

Liszt Ferenc Zeneművészeti Egyetem

Doctoral School (7.6 musical art)

ZSÓFIA JÁRDÁNYI

PÁL JÁRDÁNYI'S
VIOLIN PEDAGOGICAL
WORK

Theses of doctoral dissertation

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Background

Preparatory work for the dissertation begun with readings in history and cultural-history. The underlying purpose was to enable a broader contextualisation of Pál Járdányi's work. In relation to Járdányi the educator, it seemed particularly important to me to gain a perspective on the period's culture-politics and music education, as Járdányi's pedagogical work is inseparable from his position in public life. For my research I relied on the following sources:

- Romsics, Ignác: Magyarország története a XX. században (Osiris Kiadó, Bp. 2005) (*The history of Hungary in the 20th Century.*)
- Kodály, Zoltán: Visszatekintés I-III. (szerk. Bónis Ferenc. Zeneműkiadó, 1964, 1989.) (*Retrospect I-III.*)
- Iratok a magyar zeneoktatás történetéhez 1945-1956. Összeállította és szerkesztette Berlász, Melinda és Tallián, Tibor. (Bp. MTA Zenetudományi Intézet, 1984, in: Műhelytanulmányok a magyar zenetörténethez 5.) (*Documents from the history of Hungarian music education, 1945-1956.*)
- Zenei és zenepedagógiai folyóiratok, kiadványok és tanulmányok. (*Music and music pedagogy journals, publications and monographs.*)
 - Pedagógiai gyűjtemények, hangszeres iskolák előszavai. (*Pedagogical compilations and introductory pages from music school catalogues.*)

In parallel, I began the collection of materials from Járdányi's legacy, with special attention to manuscripts and documents relating to music pedagogy. The rich and freely available material enabled me to delve into his entire life's work. My research was significantly eased by Melinda Berlász's edited volume *Pál Járdányi's Collected Works* (Hungarian Academy of Science, Institute of Musicology, 2000).

Pál Járdányi, through his broad pedagogical activity, also played a significant role in the renewal of Hungarian music education as a composer of works for children. Researching his pedagogical compositions and exploring the circumstances of their creation was an essential part of the preparatory phase of my research. The categorisation by instrument of his compositions appearing in Hungarian music schools, compilations and special publications, makes it abundantly clear that his compositions for violin far outnumber his compositions for

other instruments; looking at his pedagogical work as a whole, Járdányi's works for the violin is outstanding both in its volume and significance. Taking in this rich musical material prompted the idea that I should depart from my original plan of dedicating the dissertation to Pál Járdányi's entire pedagogical work. In order to analyse in detail the pedagogical compositions for violin both as pedagogical and as musical works, I restricted the exploration of Járdányi's pedagogical work as a whole to a significant but single chapter. The rest of my research was then directed at the pedagogical compositions for violin.

Method

In order to ensure both content and editorial coherence, my dissertation is divided into the following three chapters:

- I. Pál Járdányi the pedagogue.
- II. Pál Járdányi's compositions in the Sándor-Járdányi-Szervánszky Violin School.
- III. Pál Járdányi's other compositions for the violin.

For the writing of the first chapter (Pál Járdányi the pedagogue) I relied primarily on the material in his legacy and Veronika Kusz's monograph 'Pál Járdányi' (in *Hungarian composers*, ed. Melinda Berlász, Mágus, Budapest 2004). Beyond providing biographical details, I wanted to show his life's work as a teacher, public personality and composer. The chapter becomes more vivid and authentic through the reflections of some of his former students.

The second main chapter (Pál Járdányi's compositions in the Sándor-Járdányi-Szervánszky Violin School) takes a central place in the dissertation, as the extent and significance of Pál Járdányi's pedagogical works for the violin became evident from the publications of the Sándor-school. The chapter begins with a short introduction of the Violin School based on the School's five volume publication. The following sub-chapters are centred around the classification of Járdányi's Violin School compositions. Further sub-chapters came about through criteria identified during the research process. These criteria and the classifications are in many cases closely related.

Works for the violin presented in the third principal chapter (Pál Járdányi's other compositions for the violin) are categorised according to the publication in which they appeared (Járdányi compositions appearing in educational compilations; educational violin

compositions appearing in special edition publications). Their analysis is identical to the method used for the compositions published by the Violin School. Working through them, the synthesis of two complimentary activities, my teaching and active performance practice provided an insight into both the etudes and the complete pieces. The methodological and didactic scrutiny always stemmed from the compositions themselves. The main lines of inquiry related to the compositions' musical and educational distinctiveness and their nexus. As the composer's pedagogical perspective comes through most clearly in explanations of exercises and adaptations of folk music that carry within them didactic directives, it is not surprising that these take a notable place in the dissertation. In relation to the performance pieces found in the Violin School's publications and those pieces that were also created with pedagogical intent but appeared in special edition publications I deliberately put considerations on instrument technique to the background. These pieces, more complex in form and often made up of more than one movement, are looked at primarily as musical compositions with the aim of providing them greater exposition.

Conclusions

Musicologists so far have not paid significant attention to Pál Járdányi's pedagogical compositions for the violin – especially those which can only be found in edited volumes – and therefore I thought their analysis timely. Járdányi's violin compositions can be identified as a separate area for research, since here the rare synthesis of the artist's imagination, the musicologist's scholarship and the violinist's mentality combine in a unique way.

I sincerely hope that my dissertation will prove to be a helpful guide. With the didactic analysis of specific pieces I intend to make a contribution to the effectiveness of elementary violin education.