

LIFE-REFORM ELEMENTS IN KODÁLY'S AND HIS SUCCESSORS' MUSIC PEDAGOGY

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A new field of the research on life-reform is the study of life-reform elements of Kodály's music pedagogy. The relationship with the life-reform movements can be followed in Kodály's life work as well: he not only sympathised with life-reform type groups and conceptions, he was also a member of several life-reform groups.

Within the framework of the demonstration of the relationship to life-reform movements it is extremely important to determine the status of Kodály's educational conception within the reform pedagogical movement. Those reform pedagogies that aimed to increase the level of general musical training (Jacques-Dalcroze, Orff and obviously Kodály), and in Kodály's case the creation of a new Hungarian musical culture, are also related to art pedagogy which played a decisive role in the movement. The following question arises: how important is the role of music in Montessori's and Steiner's music pedagogical conception? What kind of similarities can be discovered between the aforementioned pedagogies and Kodály's music pedagogical conceptions?

Reform pedagogy was closely related to the youth movements emerging after the emancipation ambitions of the youth. In the relationship between the two movements music occupied an extraordinary role. The specific musical culture of youth movements very often created autonomous youth musical movements, which were accompanied by reform pedagogical conceptions as well. This study presents the result of the comparative analysis of two youth musical movements: the German youth musical movement and the Singing Youth, the Hungarian youth musical movement which has partially realised Kodály's music pedagogical conceptions.

APPEARANCE OF LIFE-REFORM MOVEMENTS IN EUROPE AND IN HUNGARY

The important economic growth that occurred at the end of the 19th century, in the 1870s and 1880s had an impact on the society of the era as well. In parallel with the strong development of market economy a new feeling of life, a new lifestyle and a new form of life were born. The modernising and ever growing cities changed the way of life of the inhabitants. However, the „new man” – the individual able to formulate both oneself and one's destiny – had to cope with the feeling of alienation and rootlessness. *Life-reform movements* or *lifestyle reform movements* were meant to resolve loneliness and alienation, they reacted to the changes that had a

substantial influence on „common people” and searched for new alternatives of life. However, the multiple and loosely interrelated reform efforts covered all the aspects of human life, lifestyle and body-culture movements emerged wishing to break with the customs known so far, and those who turned away from the busy and ever bigger cities searched for nature and new alternatives of a natural way of life. Therefore hiking became more and more popular and the issue of nature, environment and animal protection became more and more important. Garden suburbs and life-reform communas offered a more natural life and more natural living conditions, the results of nature therapy were rediscovered, vegetarian and anti-alcoholist communities were created.

Increased interest could be observed in the values of national culture. Movements aiming at the emancipation of the community and of the individual, including *youth movements* emerged. The *reform pedagogy movement* had an ambition to reform the world of education and school. The most decisive reform pedagogical conceptions emerged between 1900 and 1945: the kindergartens and the schools structured and functioning on the basis of Maria Montessori's, Célestin Freinet's, Rudolf Steiner's, Helen Parkhurst's and Peter Petersen's conceptions.

The changes that took place all over Europe reached the Hungary of the turn of the century as well. The industrial and social development of the region presented a specific duality: a developing urban world and an agricultural world lagging behind in which the peasant community, present in great numbers, was left out from the process of transition to bourgeoisie. The difference between the countryside and the capital was further extended by the fact that during the Bárczy era (between 1906 and 1918) Budapest was characterised by a strong economic development and an effervescent cultural and artistic life. Among the decisive intellectual workshops of the era figured the periodical entitled *Nyugat* (West) launched in 1908, the Sunday Circle constituted in 1915, as well as the artists' camp of Gödöllő. The group composed of Hungarian fine artists established a genuine life-reform communa in Gödöllő, creating „the Hungarian Monte Verita” (*Németh*, 2004. p. 85.). The unfolding of Hungarian reform pedagogy was largely influenced by the Child Study Movement marked by the name of László Nagy, and by numerous foreign reform pedagogical conceptions.

THE ROLE OF LIFE-REFORM MOVEMENTS IN KODÁLY'S WALK OF LIFE

Reading Kodály's letters not only depicts the image of a polyhistor having a multi-faceted and classical culture, but also the image of an enthusiastic life-reformer. On the occasion of folk song collecting trips started in 1905 the music scientist wandering at magical places and sceneries writes fascinatedly about nature, landscapes and village people.¹ (*Legány*, 1982. p. 16.) Moreover, he writes with great enthusiasm to

Bartók about his days spent near Dresden with gymnastics, eating vegetarian food: „...What are we doing here? We are bathing in water (there is no swimming pool), in the air and under the sunshine, while we are eating a lot (one's appetite doubles) and we are diving head over ears into fruit and a dish of vegetables. . . Let's start a new life on this rotten Earth.”² (*Legány*, 1982. p. 43.) So it might not be accidental that he was also planning to visit the Monte Verita (near Ascona) which had been experimenting with the creation of the new form of living. (*Legány*, 1982. p. 45.)

Kodály, the „life-reformer”, assumed an active role in several new intellectual workshops as well. In 1904, thanks to Béla Balázs, he joined as a musical counsellor the Thália Society, created in 1903, presenting experimental theatre performances. The Thália Society can be considered as the intellectual precursor of the Sunday Circle directed by György Lukács. Kodály also attended the meetings of the group characterised by Arnold Hauser as a „very loose intellectual grouping”. The members of the circle tried to reach a continuous intellectual improvement and self-learning, analysed Fichte's works, but they were influenced by the instructions of theosophy as well. (*Karády; Vezér*, 1980. p. 28.) The members of the circle were also involved in the Free School of Intellectual Sciences founded in 1917, among the performers we can find Béla Balázs, György Lukács, Béla Bartók and Zoltán Kodály as well. Kodály gave a lecture on the Hungarian folk song, while Bartók presented the relationship between folk music and modern music.

KODÁLY'S MUSIC PEDAGOGICAL CONCEPTION

Kodály had been interested in musical educational questions already as a teacher at the Academy of Music; according to Breuer (*Breuer*, 1972) the ideas concerning the reform of musical education had already been conceived during his trip to Berlin³. His findings concerning music pedagogy can be followed in his writings from 1911 onwards, whereas the basic principles were formulated after 1925, for the first time in his study entitled *Children's Choirs* (1929). He did not summarize his educational conceptions in one publication, the transposition of the conception into practice became the task of his successors. First of all, Kodály wanted to give incentives and act as a guide with his pedagogical works: „Already twenty-five years ago I published a song collection edited for schools... Though this has not contained instructions concerning the method, but we have compiled the pieces in such an order that the method has implicitly turned out.” (*Kodály*, 1969. p. 71.)

However, if we still want to outline the basic principles formulated by Kodály, these are the following: „1. every child should get musical education; 2. the basis for musical education should be the singing voice and the singing; 3. the meeting with music should take place on the basis of the principle of value-centeredness, and for that, musical mother tongue should constitute the guarantee; 4. the condition for the education towards becoming an understander of music is the acquisition of musical

writing and reading, for which (as well as for the creation of the appropriate sonority conceptions and feelings) relative solmisation is necessary” (*Ittzés*, 2004, id. *Gönczy*, 2009). However, when examining Kodály’s music pedagogical conceptions we must not forget that he was not only a music pedagogue, but also a folk song researcher and a composer, and that we are confronted not only with a new musical educational conception, but also with a complete *life programme*. Kodály’s aim was not only the reform of musical education, but also the creation of a new Hungarian musical culture.⁴ (*Kodály*, 1964. p. 207-209.) One of its means was the „clean source”, i.e. the Hungarian folk song that he started to collect „on foot, with a rucksack” at Galánta in 1905. The Hungarian songs, the musical mother tongue needed not only to be collected and systematised, but also they needed to become familiar to and loved by the public. Kodály and his fellow composers have created the new Hungarian art music with their works based on Hungarian folk music, the performance of those works necessitated such performers and such a public who could understand music. Thus, the reform of the overall musical education also became necessary: „...the whole musical education needed to be reformed... So it was necessary to become a pedagogue.”⁵ (*Kodály*, 2007. p. 529.) It was also an important question how it was possible to involve more and more children and young people in active music performance and get them to musical experience. „We must guide masses of people to music. Instrumental culture can never be mass culture. [...] Put aside your violin or piano! You have in your larynx an instrument which sounds more beautifully than all the violins of the world, there should only be people who make it sound!”⁶ (*Kodály*, 1964. p. 42.)

So, the means of „guiding masses of people to music” became the choir and the choir movement. Jenő Ádám, György Kerényi, Gyula Kertész and Lajos Bárdos who graduated as Kodály’s first disciples, have done much for the Singing Youth which was launched in 1934 and became later a nationwide movement.

MUSICAL EDUCATION AND REFORM PEDAGOGY

In several of his writings Kodály promotes the increase the quality of song teaching at schools as well as the increase of the number of lessons. „In my opinion every child who is healthy, having good faith and good hearing is capable of learning music – and must learn music”⁷ (*Kodály*, 2007. p. 162.). Kodály’s conceptions became part of the teaching of singing and music in Hungary, and reformed it. May those conceptions be put in parallel with other pedagogical reform conceptions?

From the turn of the century onwards „...the birth, the care and the education of the new generation becomes the core task of society, all virtues and laws, all the institutions of society is brought together around that task” (*Key*, 1976. p. 10.) – and of course, so is the new school and the new pedagogy. In the pedagogical conceptions it is not only the role of the educational institution, the school space and the role of

the pedagogue that undergo substantial change, but also the teaching material. The effort of life-reform movements directed at lifting the quality of ordinary days to a new level and to make it aesthetic (Kíss, 2004. p. 43-46.) was introduced inside the school walls as well, fine arts and music became important means of educating the child. The art pedagogical tendency emerging within the reform pedagogical movement emphasised the development of the child's creativity and personality; apart from the mediation of aesthetical values it was meant to take advantage of the positive educating force originating from it (Szilvássy, 1999. p. 102.). Frequent and active relationship with arts, including music, is part of almost all the reform pedagogies. Key writes the following about performing music at school in his book entitled *The Century of the Child*: „Choir singing should also take place every day all year round, whether at home, or outside. However, its aim is the expression of feelings, not the creation of musical skills...” (Key, 1976. p. 154.)

COMPARATIVE ANALYSIS OF KODÁLY'S MUSICAL EDUCATIONAL CONCEPTION AND THE MUSICAL EDUCATION OF REFORM PEDAGOGIES

What role does music play in reform pedagogies? What kind of parallelisms can be found between musical education formulated in reform pedagogies and Kodály's conceptions concerning musical education? The comparative analysis of musical education identified in two reform pedagogical tendencies – Montessori's and Steiner's pedagogy – and of the educational conception marked by Kodály's name try to answer that. During the comparison we have examined several questions:

1. What is the task of musical education?
2. What is the ideal age for starting musical education?
3. What is the role of musical education at kindergarten and at school?
4. What is the subject matter of musical education?
5. Which conceptions emphasise the importance of teaching musical writing and reading?

THE TASK OF MUSICAL EDUCATION

First of all, the question arises what is the task of education with the help of music? According to Kodály „without music there is no whole man. Therefore universal education must somehow include music”⁸ (Kodály, 2007. p. 148.). Similarly, in Rudolf Steiner's view artistic activity, including music, is important in the „education” of the will, in the formulation of the personality. „As educators, what we have to develop in the child, is nothing more than he should join the world's effervescent swirl of the world in an artistic way. Then we will notice that the nature of the human being is such

that in a sense he was born to be musician.” (Steiner, 2004. p. 17.) In the Montessori kindergarten the practice of the perception of noises, burrs and sounds develops the perception and constitutes the basis for the subsequent musical education. „A child who has done such practices is more prepared to listening to music and learns music faster. It is unnecessary to mention that it is music that continues and helps the development of perceptive functions...” (Montessori, 1995. p. 131.).

Both reform pedagogical conceptions aims unequivocally that musical education should be like an experience, and that free, spontaneous musical activity should make the child happy. The purpose is to keep the curiosity of the child awake, offering „freedom of choice and free possibility of expression” (Montessori, 1995. p. 263.).

MUSICAL EDUCATION FROM THE BIRTH OF THE CHILD THROUGH THE KINDERGARTEN AND THE SCHOOL

Kodály recommends to start musical education very early, 9 months before the birth of the mother.⁹ (Kodály, 2007. p. 156.) In this regard he considers the role and the impact of the kindergarten very important.¹⁰ (Kodály, 2007. p. 43-46.) Montessori familiarises the children already at the kindergarten with the different burrs, noises and sounds which, together with the rhythmical exercises anticipate the musical education taking place at school. (Montessori, 1995) In the Waldorf kindergarten small songs, rhythmical games are connected to any of the everyday chores, and other activities are also full of music.

After the kindergarten musical education becomes a priority in the school education as well. At the Montessori model schools during the trainings with singing not only the learning of melodies and the playing with instruments have an important role, but also the teaching of rhythm, rhythmical gymnastics, dancing and the teaching of musical writing and reading. In the rhythmical education Jacques-Dalcroze's rhythmical gymnastics is applied. The purpose of the teaching of dancing is to familiarise children with traditional dances and to develop their movement culture. For learning harmony and melody musical instruments are also used. (Montessori, 1995)

In Waldorf schools musical trainings start at the age of six, not only with talented children, but also with less musical children. Music teaching plays an important role in each year; before teaching the main subject, it helps in concentrating, and its subject matter is closely related to the actual epoch, to the months and holidays. The primary aim is to express the child's autonomous musical world through free and improvisative plays and exercises. At the beginning they use smaller musical instruments: pentathonic flute, wooden and metallic percussion instruments, then they choose solo instruments and form smaller ensembles, sing in choirs. (Calgren 1999, Gajdos 2005)

At those elementary schools specialised in singing and music which fully implement

Kodály's plans, children are related to music every day; besides 5 singing lessons a week they sing in choirs as well, which Kodály considered as extremely important. Unlike the other conceptions, Kodály's musical education focuses on singing, in his conceptions instrumental education is unequivocally the responsibility of music schools. In Kodály's opinion learning to play instruments can only be started after a preliminary training in singing.¹¹ (*Kodály*, 2007. p. 59-66.)

THE SUBJECT MATTER OF MUSICAL EDUCATION IN THE DIFFERENT CONCEPTIONS

Just like reform pedagogies tried to adapt the school syllabus to the children and to the level of development of their skills, the same can be said about musical education as well. Those children's songs that are simply structured, that are having small sound range and that can be sung easily can be found in the subject matter of the musical education of each conception. Folk songs were considered to be appropriate for small children's musical education by Montessori as well (*B.Méhes*, 1995. p. 62.). However, while Kodály believed that only Hungarian folk music was worth to serve as a basis for children's musical education, and that they should get acquainted with other people's songs only at a later stage¹² (*Kodály*, 2007. p. 172.), the musical material recommended to Waldorf schools is very colourful, besides Hungarian folk songs the syllabus contains for example Finnish, Icelandic, Indian, Israeli, African, Hindi, Spanish, Russian, Flemish songs as well. (*Gajdos*, 2005)

The acquisition of musical writing and reading is also part of the school education. Whereas in Montessori's conception the introduction to the writing of scores can be started already at the Children's house, and Kodály considers the same basis for musical education taking place at the elementary school, in Waldorf schools the teaching of musical writing and reading is primarily linked to the process of learning to play musical instruments, this task is the responsibility of music teachers.

It can be concluded that all three reform conceptions go far beyond the teaching of singing, rhythm and playing musical instruments, the aim is unequivocally the development of the personality and the unfolding of the child's skills. In most reform pedagogies it is recommended to start it sufficiently early, but at least at the age of kindergarten. In the case of musical training singing is decisive, however, reform pedagogies build on playing and manipulating with musical instruments as well. More serious instrumental studies are realised at Montessori and Waldorf schools. Kodály thought that this task can be carried out at music schools. Familiarising the children with the experience of joint performance of music, singing and playing musical instruments occupies a decisive role in all these conceptions.

HUNGARIAN AND GERMAN YOUTH MUSICAL MOVEMENTS

In the analysis of Kodály's music pedagogical conception the Singing Youth movement embodying essentially Kodály's educational conceptions, was also examined. This analysis has revealed the image of a youth movement having an autonomous world of music. The question has arisen what commonalities can be found between the Singing Youth and the other youth movements having their own conceptions concerning music, or between youth musical movements?

The *youth movements* that emerged at the turn of the century not only created awareness of the fact that the period between childhood and adulthood has specific psychological laws, needs and duties, they also created the specific subculture of the new community. That culture was characterised by a specific way of life and specific cultural habits, including music consumption habits; a new musical world was born that could be linked to the movements. (Pukánszky, 2002) The *Wandervogel youth movement*, grown into a widespread intellectual movement from the beginning of the 1900s has created a differentiated subculture out of the groups bringing together hiking young people. This grouping that preferred a way of life close to nature considered it important to evoke, to collect, to cultivate and to preserve the values of national culture, the old German theatre plays, folk songs and folk dances. (Plake, 1991) The musical conceptions of the youth subculture, the idea of preserving and cultivating national music were taken over and developed further by the *German youth musical movement* that was active during the years 1918–1933 and was marked by the names of Fritz Jöde and Walther Hensel; thus the culture of the Wandervogels has gradually become part of the national culture.

The start of the *Singing Youth* movement was preceded by the appearance of children's choirs on concert podiums. The choir of the boys' civil school of Wesselényi Street singing together with a women's choir at the performance of Psalmus Hungaricus taking place in December 1924 had an overwhelming success. Kodály's purpose was not only to write additional works for children's choirs, but also to create a new Hungarian style of singing.¹³ By the end of the 1920s Kodály's choir works based on folk music had known a success not only in the capital, but also in the country, and owing to the positive reception they spread all over the country.

Kodály encouraged his fellow composers and disciples to write new works based on the Hungarian folk music treasure. The distribution of these works was assumed by the editing house named Magyar Kórus Kiadóvállalat. The choir works distributed by the editing house could be heard at a concert for the first time in 1934. The successful concert inspired the organisation of choir concerts in other parts of the country as well, where 4 or 5 choirs performed, besides renaissance and baroque works they also sang new Hungarian works, the concerts were concluded by a joint choir. (Bárdos, 1974. p. 266.)

The German Wandervogel movement can be made in parallel with the scouting

movement that started in December 1912 in Hungary. The movement was aimed at the complete unfolding of the physical, mental, social and intellectual skills of young people, this ambition was also supported by the different rehearsals, the excursions and campings made together. Within the Hungarian Scouting Association the so-called *minstrel scouting* grouping appeared at the beginning of the 1940s, reaching large masses of people; this is a unique initiative that undertook to familiarise urban young people with folk art, folk cultural values and village life. On the occasion of „incursions” or „field-work” those young people who were interested in folk culture, during the time they spent at the countryside, collected folk songs and folk tales, talked to local people, and learned dances and folk habits from them. From the collected material they prepared artistic performances and presented them to the village people. In their Songbook (101 Hungarian Folk Songs), compiled by one of Kodály's disciples, Lajos Bárdos, for the Hungarian scouts, there were numerous folk songs that had been collected by Béla Bartók, Zoltán Kodály, László Lajttha and Béla Vikár. (Pethő, 2009)

COMPARATIVE ANALYSIS OF HUNGARIAN AND GERMAN YOUTH MUSICAL MOVEMENTS

In the analysis of the musical purposes of youth movements it is unequivocally possible to emphasise three common areas: *1. the joint musical activity as a community-organising element, 2. the national folk song treasure, 3. the reforms that occurred in the national teaching of singing and music*, which can also be attributed to the initiatives launched by the German youth musical movement and by the Singing Youth movement.

In almost all cases the joint musical activity bringing together the youth groups is *singing together or in choirs*. Wandervogels and minstrel scouts sang by the campfire on the occasion of excursions, hikings and campings. The „singing weeks” organised by the German youth movement were also aimed at bringing together the melodious community, but at the same time, these occasions also meant the creation of a new German community of people. A new community was born at the concerts of Singing Youth as well. According to Bárdos the „role and the aim” of the new singing generation „is to bring to the public the musical culture that was previously maintained for privileged circles [...] to create communities” (Bárdos, 1969. p. 333.). The musicophile public is now not reduced to the passive reception of musical works, it can perform music actively, for the sake of self-entertainment and the entertainment of its environment. Art becomes intimate, for example chamber music gets to music rooms created in German homes. The line-up of choirs also changes: on many occasions the German choirs line up forming a circle, the chorus-master also stands in the circle, directing by small hand movements. In his writings,

Bárdos remembers such concerts where there was no audience, the performing choirs sang to each other. (*Bárdos*, 1969. p. 321.)

It is the *national folk song treasure* that can be found at the heart of the specific musical world created by each of the mentioned communities. Every community has done something to preserve and to care for the values of national culture. The Wandervogels and the minstrel scouts collected folk songs. Fritz Jöde, the main figure of the German youth musical movement, at his public singing classes taught folk songs to those were interested. Moreover, Kodály and his disciples collected not only the Hungarian folk song treasure, but preserved and distributed the values of Hungarian folk music in their works as well.

At the same time, the cultivation of folk song treasure also strengthened the feeling of belonging to the nation, i.e. *national identity*. During the First World War the songbook entitled *Zupfengeigenhansl* including the folk songs collected by the Wandervogels meant a piece of the homeland for the soldiers (*Kolland*, 1998), the German folk song also served as a tool for the development of the German national identity ragged after the World War. According to Kodály the way to the unfolding of our Hungarian national identity is the Hungarian folk song treasure. (*Kodály*, 1964. p. 94-95.)

Their own publications – *periodicals and songbooks* – played an important role in uniting the communities. The aforementioned songbook of the Wandervogel movement, the *Zupfengeigenhansl* has been published several times, just like the 101 Hungarian Folk Songs. The „music political and social music cultivating periodicals” entitled „Musikantengilde”¹⁴ and *Musik und Gesellschaft*¹⁵ were decisive mediums for the German youth movement. The new Hungarian musical ambitions were supported by the editing house named *Magyar Kórus Kiadó*, that was founded by Kodály’s disciples. They edited more than 2000 choir works and four periodicals, exerting a considerable influence on the Hungarian musical life of the era.

Both the German youth musical movement and the Hungarian youth musical movement made efforts to create a new national musical culture. Getting ever larger masses of people to musical experience figured among the goals of both movements. The folk song appearing in the teaching of singing¹⁶ was part of the reforms that played a role in the teaching of music of both countries, indirectly owing to the music pedagogues of the German movement, and also to the Hungarian music pedagogues brought together around the Singing Youth. It can be concluded that in both countries the alternative pedagogical ambitions of musical movements met fortunately the educational and cultural conceptions of the governments. Leo Kestenberggel, directing the Prussian Ministry of Culture under the Weimar Republic supported exemplarily the reform of the musical education at school. He started building a uniform musical educational system from the kindergarten through the secondary schools up to the university and academic levels. In the 1920s he helped the start-up of music pedagogical institutions, music schools, teacher training and continuing

vocational training institutions. In Hungary, the official chorus-master and singing teacher training started at the Academy of Music from 1929. The official forum for the teaching of singing became the official journal of the Hungarian Singing Teachers's National Association, entitled *Énekszó*. The periodical wrote not only about new ways of music teaching, new methods of teaching singing at schools, it also helped music teachers and chorus-masters with drafts for lessons, with reports on experiences gained abroad, as well as with scores, advancing the matter of Hungarian teaching of singing.

SUMMARY

In summary, it can be concluded that the new ambitions that started with the examined youth musical movements were aimed at *improving the level of general musical culture*. The rediscovered folk song and folk music played an important role in the creation of national identity and had an impact on the choir culture. A specifically close relationship can be demonstrated between reform pedagogy and youth musical movements, following the activity of the movements musical education has been transformed.

The research results let us conclude that through the *Singing Youth* a new *youth musical movement* has started, its life-reform elements include the creation of a specific youth musical culture, the joint musical activity in which large layers of society could be involved, as well as going back the national folk music resources, to the Hungarian folk song, discovery, cultivation and preservation of the Hungarian folk music treasure. Beyond that, the movement had an impact on the Hungarian teaching of singing and music as well. (Pethő, 2009)

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NOTES

- 1 12 July 1905. Nagyszombat „I have naturally slept over there up on the hill, in the hay. I have had few more beautiful evenings in my life. The only thing that was more beautiful than the evening – the numerous flying firebugs are something wonderful – was the morning, when I woke up after 3 o'clock, the sky was all red above the forest glade.”
- 2 Kodály's letter to Bartók. Dresden, 26. 07. 1908.
- 3 1906-1907
- 4 „Aim: Hungarian musical culture. Means: generalise musical writing and reading through the school. At the same time, bringing the Hungarian musical approach to consciousness in artistic education, as well as in the education of the public. Improving the Hungarian musical taste, continuous progress towards better and more Hungarian taste. Sharing the masterpieces of world literature, and making it available to all orders and degrees of people. This altogether will

- create the Hungarian musical culture dawning before us in the far-away future.” Hundred Years’ Plan, 1947
- 5 Memoirs, 1963
 - 6 Children’s Choirs, 1929
 - 7 With School Singing Education For Universal Musical Culture – Declaration, 1966
 - 8 At the round table of Dartmouth, 1965
 - 9 „To the question “When is it advisable to start learning music?” I answered the following: Nine months before the birth of the child.” Since then I have changed my mind. I believe it is more appropriate to say: “Nine months before the birth of the mother.” Indeed, the children of those girls who have already grown up being aware of the fact that life without music is a very poor life, will make up a more perfect audience than their mothers.” Presentation at the Paris Congress of Jeunesses Musicales, 1966
 - 10 Music at the kindergarten, 1941
 - 11 Hungarian teaching of playing instruments, 1946
 - 12 “Just like language teaching, music teaching should also be started with one language. If the national treasure of rhythm and melodies is exhausted, it is advisable to present other specificities of music with the help of foreign folk songs.” Lectures at Toronto – III. Folk Song in Pedagogy, 1966
 - 13 „...one of my goals is ...to work on the creation of the Hungarian style of singing[...] The other question is that in the case of these concerts I am interested in the problem of children’s choirs. Children should be given what is close to them, what does not go beyond their world of thinking and feeling.”
 - 14 Musicians’ Guild
 - 15 Music and society
 - 16 H. J. Moser (1929): Das Volkslied in der Schule (n The Folksong in school), Kodály: 333 reading exercises, Bicinia Hungarica, Pentathonic music.
 - 17 Énekszó, 1933-1950.