - sam durch
lu - sti - ges Wal - des - grün, durch blu - mi - ge Thä - ler, die
zau - brisch im Son - nen - glan - ze blüh'n. Ich si - tze und sin - ne und
sin - ne und trä - me und denk' an die Lieb - - - ste
ritard.

8

im Tempo

mein.
im Tempo

hu - schen drei Schat - ten - ge stal - - - - - ten kopf - - - - -

ni - ekend zum Wa - gen, zun Wa - gen her - ein, sié

hu - schen undschneiden Ge - sich - ter so spöt - tisch und doch so scheu und

R. S. 153.

Sheet music for piano and voice, featuring five staves of musical notation with lyrics in German. The lyrics are: "quir - len wie Ne - bel zu - sam - men und ki - chern und huschenvor - bei." The music includes dynamic markings like "pp" and "ritard." and performance instructions like "im Tempo" and "R. S. 153."

Sheet music 3-4. Score of the omitted songs: *Lehn' deine Wang' an meine Wang'* and *Mein Wagen rollet langsam* (Op. 142. No. 2 and 4)

2.

MUSIC AND PEDAGOGY

2.1. A successful cooperation on formal and non-formal education

*Creative methods for developing creativity:
Cooperation in music teacher training, between the Music Institute
and the Psalmus Humanus Association for Arts Education³²*

The Institute of Arts Communication and Music was founded in 1984 as the Music Department of the former Teachers' Training College and has been qualifying classroom music teachers—and, by a renewing education system, Arts Communication experts too, since 2019.

At the beginning, primary school teachers were trained in the new Department, and after joining the Faculty of Humanities, university-level training also became available giving students the qualification as secondary school teachers. In 2006, in connection with the Bologna Process, all the Teachers' Training Programs changed into an MA form in Hungary, and students could start the Master level after finishing the undergraduate program of music. In September 2013, a unified, or so-called 'undivided' education system was in place in Hungarian teacher training, while the BA-MA process had ceased step by step, and now students have to choose another degree program—e.g., English or History—in addition to music.

But, despite or in accordance with the frequently changing forms of the Hungarian education, the goal has remained the same in teacher training: to educate talented persons who could become creative music teachers (BODNÁR 2014: 63–67).

Among the scientific research topics of the Institute, creativity has always played an important role. First of all, it focuses on the developmental effect of creative music making in Hungary which is more and more widely accepted knowledge, however,

³² First appearance: *Ars Inter Culturas* (2020)9. 187–194. <https://aic.upsl.edu.pl/index.php/1/article/view/343/217> (Last accessed: 10 August 2025)

it is less characteristic in music education. Studying musical creativity is therefore necessary both for instrumental, vocal and rhythmic realizations, reviewing how the method works among students in the four- and six-grade traditional secondary schools and in those specializing in arts.

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

The aim of this research is to highlight the effect of interdisciplinary arts education on personality development from several sides. However, a complex program of arts education and creativity development can only be set up as a result of an integrated work of several pedagogical working groups.

The base of our activity is the cooperation with the Psalmus Humanus Association for Arts Education, and also the common talent care project of our Institute and the Association.

The Psalmus Humanus Association for Arts Education is an NGO member of the Hungarian National Commission for UNESCO. The Association was founded for the sake of connecting the Hungarian music teaching method with the other types of arts, creating a special, integrated educational form.

Their program, the Psalmus Humanus Educational Project has been elaborated by Psalmus Humanus Association founded in 2002 and based in Budapest. The program offers a rich methodical selection for the teachers and the institutions, for it considers the possibilities of their health and socio-cultural conditions.

This is not a strictly located program; this variable project can also conform to the local (subjective and objective) possibilities. The artistic education of socially handicapped children is a really undiscovered area in Hungarian education. The advantage of the innovative pedagogical system is a wider possibility for choice, which governs corporal and mental conditions in the right direction. The most important elements of the program:

Opportunities for integrated art education:

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

Possibilities of multicultural education:

- Romany poetry and literature,
- Free-time training in fine arts for Romany children,
- For those with disabilities and injuries,
- Singing, music, and dance education for visually impaired children,
- Arts education for motor disabled and/or mentally challenged children (BODNÁR 2017: 70).

The above-mentioned Kovács Method is, naturally, not only a valuable part of the program of the Psalmus Humanus Association, but a worldwide known theory and practice for musicians and 'civilians' as well.

The Founder, Dr. Géza Kovács created the 'musical lifestyle' model based on natural sciences.

This complex pedagogical program was designed to help young people and adults in music to advance their professional and daily lives, to maintain their health, and prevent occupational hazards.

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

The purpose of the Kovács Method is to serve the people of music, to help them meet their professional and personal obligations, to maintain and develop their physical, spiritual, and mental abilities necessary to carry on a successful life and career, and to prevent occupational impairments. The premise of the Kovács Method is that the prerequisite to high performance is the evenness of the human personality (bodily, emotional, intellectual aspects) and the optimal balance of the nervous system and hormonal functions in the human organism. During the course of life this complicated and sensitive system is impacted not only by positive events, thus the human organism must be ceaselessly looked after in order to maintain its functional balance in the long run. The Kovács Method helps its participants to make taking care of themselves an essential part of their lives. It teaches students and adults to shape their lifestyles, work schedules, exercise regimen and relaxation in a way that enables them to cope with the lives they have to live, and to be successful and happy while fulfilling their vocation and life mission.³³

33 *What is the Kovács Method?* See <http://kovacsmethod.com/> (Last accessed: 10 August 2025)

The exercises ease daily fatigue by making minor modifications to the structure of music lessons and practice.

A short break devoted to playful exercise, incorporated into the lessons (or practice), may have beneficial effects of stimulating blood circulation and breathing, improving the supply of oxygen and nutrients delivered to the cells, and regenerating tired organs, increasing physical and mental potential. The method of exercise is successful in the treatment of focal dystonia as well.

The movements used for preparation and correction can help eliminate disorders in the sensorimotor system, and construct a new, healthy instrumental technique³⁴ (see *Figure 2.1*).

In order to perform well, peace of mind, self-confidence, enthusiasm, clear focus, and a sure memory are all essential; just like soft, warm hands for instrumentalists, well-functioning vocal cords for singers, and a perfect embouchure for wind players.

It is crucial to establish a stable mental state well in advance, in which the excitement of performing causes only as many oscillations in the musician's physical and psychological functions as are required to deliver an exceptional performance. It demands vigorous physical preparation similar to that in a boot camp, just as athletes are trained for competition. Rest is indispensable, as are physical and breathing exercises, access to fresh air, and control of diet.



Figure 2.1. Relaxing balloon exercises for the participants

³⁴ The examples are based on personal communication with Zsuzsa Pásztor, Head of the Kovács Method Association.

About cooperation

The most important area of the cooperation between the Institute of Arts Communication and Music and the Psalmus Humanus Association is a postgraduate program for music teachers called ‘Talent care in the spirit of Kodály’, which is also an integrated arts education project.

The program offers a rich methodical selection for the teachers and the institutions, because it considers the possibilities of their socio-cultural conditions (see *Figure 2.2*).

The Institute’s role in the training is to manage the lectures and seminars in connection with Creative Music Analysis and school music. As the Psalmus Humanus Project deals with the complex development of creativity *per se*, the mission of the program is to bring out all potential creativity hidden in children and adults as well.

Therefore, the purpose is to recognize the interdisciplinarity and the cohesive function of arts in teaching. The participants get the material of the whole training in advance—this extract is edited by Katalin Udvari, Founder and Head of the Psalmus Humanus Association for Arts Education and also the leader of the training. Of course, this material always adapts to the content of the lectures given.

Having completed the program, the participants should make a so-called Adaptation Plan where they introduce their ideas about the possibilities of employing the acquired knowledge in the curricula of their school or directly in their pedagogical practice. By this proceeding the creators of the program want to know whether the participants have understood the principles and the advantages of the complex arts education and how they can utilize them during their own classes and in the pedagogical program of their institute.

In September 2019 the Institute of Arts Communication and Music, with the participation of the Kovács Method Association, started a postgraduate program called ‘The care of musical work capacity’ for music teachers and musicians. This step has proven to be crucial for the Hungarian music education because—as Zsuzsa Pásztor, Head of the Kovács Method Association and the leader of the program states—the primary condition for realizing the achievements of the method is to attain a project in the higher education: in this way the future music teachers are able to acquire the theory and practice necessary to protect themselves against all the harm and maleficence of their profession (PÁSZTOR 2007: 30).



*Figure 2.2. Folk-dance seminar of postgraduate program
'Talent care in the Spirit of Kodály'*

The purpose of the training is to educate professional experts:

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

The courses of the training are the following:

- Didactics and Methodology of the Care of Musicians' Work Capacity,
- Anatomy and Physiology of Music Making,
- Movement Exercises and Massage for Musicians,
- Teaching Observation and Practical Teaching,
- Complex Problem Management Skills,
- Communication,
- Final Paper.

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

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2.2. Teaching creative music in higher education

Analysis of the seminar of creative music exercises

Anikó Fekete, Anikó Fehérvári, Gábor Bodnár³⁵

Introduction

During the research entitled Teaching Creative Music, the focus is on getting to know creative music, which is becoming more and more widespread in Hungary; however using it but still taking up little space in our music education, and its impact in high school and university environments is limited. The Kodály Concept contains a number of well-established practices also László Sáry's collection of *Creative Music Exercises* (SÁRY 2010),³⁶ mainly evoking Christian Wolff and John Cage, evoking the work of Stockhausen, also works well, but there is no teaching aid for secondary school (grades 9–12) that builds on varied combinations of systematic vocal and rhythmic tasks, even though in the 2017 NAT ('National Curriculum'), creative musical activity as a form of reproduction is included as a requirement among developmental tasks. There is also less experience among those pursuing higher music studies in terms of methodological preparation at the national level.

We believe that much more student-based assignments should be used in high school singing and music education so that their classroom motivation and musical creativity can develop further, and their subject-related knowledge can deepen.

We are interested in the 'rehabilitation' of this field, as there are a lot of opportunities in the creative music exercises, during which repetitive activity and musical creativity are essential, and Odena and Welch have already studied the latter (ODENA – WELCH 2007). Music pedagogical research supports the need to study the field, as high school students are undermotivated in their lessons, and their musical creativity is not sufficiently exploited (DELIÈGE – WIGGINS 2006).

When we are talking about the conscious development of musical methods, we are actually thinking of musical experiments which later became developments and have finally been crystallized into good practices that have proven themselves over time. As in the pedagogical conception of the 20th century, the ideas regarding the upbringing of children are changing and various reform pedagogical tendencies are beginning to

35 First appearance: BODNÁR Gábor – FEHÉRVÁRI Anikó – FEKETE Anikó (2021): *Hungarian Educational Research Journal* 12(1). 91–107. <https://akjournals.com/view/journals/063/12/1/article-p91.xml> (Last accessed: 10 August 2025)

36 The study refers to online sources, see in 'Works cited'.

develop, experimental music pedagogical tendencies appear (PUKÁNSZKY – NÉMETH 1998). Following this explosion of new directions in music pedagogy, it is not a coincidence that, in addition to developments, music research has also come to light. It is not a coincidence either, that in addition to examining different musical skills, importance was attached to creativity and motivation. Some ideas focus on the student, others on the educator, or on developing good practices. There is also research affecting other disciplines, and the most recent studies deal with the contemporary appearance of music and ICT competencies—this fact only proves the diversity of the field.

One of the latest Hungarian musical developments is carried out by the Liszt Ferenc University of Music within the Subject Pedagogical Research Program of the Hungarian Academy of Sciences. Dr. László Norbert Nemes is the leader of the research conducted by the Active Music Learning research group, which carried out its work between 2016 and 2020 (HONBOLYGÓ – LUKÁCS 2021).

This methodological research is based on the Kodály Concept, examining partner schools of music. Donna J. Gallo examined the professional development of career beginner singing and music instructors with the aim of determining the quality of musical mentoring in light of the grants provided by the school. The results showed that in the first year, instructors received significantly lower quality mentoring support (GALLO 2018).

Deliège and Wiggins immersed themselves in the study of musical creativity (DELIÈGE and WIGGINS 2006), while Rensburg's book specifically targets the creative teacher who teaches in a music class. He put together exercises through the simplest rhythms to the most complex techniques. Each chapter in the volume contains lesson ideas for inspiration. The author explains that she wants to encourage the creative process (RENSBURG 2013, 2014).

This is the first Hungarian research that calls one of its three branches of art: 'creative music'—music, drama, and visual education. The professional representative of that field is Bánk Sáry, a composer whose father is László Sáry, the Hungarian creator of creative music exercises (PALLAG 2014). The volume, edited by Liora Bresler, summarizes research from several branches of art and tries to maintain the connection between theory and practice (BRESLER 2007).

Music has become vulnerable to digitization in recent decades. Internet access has become widespread worldwide, and new media platforms are enabling radical changes in the way music is created and consumed.

Born examines these developments and systematically seeks to advance the condition of contemporary music research while contributing to social and media theory as well. Her project is based on six music and digitization studies in six countries: Argentina, Canada, Cuba, India, Kenya, and the United Kingdom.

A comparative analysis of the obtained research data shows some striking trends. The line between professional and amateur musicians is eroding and it is becoming increasingly difficult for musicians to make a living. Informal music economies are expanding, while copyright law lags behind this reality. The social dimensions of music are transforming. The ideas of “digital heritage” encourage the local recording and online archiving of traditional music, while the internet is transforming our relationship to musical history. Based on this, Georgina Born develops a new framework for contemporary music studies. The interdisciplinary nature of the project results in the creation of an innovative theory that focuses on musical mediation, integrating social, anthropological and media theory elements (BORN 2013). In comparison, Odéna’s research also focuses on music therapy and music psychology (ODENA 2016).

Abramo and Reynolds specifically explore creative music teacher qualities (ABRAMO-REYNOLDS 2015), and Odéna and Welch write about the change in opinions of music educators about creativity (ODENA – WELCH 2009). The *GiantSteps* project created instruments which help amateurs and professionals in creating electronic music. Its main goal was to eliminate barriers in present digital music, producing and creating more efficient, inspiring, cooperative, affordable and more user-friendly music creating systems.

Some of the ideas elaborated in the project were included in commercial applications and instruments, this way approaching large audiences, and being used by artists like: Björk, Coldplay, and the formation Nero-from the UK. The company called Native Instruments, the industrial partner of the project, became the producer of hardware and software used by DJs.

The results greatly helped the efficiency of musicians’ work: the amateurs with little experience are able to create excellent quality soundtracks, they can mix and synchronize, and the professionals are assisted by intelligent functions, focusing on the creative process.

The industrial partners released five commercial products and three updates during the project, and further editions are expected in the near future.

Music is one of the most abstract branches of art, but its transfer effect is now indisputable. Even the ancient Greeks attributed a great role to music education, they believed that it played an important part in shaping personality. Ilona Barkócz and Csaba Pléh proved this in a four-year longitudinal study in 1977 (BARKÓCZI – PLÉH 1977).

In this article, we would like to explore an analysis of some of the practices of a creative music course over a semester in terms of how student activity and creativity changed during the 9 hours of practice, measured with 3 groups per week. For all of this, we also use elements of Teachout and McKoy's model, who examined music teacher attributes in terms of teacher success and failure.

Music teacher attributes for teacher's success and failure

Teachout and McKoy examined music teacher attributes linked to success and failure. All of this was found in an impact assessment of training to develop the role of a teacher in terms of the effectiveness of music education for university students, factors attributable to the success and failure of music education, and confidence in pursuing a career as a music teacher.

Participants ($N = 18$) included students who received teacher role development training ($n = 9$) and those who did not receive such training ($n = 9$).

No significant difference was found between the two groups for any of the dependent variables. However, the main differences in impact were found between the level of concern and areas attributable to the success or failure of teaching.

The attributes in terms of success and failure are the following:

- effort,
- background,
- classroom environment,
- musical ability,
- affect for music.

This study was a preliminary attempt to examine the early effects of role development training in the field of music education at the university level.

In developing the above-mentioned elements, the claims of Carper about role development, which they believe take place when people (CARPER 2017):

- are able to accept and see their profession,
- provide an opportunity to learn professional knowledge
- are able to identify with the group that plays this role by committing to organizations or institutions similar to certain professions, and
- are able to recognize and accept the social position of the professional group from the point of view of non-professionals (see *Figure 2.3.*).

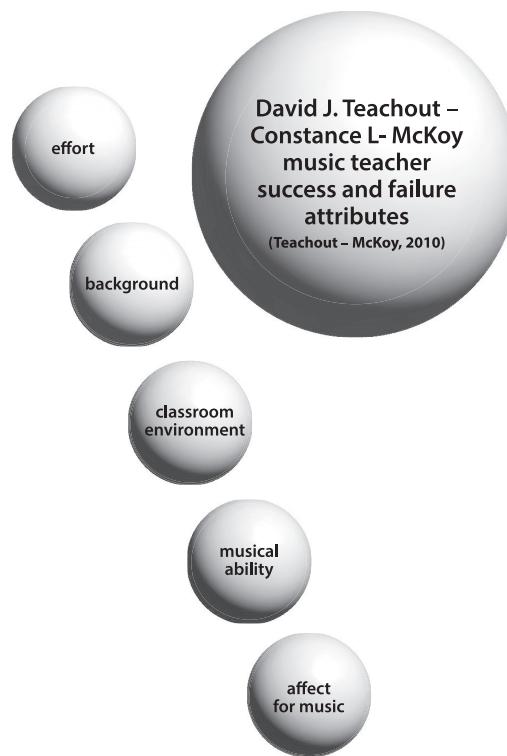


Figure 2.3. Teachout – McKoy: music teachers' success and failure attributes

Data and methods

This research, conducted in a higher education environment, also aims to show that our national music teacher training hardly ever uses or totally lacks creative music exercises (ABRAMO – REYNOLDS 2015). Our investigation reveals the reasons for this as well. In addition, we discuss the future vision, professional commitment, and motivation of future music teachers at a university level. In order to conduct our study, during the 2019/2020 academic year, we observed music lessons in nine secondary schools. We video-recorded each lesson and prepared a description for each one, focusing the methods of teaching music, students' activity, musical creativity, and the usage of creative musical exercises.

After finishing this phase, students were asked to fill in a questionnaire, and a focus group interview was conducted with them, where they shared their opinions about their class participation, assignments, and their music teacher's work.

We also interviewed the music teachers. During the interviews, they were able to think subjectively, self-reflectively, and report on their work as music teachers and conducted an interview with the head of each institution, asking about the music education taking place in the institution, the work of the colleagues majoring in music, and their relationships with the students.

During visiting several Hungarian universities—Győr, Pécs, Budapest, Szeged, Miskolc, Eger, Nyíregyháza, Debrecen—where music teacher training takes place, we interviewed university instructors to examine how the methodological channeling of creative music practices was implemented in the music courses.

Some students were also interviewed about their views on their future work as music teachers. At the ELTE Institute of Art and Music, we recorded the hourly work of first-year prospective music teachers in a two-year Creative Music course, and at the beginning and end of each semester, the participants filled in a questionnaire that examined their changes in music teacher attitudes. At the end of both semesters, we had a focus group discussion with some students.

Question and expected results:

- H3 ‘Hungarian secondary school music education strengthens students’ passivity and enriches their negative experiences related to music, as they mainly encounter music history concepts in textbooks, so skills development is pushed into the background (HONBOLYGÓ – LUKÁCS 2021).

With the help of creative music exercises, music lessons can be much more interactive.

It teaches students to collaborate, simultaneously develops their concentration, creativity, and musical skills, and facilitates the processing of the curriculum:

- Q3: What are the possibilities and limitations of introducing creative music exercises into Hungarian secondary school music education?
- R3: Based on the interview with the teachers, the focus group interview, and the questionnaire data from students in the observed classes, we expect to demonstrate that elements of the methodology of creative music exercises are worth introducing into high school music education.

Interviews with lecturers from higher education institutions, individual interviews with students, a focus group discussion, analysis of a semester-long recorded creative music seminar, pre- and post-questionnaire surveys of students, and documentary analysis of sample university curricula and program descriptions all serve as the empirical basis for our study.

The research group consisted of participants in a semester-long Creative Music course, most of whom preparing to become music teachers.³⁷ We carried out the research in 45-minute classes for 9 weeks in three groups. The sample consisted of 29 young people aged 18–23 years, all enrolled in in-person education.

Our sampling in research was done with a qualitative method, through voice recording, selecting 3 from the exercises used in the lessons for analysis, and also using the activity level of the whole lesson as a basis.

Each time there was:

- one vocal creative musical exercise, including solmization. The basic practice was constant, but was implemented differently each week by the students, based on minor modifications/instructions,
- one rhythmic exercise that did not change, it was a recurring element of the lesson from week to week,
- one creative musical exercise that was a novelty to them, in order to find out how students react to it.

Through the exercises we examined:

- changes in group activity levels observed in the task,
- changes in the level of musical proficiency of groups,
- feedback from groups on the implementation of the exercise.

The groups were separated by 1/C, 1/CC, 1/CCC. We marked the level of skill and activity on a 4-grade scale.

Where no assessment was recorded in the table grids, that particular task did not take place in that lesson. In the case of new exercises, the students had already entered repetition phase.

Basically, the order of the exercises was the same in all groups; only in one or two cases was it necessary to make a difference, depending on the current problematic nature of the exercises and time.

³⁷ The beginning intention was to do the research during two semesters, but with the pandemic situation, this objective could not be fulfilled.

Analysis of a vocal creative music exercise (solmization)

Task description: the basic exercise was based on relative solmization. Students should use improvisational sounds to continuously improvise different melodies, paying attention to correct intonation (FEKETE 2023):

- All groups showed a *very active* or *rather active* attitude over the 9 weeks.
- 1/C group was *very active* in 3 cases and *more active* in 2 cases,
- 1/CC group was *very active* in 2 cases and *more active* in 2 cases,
- 1/CCC group was *very active* in almost all cases,
- In 2 cases, the implementation of the task required the creativity of the participants, and on both occasions, the participants showed a *very active* attitude (see *Table 1*).

In terms of the level of musical proficiency of the groups, the difference between the teams can be seen.

While the participants here were mostly *very skillful* or *rather skillful*, 3 times it turned out to be *rather clumsy*:

- 1/C group showed an improving trend from week to week, moving from the *rather clumsy* category in the first week to the *very skillful* measurement level in week 9,
- 1/CC group also started in the *rather clumsy* category in the first week and reached the *very skillful* level by week 3, but at the end of the process it had dropped back to the *rather skillful* level,
- 1/CCC group started in the *very skillful* category in the first week, they performed at the *rather skillful* level twice, but in the last week they reached the *very skillful* level again.
- In week 3, each team performed at the *very skillful* level (see *Table 2*).

Table 1. The level of group activity observed in the task from week to week

		Very active (4)			More active (3)			Rather not (2)			Not active (1)		
Creativity (yes: 1, no: 0)		1/ C	1/ CC	1/ CCC	1/ C	1/ CC	1/ CCC	1/ C	1/ CC	1/ CCC	1/ C	1/ CC	1/ CCC
week 1	0	4			3	3							
week 2	1	4	-	4		-			-			-	
week 3	0	4		4	3								
week 4	-	-	-	-	-	-	-	-	-	-	-	-	-
week 5	1	-	4	4		-			-			-	
week 6	0	-	-		-	-	3	-	-		-	-	
week 7	0		4	-	3		-	-			-		
week 8	0	-	-	-	-	-	-	-	-	-	-	-	-
week 9	1	4	-	4		-			-			-	

Table 2. The level of musical abilities of the groups from week to week

		Very skillful (4)			Rather skillful (3)			Rather clumsy (2)			Can't do the job (1)		
		1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC
week 1	0	4			3	3							
week 2	1	4	-	4		-			-			-	
week 3	0	4		4	3								
week 4	-	-	-	-	-	-	-	-	-	-	-	-	-
week 5	1	-	4	4		-		-				-	
week 6	0	-	-		-	-	3	-	-		-	-	
week 7	0		4	-	3		-		-			-	
week 8	0	-	-	-	-	-	-	-	-	-	-	-	-
week 9	1	4	-	4		-			-			-	

The level of activity was very versatile, especially when they had to formulate individual opinions. In the first week, the task was influenced by the power of novelty, which was actively indicates. Due to instructions, there was minimal variation in the implementation of the exercises from week to week. Thus, no independent feedback was formulated from the second half of the semester. 1/CCC group was the most active in this field (see *Table 3*).

Besides, for the first time, all three teams agreed:

- it was difficult to pay attention because it disturbed them that the pairs doing the practice were working simultaneously,
- the longer they did the exercise, the more they were able to immerse themselves in it, thus hearing each other.

Group 1/C indicated that they do not yet know the solmization hand signals with confidence.

For the first time, 1/CC group verbalized:

- they had difficulty making eye contact with their partner during practice,
- they were not able to react as fast as their partner hand signaled,
- it turned out that each pair sing at a different volume.

In the weeks that followed, recurring thoughts included:

- following quick hand signals is still a problem in pairs,
- they believe that it is easier to imagine the intervals first, and after that singing a particular sound also becomes easier,
- the exercise seems easier and easier,
- they were able to compare their performance to the external sounds produced by the other pairs.

Furthermore, it was raised by some participants that it is difficult to guess what hand signal to use. They mentioned intonation, listening, paying attention to others, cooperation and concentration among recurring thoughts.

Leaders' comments, for the first time:

- all three groups accurately reported practical errors,
- the longer they do the practice, the more relaxed and more skilled they get,
- on every new occasion, the participants have to 'offer' a common starting pitch, but they tend do it either too high or too low,
- they are rather shy or timid while performing the exercise.

During the first session, it turned out that 1/C is doing intonation really nicely, but they have problems with solmization hand signals. The course of activity needed to be helped with guiding instructions and feedback:

- 1/CC team put in a lot of effort, although they did not get the job perfectly,
- 1/CCC team was the most skillful, they had the most routine when doing the tasks for the first time.

We could give them extra instructions, move on to the next step of the task, but it also turned out that they gradually became proportionately tired.

In the upcoming weeks, a recurring observation was:

- the students' reaction time during practice is getting faster, and
- they dare to sing more and more boldly,
- they still talk more than they need to, if someone accidentally spoils the practice, they immediately sound (notice) the mistake,
- fewer and fewer instructions were needed to perform the exercise,
- by the end of the semester, each group was able to intonate clearly.

Table 3. Feedback from the groups on the implementation of the exercise

		Actively indicates (4)			Rather indicates (3)			Rather not indicates (2)			Not indicates (1)		
		1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC
week 1	0	4			3	3					1		
week 2	1	4						2			1		
week 3	0	4	4								1	1	
week 4	-										1	1	1
week 5	1	-	4	4							1		
week 6	0										1	1	1
week 7	0										1	1	1
week 8	0										1	1	1
week 9	1										1	1	1

Analysis of rhythmic and/or body rhythmic creative music exercise

Task description: this exercise is based on a well-known poem *Kínai templom* [Chinese Temple] written by the famous Hungarian poet Sándor Weöres (1913–1989), to which a determined rhythm formula is associated.

The task contains bound musical and text elements (FEKETE 2023):

- The condition of 1/C group was extremely fluctuating after the weeks, eventually becoming more active during the last week,
- 1/CC group was *very active* in four sessions and *more active* in three sessions, and they finally closed the semester at a *very active* level,
- 1/CCC group was *very active* in five sessions and *more active* in three sessions, and they showed a *very active* level during the last meeting (see *Table 4*).

Except for two cases (*rather clumsy*), the groups closed the semester at a *very skillful* or a *rather skillful* level:

- 1/C group started at a *rather skillful* level and also produced this in the last lesson.
- 1/CC showed the greatest direction of development, as it started from a *rather clumsy* level and finished the semester at a *very skillful* level.
- 1/CCC group remained stable throughout the period, showing a *very skillful* level for four weeks, then a *rather skillful* level for three weeks, and finally closing the semester at a *very skillful* level (see *Table 5*).

Table 4. The level of group activity observed in the task from week to week

	Very active (4)			More active (3)			Rather not (2)			Not active (1)		
	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC
week 1	4			3	3							
week 2	-	4			-		2	-				
week 3	4	4	4									
week 4	4	4	4									
week 5				3	3	3						
week 6	4			3	3							
week 7	4	4		3								
week 8	-	-	-	-	-	-	-	-	-	-	-	-
week 9	4		4	3								

Table 5. The level of musical abilities of the groups from week to week

	Very skillful (4)			Rather skillful (3)			Rather clumsy (2)			Can't do the job (1)		
	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC
week 1		4		3			2					
week 2	-	4			-		2	-			-	
week 3	4	4	4									
week 4	4	4		3								
week 5	4			3	3							
week 6				3	3	3						
week 7	4			3		3						
week 8	-	-	-	-	-	-	-	-	-	-	-	-
week 9	4	4		3								

The exercise brought less and less diversity week by week due to its rigid musical formula, and because the main aim of it was its implementation as skillfully as possible.

This means that individual thoughts could be formulated more actively mainly during the first session, and in the following weeks, the participants focused on performing 'musically skillfully', that is, as accurately as possible.

In the second week:

- 1/C group tended to be in the *rather indicates* category, remaining inactive,
- 1/CC group showed inactivity throughout the semester in terms of practice feedback,
- 1/CCC group showed *actively indicates* category during the first week, then they turned totally inactive (see *Table 6*).

Other feedback from the group:

- On the first two occasions, the participants mainly talked about the exercise itself.
- At first, not everyone understood exactly how to do the task.
- They were able to state clearly that the exercise develops memory, attention, concentration, and strengthens the ability of doing three activities simultaneously and independently from each other.

Table 6. Feedback from the groups on the implementation of the exercise

	Actively indicates (4)			Rather indicates (3)			Rather not (2)			Not indicates (1)		
	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC
week 1	4									1	1	
week 2				3						1	1	
week 3										1	1	
week 4										1	1	1
week 5										1	1	1
week 6										1	1	1
week 7										1	1	1
week 8										1	1	1
week 9										1	1	1

Leader's comments:

- For the first time, the facilitator uses far more instructions for 1/C group to help participants understand the process,
- 1/CC group was much more tired, understanding the task more slowly,
- In the case of 1/CCC group, there was much more time left to practice, as the previous tasks were completed very quickly, and the team reacted extremely quickly to everything.

In the following often arose that:

- students were showing the task at fastening tempo, not at a steady pace,
- they managed to show the practice individually from week to week,
- they are becoming more skillful, differentiated, there can be seen a difference between those who have practiced more (they can show the task without mistakes) and who have exercised less or not at all,
- even if the student spoiled the practice, she still knew how to correct it, so she understood the task.

At times, students were more tired (1/C), and there were those who learned the text faster than their peers (1/CCC).

By the end of the semester, the participants performed their task confidently, however minor problems occurred with keeping the tempo.

Analysis of reactions to a new task

In the 7th, 8th, and 9th weeks of the course, no new tasks emerged at all. Each time, except week 1, creativity of the participants was required to complete the new exercise.

It can be seen that in almost all cases the students were very active, exception was one case, but even then, they showed more active level. The exception was where participant creativity was not required, and all three groups were in a very active state. So, the new tasks activated the participants. (*Table 7*)

The level of skillfulness of the groups observed in new exercises was developing week by week until each group became *very skillful* (see *Table 8*).

The groups were characterized by *actively indicates* or *rather indicates* almost every time when it came to new tasks.

There was a varied trend in this: *not indicates* (see *Table 9*).

Other feedback from the groups:

All three groups agreed on the followings in case of new tasks:

- the task requires concentration, attention (including complex attention), focusing,
- the task develops hearing, ability to independently perform three different activities, keeping tempo, sense of rhythm,
- when they were working simultaneously it was difficult to get the main idea acoustically.

On some occasions it occurred to the participants that a particular task was interesting for them, it was 'enigmatic' it 'sounded well', it helped practicing music periods. The leader was responsible for the successful effectuation of the exercise, and some tasks made it possible to create an atmosphere of trust among the participants.

There was even a participant who gave feedback about how and with which age group she would use a task, even giving reasons why doing it within a choir practice, or doing it with beginner or advanced groups.

Leaders' comments:

At the beginning of the semester:

- the groups were definitely active, and this attitude characterized also the second half of the semester,
- it was difficult for the participants to divide their attention and focus on more things simultaneously,
- they had difficulties understanding the instructions,

Compared with the beginning, by the end of the semester:

- they understood the instructions faster, and they also became more skilled in fulfilment,
- it was enough to summarize each exercise in a few sentences,
- they bravely improvised,
- their intonation became clearer.

Table 7. The level of group activity in the new task from week to week

		Very active (4)			More active (3)			Rather not (2)			Not active (1)		
Creativity (yes: 1, no: 0)		1/ C	1/ CC	1/ CCC	1/ C	1/ CC	1/ CCC	1/ C	1/ CC	1/ CCC	1/ C	1/ CC	1/ CCC
week 1	1	4	4	4									
week 2	1	4	-	4		-			-			-	
week 3	0	4	4	4									
week 4	1	4		4	3			-	-	-	-	-	-
week 5	1	4	-	-	-	-	-	-			-		
week 6	1	4	-	-	-	-	-	-	-		-	-	
week 7	-	-	-	-	-	-	-	-			-		
week 8	-	-	-	-	-	-	-	-	-		-	-	
week 9	-	-	-	-	-	-	-	-			-		

Table 8. The level of musical abilities of the groups from week to week

	Very skillful (4)			Rather skillful (3)			Rather clumsy (2)			Can't do the job (1)		
	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC
week 1							2	2	2			
week 2	4			3			2			-		
week 3	4	4		3								
week 4	4	4	4									
week 5	4	-	-	-	-	-	-	-	-	-	-	
week 6	4	-	-	-	-	-	-	-	-	-	-	
week 7	-	-	-	-	-	-	-	-	-	-	-	
week 8	-	-	-	-	-	-	-	-	-	-	-	
week 9	-	-	-	-	-	-	-	-	-	-	-	

Table 9. Feedback from the groups on the implementation of a new exercise

	Actively indicates (4)			Rather indicates (3)			Rather not (2)			Not indicates (1)		
	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC
week 1				3						1	1	
week 2	4									1	1	
week 3	4	4		3								
week 4	4	4	4									
week 5	4									1	1	
week 6	4									1	1	
week 7	-	-	-	-	-	-	-	-	-	-	-	-
week 8	-	-	-	-	-	-	-	-	-	-	-	-
week 9	-	-	-	-	-	-	-	-	-	-	-	-

Summary

The objective of our analysis was to demonstrate changes in the level of activity and musical skillfulness of the participants with the help of the measured exercises.

In strong connection with this, based on their feedback on the exercises, we could also show how their creativity and professional attitude as future teachers unfolded.

During the semester, one of the five attributes of Teachout and McKoy could not be measured:

- *affect for music* (5.),
- the *background* (2.) and the *classroom environment* (3.)—it became measurable except for the first time, in all hours: it was observable,
- the *effort* (1.) and the *musical ability* (4.) attributes were detectable each time.

Looking at the whole lesson, the students were in most cases *very active* or *more active* (see Table 10).

Summarizing the level of activity observed in the three tasks, it can be seen that the 1/CCC group showed outstanding activity and basically each team represented a very active or more active attitude.

In cases where the practice required individual creativity from the participants, the groups were very active in all cases.

Summarizing the level of musical abilities, it can be perceived that the 1/CCC group produced a stable very skillful degree throughout, while 1/CC showed an improving trend in this field. 1/C group can also be perceived as stable, mostly maintaining a rather skillful measurement level.

Student feedback was variable in all three exercises, as the vocal task was almost the same throughout, and in the case of its variable elements, the participant reaction proved to be more active. The monotonous nature of the rhythm exercise did not allow proper feedback, however, the new tasks greatly supported reflection.

The participants basically were not accustomed to giving opinions or engaging in explanatory and analytic discussions.

It was also observable that the novelty of the exercises urged them to speak about their observations all the time. By the end of the semester, the participants improvised more bravely, they became more relaxed, their musical skills (intonation, sense of rhythm) developed, and they also became more persistent in their attention and independent skills.

They could exactly define the main point of a task, its drawbacks, and the key to its success.

Finally, it would also be worth conducting written inquiries with the students/participants at the end of each session in order to gather information and data about their perception/image of a music teacher.

This would be useful in getting new information about the possibilities for the further use of creative music exercises.

Table 10. Appearance of student activity during the lessons

	Very active (4)			More active (3)			Rather not (2)			Not active (1)		
	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC	1C	1CC	1CCC
week 1				3	3	3						
week 2	-	4		3	-		-			-		
week 3	4		4	3								
week 4				3	3	3						
week 5	4			3	3							
week 6				3		3	2					
week 7				3	3	3						
week 8	-	-	-	-	-	-	-	-	-	-	-	-
week 9	4	4	4									

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2.3. The impact of various educational programs on the life of a university institute

Changes in the training methods of classroom music teachers in Hungary³⁸

In Hungary, some people, including experts in the field, argue that the problems of music education need to be solved by changing its general atmosphere or even its entire concept. However, the problems of classroom music teacher training might have begun earlier at the level of society, what started the process of continuous change for about thirty years. These types of unconscious changes could be both good and bad in general, and may lead to a desire for a new stability, which can emerge at either a better or a worse point in the process. Besides, the 'good' crisis of the society caused a 'bad' crisis in the system of teaching, especially in music education, which was accepted officially and world-wide (BODNÁR 2008: 61). The classroom music teaching fell victim to this crisis. Hungarian music education was based on folk music and relative solmization, and music played a very important role during the primary and also in the secondary school. In the early years, children had 'singing and music'—the still-existing but rather unfortunate term for classroom music—two or three times a week, and nearly every day in the so-called music primary schools. In these schools, pupils were taught by qualified and 'committed' music teachers.

The situation remained unchanged for decades. However, in the middle of the eighties, when Hungary began to open up to the market economy, the well-organized, well-regarded and officially supported music teaching method suddenly became less important because of the changes in the society, in its behavior and way of thinking.

Foreign languages, mathematics and computer skills became the most important subjects at school and the special subject 'singing and music' immediately lost its prestige. The turning point was when permanent changes started in the field of classroom music teacher training.

38 First appearance: MIJIĆ, Z. – GRUJIĆ, T. (eds) (2015): *The Third International Scientific Conference 'Methodical Days' 2014: Competences of Preschool Teachers for the Knowledge Society. Proceedings Book*. Preschool Teachers' Training College, Kikinda. 88–92.

The chain of the changes in teaching concept

The most important step was to create a new concept in teacher training. Musicians realized that while some music primary and secondary schools in larger towns were functioning excellently, schools in more remote regions and districts were full of singing teachers who were teaching children without an adequate, formal qualification. It became also clear that there were far too few universities or colleges in Hungary where highly qualified experts in music and methodology could train good music teachers.

The first institute that started the process of renewing was the Eötvös Loránd University (ELTE) in Budapest. There, the Music Department,³⁹ the first institution for music teachers and choir leader students at a teacher training level founded in 1984, qualified music teachers for primary schools. A few years later, the training started in other towns of Hungary, located in different regions of the country.

In the eighties, the area of teacher training had been divided in two parts; that was the Choir Conducting Department of the Academy of Music, which instructed secondary school teachers (its exact name was ‘Training of choir conductors and classroom music teachers for secondary schools’), while primary school teachers were trained in the Music Department of the Teacher Training College of ELTE.

Later on, as a result of the reorganization at the University, the Music Department—as the Teacher Training College Faculty was closed—became part of the Faculty of Humanities, and university level training also became available for our students in five years. It was also a great opportunity for the instructors who were performing as musicians at the same time to utilize the influences of three different branches of study, the training of music teachers, artists, and human intellectuals. Another important change came a few years later. When our country became a member of the European Union, the Teacher Training Programs were converted to an MA form in Hungary in accordance with the Bologna Process. Therefore, the students could start the Master level, which was a two-year project, only after finishing the undergraduate degree program of three years. The latest change happened in 2013, when the unified education system started in the Hungarian teacher training and now the students have to choose another degree program in addition to music, e.g. English or History.

39 From 2019: Institute of Arts Communication and Music.

In this new system, classroom teachers are trained for 4+1 years or 5+1 years (4+1 years for primary school teachers and 5+1 years for secondary school teachers). The additional year is devoted solely to teaching practice in schools. But the classroom music teacher training is an exception because the education time of this section is 4+1 years for both types of teachers.

The main elements of the classroom music teacher degree program

The all-time leadership and the instructors of the Music Department always tried to maintain a standard training program, which is able to exist in all the forms of the newer and newer official concepts.

Our goal has remained the same during the years: to educate talented people who could become creative music teachers (BODNÁR 2014: 63).

This program is based on the well-known Hungarian method, yet it is able to respond to new challenges as well.

It fits within the European higher education framework and is connected to other music education systems, too.

The main groups of subjects of this training program are the following:

- Group of music theory and solfège: Classic harmony, Vocal and baroque counterpoint, Modal music theory, Romantic music theory, Music Analysis, Solfège, 20th century music theory.
- Group of music history and folk music: General music history, 20th century music history, Hungarian music history, Hungarian folk music.
- Group of vocal and instrumental individual training: Piano, Transposition and score playing (with playing figured bass), Private voice training, Study of vocal health.
- Group of choir conducting subjects: Choir literature, Choir singing, Study of choir practice, Choir conducting, Performance practice and study-tour, Practice of conducting techniques.
- Group of methodology: Methodology of classroom teaching, Methodology of choir conducting, Practice teaching in school (with final teaching).

Special advantages of the frequently changing situation

The frequently changing situation has also special advantages. For example, the possibility of renewing the curricula continuously (not so much in the title or in the general material of the subject as in the substance) through building new content and knowledge upon them.

The possibility of the development of cross-curricular projects could also be a kind of utility. The institutions concerned in music teacher training for public schools—at the moment there are six institutes for this project located in different areas of Hungary – are nearly obliged to harmonize their curricula with the officially renewed educational programs. As an example, when the BA-MA system was introduced into the Hungarian teacher training, these institutions formed a ‘syndicate’ to synthetize and modernize their pedagogical programs using the most up-to-date methods and tools.

In the previous years we received some help and guidelines from the so-called *Bonn Declaration*. This document was born in 2011 on the subject of European music education to discuss the implementation of the *Seoul Agenda: Goals for the Development of Arts Education* made by UNESCO a year earlier. Reading the text, one can easily understand the importance of the recognition of non-formal music education opportunities and the transparency in the two fields of education.

A classroom music teacher—who is a teacher and a choir conductor together—should be familiar with formal and informal education as well.

That is why we wanted to instruct subjects that develop the students’ capacity for creativity; but we always had to follow or sometimes survive the changes in the systems.

The other connection with the *Bonn Declaration* is the cooperation among the higher education institutions and other different organizations in formal and non-formal education—and regular intercultural dialogue could be a possibility to find ways for this goal.

In the field of classroom music teacher training, student choir meetings probably offer the best and easiest solution for that because choir singing, whether in concerts or in informal settings, provides an excellent opportunity to become familiar with other cultures.

Otherwise, the text of the Declaration is not generally known in the Hungarian musical life so it could be necessary to get this document acquainted with the teachers.

A short conclusion

The constant changes in society inevitably exert pressure for similar changes in teacher training as well (among others). Instructors who experience this process may feel discouraged, but they could also try to survive it by developing strong and 'durable' curricula.

Besides, local habits sometimes can be the origin of positive results (even in an unconscious way), and the continuous changing of the teaching concept may help us find new ways.

An old Hungarian proverb describes this as 'to make a virtue of necessity'—perhaps we can learn a lesson from this ancient wisdom.

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Merrie sweet
oie star
The barges drift
With the tump tump
Red sail ~~up~~ wide
to Genoa

Ship on the hoary sea.

The barges drift,
~~the~~ drifting barge,
Baton Greenwich east
Past the Isle of Dogs.
Wialala leia
~~Wialala~~ ~~Wialala~~ ~~Wialala~~

Elizabeth & Leicester.

Boat oars.

The steamer comes

~~the~~ gilded shell.

Red and gold.

The think swell

Ripples with shores

South west wind

Came down again

The roar of bells.

~~the~~ a white white bower.

Wialala toot toot leia

Wialala leialala.



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