Anna Dalos

Kodály and the Counterpoint of Palestrina: Theory and Practice

This study is based on the author's PhD dissertation entitled *Forma, harmónia, ellenpont. Vázlatok Kodály Zoltán poétikájához* [Form, Harmony, Counterpoint. Essays on Zoltán Kodály's Poetics] and defended in 2005 (research directors: László Somfai and Tibor Tallián). A longer, Hungarian version of it was published in Anna Dalos's book of the same title (Budapest: Rózsavölgyi, 2007, pp. 232–270). The facsimiles are published with the permission of Sarolta Péczely Kodály; the music examples with the permission of Editio Musica Budapest (2–8) and Universal Edition Wien (1).

1. Theory

"Many have recounted the legendary atmosphere of Kodály's classes. I myself have some typical memories of them", László Somogyi recalled in Ferenc Bónis's album *Így láttuk Kodályt* [Kodály As We Saw Him], and went on to say:

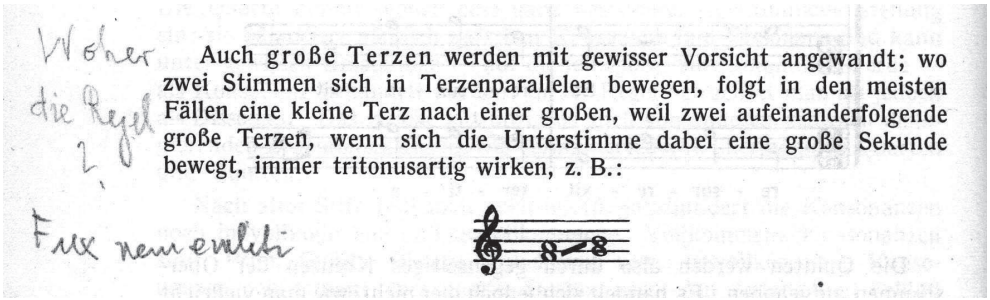
> On one occasion, when we were studying the Palestrina counterpoint, Kodály handed me a book and said "read it and report about". To my amazement, it was Knud Jeppesen's *Palestrinastil med saarligt handblick pas dissonansbehandligen,* written in Danish, of which only this edition existed at the time. To my mild protest that I did not know any Danish, he replied, "Do you think I do? I read it and understood it nonetheless". His classes were not continued in Danish after that either, but citing the page and bar numbers from the book, he would give us excerpts to study, which we had to copy out of the many-volumed *Complete Works of Palestrina* in the library. […] Older students of his had began collecting these examples, and my guess is that students coming after us did not reach the end either. The many thousands of examples from Palestrina served as a model for Kodály in learning the art of choral composition.[1]

The fact that Kodály relied on Jeppesen's work in teaching counterpoint is confirmed by Béla András, János Gergely, Rezső Sugár and Imre Sulyok in Bónis's book.[2] Having studied with Kodály between 1931 and 1935, Somogyi is nevertheless mistaken in his recollection. Born in 1892, the Danish music historian Knud Jeppesen who was editor-in-chief of *Acta musicologica* from 1931 to 1945, and president of the International Musicological Society from 1949 to 1952, wrote his doctoral thesis about Palestrina's style and his handling of dissonance, which he defended in German at the University of Vienna. Although Jeppesen's doctoral paper appeared first in Danish

[1] *Így láttuk Kodályt. Nyolcvan emlékezés* [How we saw Kodály. Eighty recollections], ed. by Ferenc Bónis (Budapest: Püski, 1994), 170.
[2] Ibid., 112, 154, 165 and 220.

in 1923,[3] a German version came out as early as in 1925[4] and an English translation swiftly followed in 1927.[5] However, it was Jeppesen's second book on Palestrina counterpoint, published in Danish in 1930,[6] that Somogyi and his classmates would actually have been reading. That every copy, brimming with notes in several hands and bearing the wear and tear of heavy use, can still be found in the library of the Budapest Academy of Music (K2726).

Kodály acquired the German edition of Jeppesen's book on Palestrina counterpoint in 1925, as is confirmed by the dedication in the volume. A personal relationship between Jeppesen and Kodály emerges from their correspondence, which they conducted with varying intensity between 1930 and 1963. Thirteen letters from Jeppesen have survived in Kodály's estate and 12 from Kodály in Jeppesen's.[7] Kodály's first letter, dated 16 August 1930, reveals that up to then he had been using Jeppesen's book on Palestrina counterpoint in his classes. Since it would have been impossible to cover the entire scope of the book, Kodály referred to as "ihr treffliches Werk" [your excellent work] in his classes, and suggested Jeppesen to write a counterpoint textbook.[8] At the time of writing, Kodály did not know such a counterpoint book had been written. Jeppesen sent him a copy of the book in Danish along with his letter in reply. It transpires from the letter of thanks, dated 1 October 1930, Kodály initially studied the musical examples, and only subsequently the text, with the help of a Danish–Hungarian dictionary.[9] Over


Woher die Regel?

Auch große Terzen werden mit gewisser Vorsicht angewandt; wo zwei Stimmen sich in Terzenparallelen bewegen, folgt in den meisten Fällen eine kleine Terz nach einer großen, weil zwei aufeinanderfolgende große Terzen, wenn sich die Unterstimme dabei eine große Sekunde bewegt, immer tritonusartig wirken, z. B.:

Fuss nem emlit

Facsimile 1: Jeppesen: *Kontrapunkt,* 74.

[3] Knud Jeppesen, *Palestrinastil med saerligt Henblick paa Dissonansbehandlingen* (Copenhagen: Levin & Munksgaardo, 1923). For the bibliographical references in the counterpoint textbooks cited in this paper, see Table 1. The table also contains the shelf marks of the Budapest Kodály Archives (KA) and the library of the Budapest Academy of Music (ZAK), too. I use the "KA" shelf mark in the footnotes for all the manuscripts cited that are held in the Kodály Archives.

[4] Jeppesen, *Der Palestrinastil.*

[5] Jeppesen, *The Style of Palestrina.*

[6] Jeppesen, *Kontrapunkt. Vokalpolyfoni.*

[7] Kodály's letters to Jeppesen were published in *Zoltán Kodály: Letters in English, French, German, Italian, Latin,* ed. by Dezső Legány and Dénes Legány (Budapest: Argumentum–Kodály Archives, 2002), nos. 324, 327, 340, 382, 510, 574, 581, 586, 589, 603, 665 and 858.

[8] Ibid., 180 (no. 324).

[9] Ibid., 181 (no. 327).

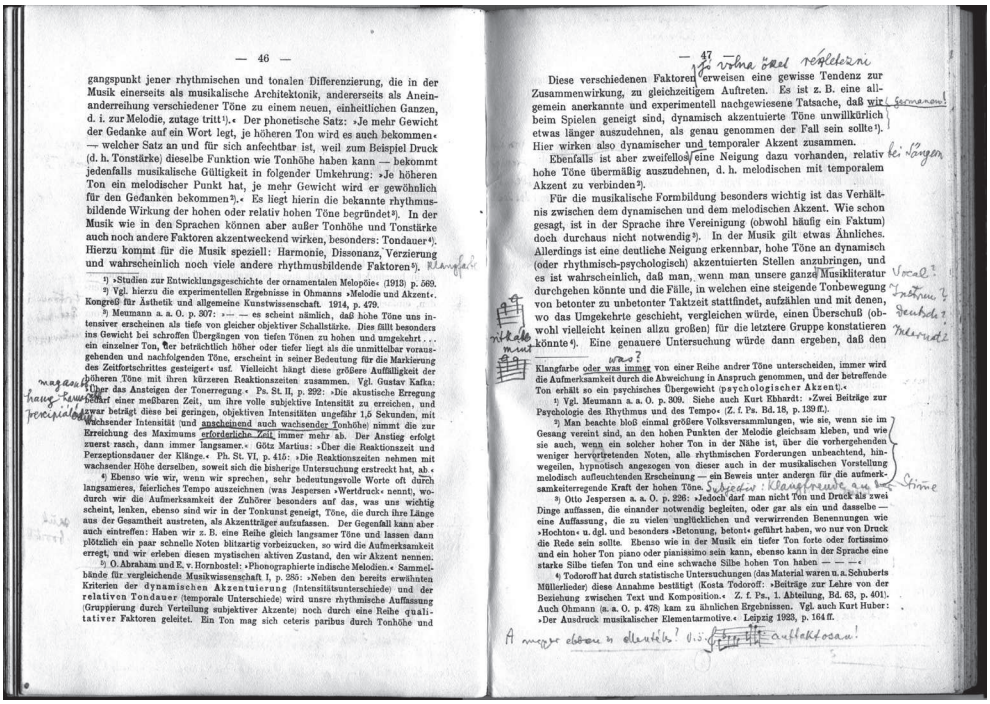
the next five years he inquired several times of Jeppesen and of Breitkopf & Härtel, as to when the book would finally appear in German, as he was forced to use the Danish version for teaching.[10] The Danish copy held in the library of the Academy of Music must have been Kodály's own, which he is thought to have donated to the library later, given that his private library features a copy each of the German and English versions of *Palestrinastil,* as well as two German and one English copy of *Kontrapunkt,* but no Danish original.

After a brief visit to Budapest in December 1935, Jeppesen sent Kodály a copy of the German translation of *Kontrapunkt,*[11] which Kodály analyzed in detail in a letter of reply. Unfortunately that letter has been lost, but as Kodály added copious marginal notes on the margin (as he was in the habit of doing), his views are known for the most part. In a reply dated 11 August 1936, Jeppesen gratefully acknowledged Kodály's exhaustive critique, but responded to only a few of his points. These included the indication of the source of the tritone rule on page 74 (see Facsimile 1). Kodály asked with respect to the cautious use of the tritone in parallel major thirds: "Woher die Regel? Fux does not mention it." In his reply, Jeppesen agrees with Kodály: indeed the rule did not come from Fux, but from Michael Haller, and is also supported by late-16th-century practice. It can also be assumed that some of Kodály's marginal notes in the book were intended for a letter to Jeppesen, while others were reminders to himself. There are even more notes in *Palestrinastil.* The meticulous care with which Kodály read Jeppesen's two books (presumably several times) confirm his immense esteem for the Danish scholar.

Kodály's notes, references, remarks and additions provide a wealth of information on his reading habits. He was a thorough reader who noted everything from misprints to grammatical errors, through inaccuracies and inner contradictions, and never failed to mark them in the margins, at the bottom of pages, or even between the lines. On pages 46 and 47 of *Palestrinastil* (Facsimile 2) Jeppesen discusses the nature of musical accents and the extent to which they are determined by various *factors:* rhythmic patterns, pitch, or the length or volume of a note. Kodály's notes fall into several types. Some point out idiosyncrasies (or less kindly, clumsiness) in the way Jeppesen phrases

[10] Jeppesen's reply to Kodály dated 11 August 1936 reveals that Kodály had already suggested translating the counterpoint book into Hungarian. This translation did not appear until 1974, however. Knud Jeppesen, *Ellenpont. A klasszikus vokális polifónia tankönyve* [Counterpoint. A textbook on classical vocal polyphony], transl. by Imre Ormay (Budapest: Zeneműkiadó, 1974). Meanwhile Artúr Harmat's book on counterpoint appeared in two volumes, based on works by Jeppesen. Artúr Harmat, *Ellenponttan. I. Kétszólamú ellenpont,* [Counterpoint studies I. Two-part counterpoint], Budapest: Magyar Kórus, 1947; *Ellenponttan. II. Háromszólamú ellenpont,* [Counterpoint studies I. Three-part counterpoint], Budapest: Zeneműkiadó, 1956. However, Hungarian textbooks had been published at the beginning of the 20th century: Géza Szemethy, A *Palestrina-stilről. Különlenyomat a Katholikus Egyházzene Közlöny IX. évfolyamából,* [On the Palestrina style. An offprint of vol. IX of the *Gazette of Catholic Church Music*], (Budapest: Stephanum, 1902).

[11] Jeppesen, *Kontrapunkt. Lehrbuch.* Shelf mark 2362 in Kodály's library.



Facsimile 2: Jeppesen, *Palestrinastil,* 46–47.

his meaning. In line 3 of the first paragraph on page 47 he added to the word "wir", ["wir"] "Germanen". He added a similar comment to a sentence in note 5 on page 46. "Ein Ton", Jeppesen writes, "mag ceteris paribus durch Tonhöhe und Klangfarbe oder was immer von eine Reihe anderer Töne unterscheiden", where Kodály underlined "oder was immer" and above it wrote "was?".

Other types of notes include instances of Jeppesen's failure to make his meaning clear, such as Kodály's remark on page 47 – "details would be good" – referring to the factors Jeppesen discusses. A similar remark can be found in the second paragraph on the same page. Kodály inserted a caret mark into the phrase "Ebenfalls ist es aber zweifellos eine Neigung", where he believed the words "bei Sänger" were missing. Another inaccuracy is flagged up in the third paragraph on the same page, in "unsere ganze Musikliteratur", where on the margin Kodály wrote, "Vocal?, Instrum[ental?], Deutsch[?], Internat[ional?]". Closely related to this type of comment are his remarks related to content. In the last three lines on page 46 he added the word "Klangfarbe" to Jeppesen's list of factors contributing to musical accent.

The third type of note consists of those Kodály addressed to himself. These generally refer to things that caught his attention, to novelties, or to matters relating to his own ideas or interests. Beside footnote 3 on page 46, summing up Jeppesen's excerpts,

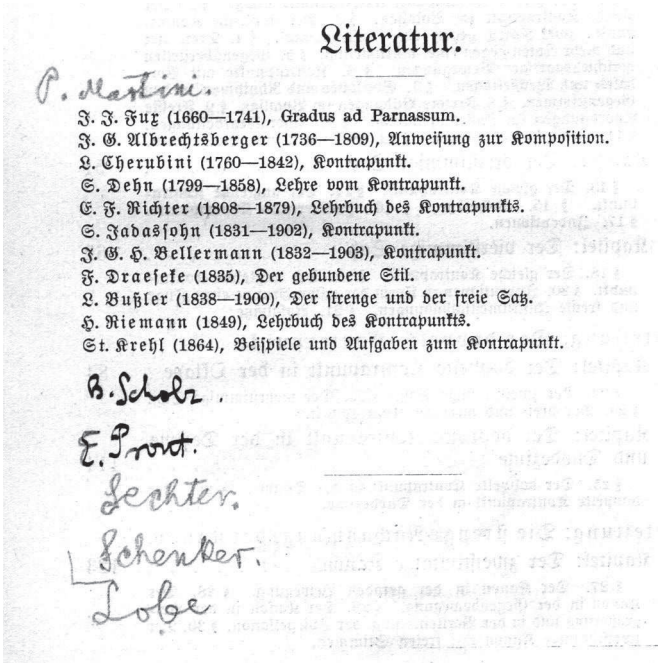
he wrote as a reminder, "a higher note is perceived earlier". The inner margin of page 47 contains a musical sample in Kodály's hand, indicating that the G–A step is "rarer" than the A–G step. In the text Jeppesen argues that it is usually the higher note that falls on the accented beat. In footnote 2 on page 47, describing how a church congregation will often tend to disregard tempo and go for the higher notes, Kodály wrote: "Subjectiv: Klangfreude an der Stimme", and at the bottom of page 47, "Is Hungarian practice at odds with this too?" noting the folk song "Ablakomba, ablakomba besütött a holdvilág" [The moonlight shines in my window] (or "Ha bemegyek, ha bemegyek a baracsi csárdába" [If I go to the Baracs tavern]), adding "with an upbeat!" This note is related to the third paragraph on page 47 and footnote 4. Although melodic and dynamic accents do not necessarily coincide in speech or music, Jeppesen is aware of the unconscious effort to give dynamic, rhythmic or psychological accent to higher notes. With "Ablakomba, ablakomba" the $\frac{4}{8}$, emphatic *incipit* is an upbeat, and the highest note of the melody, the twice-accented G, is on the second beat, i.e. in an unaccented position.

Kodály's growing interest in counterpoint was already evident in his years at the Academy of Music,[12] and this passion is reflected in the content of his estate. His private library holds twenty books on counterpoint, not counting chapters on counterpoint in his collection of textbooks on composition. However, he must have read considerably more on counterpoint than is found in his library. For example, Kodály added titles of books he was familiar with to the bibliography in Stephan Krehl's book on counterpoint (1908) (Facsimile 3).[13]

In addition, Kodály's notes on his readings have survived in a collection of manuscript pages in a file bearing the title "Kontrapunkt" and provide much information about his knowledge of it.[14] So Kodály's list of works on counterpoint consists firstly of works he added to Krehl's bibliography, secondly of Kodály's library, thirdly of the manuscript collection of notes, and fourthly of Kodály's marginal notes (Table 1).

Some of the items on the list can be found in Kodály's own collection, others in the library of the Academy of Music. The asterisked items contain notes in Kodály's hand. Naturally, his reading was not confined to the books he annotated. His reading often becomes apparent in the marginal notes and the "Kontrapunkt" manuscript notes. Reference to Fux's *Gradus ad Parnassum*[15] in Facsimile 1 attests to this, while the copy of Fux's book held in the library of the Academy of Music has no marginal notes in Kodály's hand.[16] Similarly, reference can be found to Padre Martini's book on

[12] László Eősze, *Kodály Zoltán* (Budapest: Gondolat, 1967), 13.
[13] Krehl, *Kontrapunkt,* 4.
[14] KA Ms. mus. 496/1–184.
[15] Fux, *Gradus ad Parnassum.*
[16] Kodály also refers to Fux in his "Kontrapunkt" notes: KA Ms. mus. 496/110r, 180. 1r–5v.



Literatur.

P. Martini.

J. J. Fux (1660—1741), Gradus ad Parnassum.
J. G. Albrechtsberger (1736—1809), Anweisung zur Komposition.
L. Cherubini (1760—1842), Kontrapunkt.
S. Dehn (1799—1858), Lehre vom Kontrapunkt.
E. F. Richter (1808—1879), Lehrbuch des Kontrapunkts.
S. Jadassohn (1831—1902), Kontrapunkt.
J. G. H. Bellermann (1832—1903), Kontrapunkt.
F. Draeseke (1835), Der gebundene Stil.
L. Bußler (1838—1900), Der strenge und der freie Satz.
H. Riemann (1849), Lehrbuch des Kontrapunkts.
St. Krehl (1864), Beispiele und Aufgaben zum Kontrapunkt.

B. Scholz.
E. Prout.
Lechter.
Schenker.
Lobe

Facsimile 3: Krehl, *Kontrapunkt,* 4.

Table 1: List of books on counterpoint read by Kodály

(* = book containing Kodály's handwritten remarks; KA = Kodály Archives; ZAK = Library of the Liszt Academy of Music)

– Albrechtsberger, Johann Georg, *Anweisung zur Composition, mit ausfuerlichen Exempeln, zum Selbstunterrichte* (Leipzig: Breitkopf & Härtel, without year [1804k.]). ZAK K16
– Bellermann, Heinrich, Der Contrapunkt oder Anleitung zur Stimmführung in der musikalischen Composition (Berlin: Julius Springer, 1862). ZAK K56/a*
– Bußler, Ludwig, *Der strenge Satz in der musikalischen Kompositionslehre,* rev. von Hugo Leichtentritt (Berlin: Carl Habel, 1904[2]). ZAK K2413
– Cherubini, Luigi, *Theorie des Contrapunktes und der Fuge – Cours de Contre-point et de Fugue* (Leipzig: Kistner; Paris: Schlesinger, 1835). ZAK K4354
– Dehn, Siegfried Wilhelm, *Lehre vom Contrapunct, dem Canon und der Fuga,* bearb. von Bernhard Scholz (Berlin: Ferdinand Schneider, 1859). ZAK K42.198*
– Draeseke, Felix, *Der gebundene Styl. Lehrbuch für Kontrapunkt und Fuge* (Hannover: Louis Oertel, 1902). ZAK K1808/I.
– Fux, Johann Joseph, *Gradus ad Parnassum* (Wien: Van Ghelen, 1724). ZAK K1358
– Hohn, Wilhelm, *Der Kontrapunkt Palestrinas und seiner Zeitgenossen* (Regensburg, Roma: Pustet, 1918). ZAK K2260/I*

– Jadassohn, Salomon, *Lehrbuch des einfachen, doppelten, drei- und vierfachen Kontrapunkts. Musikalische Kompositions-lehre,* Teil I: *Die Lehre vom reninen Satze,* Band II (Leipzig: Breitkopf & Härtel, 1909[5]). ZAK K1724
– Jeppesen, Knud, *Der Palestrinastil und die Dissonanz* (Leipzig: Breitkopf & Härtel, 1925). KA without shelf mark*
– Jeppesen, Knud, *Kontrapunkt. Vokalpolyfoni* (Copenhagen, Leipzig: Wilhelm Hansen, 1930). ZAK K2726.
– Jeppesen, Knud, *Kontrapunkt. Lehrbuch der klassischen Vokalpolyphonie* (Leipzig: Breitkopf & Härtel, 1935). (2 copies) KA 2362*, 2548
– Jeppesen, Knud, *Counterpoint. The Polyphonic Vocal Style of the Sixteenth Century* (New York: Prentice Hall, 1939). KA 2368
– Jeppesen, Knud, *The Style of Palestrina and the Dissonance* (London: Oxford University Press, 1946). KA 2361
– Juon, Paul, *Kontrapunkt. Aufgabenbuch* (Berlin: Schlesinger, 1910).
– Kitson, C. H., *Applied Strict Counterpoint* (Oxford: Clarendon Press, 1916). KA: 2408*
– Krehl, Stephan, *Kontrapunkt. Die Lehre vom selbständigen Stimmführung* (Leipzig: Göschen, 1908). KA 2403*
– Kurth, Ernst, *Grundlagen des linearen Kontrapunkts. Einführung in Stil und Technik von Bach's melodischer Polyphonie* (Bern: Max Drechsel, 1917). KA 2492*
– Martini, Giambattista, *Esemplare o sia saggio fondamentale pratico di contrappunto e canto fermo* (Bologna: Instituto delle Scienze, 1774). ZAK K1043/I–II
– Morris, R. O., *Contrapuntal Technique in the Sixteenth Century* (Oxford: Clarendon Press, 1922). KA 2227*
– Müller-Blattau, Josef-Maria, *Die Kompositionslehre Heinrich Schützens in der Fassung seiner Schülers Christoph Bernhard* (Leipzig: Breitkopf & Härtel, 1926). KA 2398
– Prout, Ebenezer, *Counterpoint: Strict and Free* (London: Augener, 1890). KA 2529*
– Richter, Ernst Friedrich, *Lehrbuch des einfachen und doppelten Contrapunkts. Praktische Anleitung zu dem Studium desselben zunächts für das Conservatorium der Musik zu Leipzig* (Leipzig: Breitkopf & Härtel, 1881[4]). KA 2095*
– Riemann, Hugo, *Lehrbuch des einfachen, doppelten und imitierenden Kontrapunkts* (Leipzig: Breitkopf & Härtel, 1888). KA 2102*
– Rischbieter, Wilhelm, *Erläuterungen und Aufgaben zum Studium des Contrapunkts* (Berlin: Ries & Erler, 1884). KA 2114
– Schenker, Heinrich, *Neue musikalische Theorien und Phantasien.* Bd. II: *Kontrapunkt. Erster Halbband: Cantus firmus und zweistimmiger Satz* (Stuttgart/Berlin: Cotta, 1910). *Zweiter Halbband: Drei- und mehrstimmiger Satz, Übergänge zum freien Satz* (Wien/Leipzig: Universal, 1922). ZAK K1807/A/II/1–2*
– Scholz, Bernhard, *Lehre vom Kontrapunkt und den Nachahmungen* (Leipzig: Breitkopf & Härtel), 1904. ZAK K843*
– Sechter, Simon, *Die Grundsätze der musikalischen Komposition. Dritte Abtheilung: Vom drei- und zweistimmigen Satze. Rhythmische Entwürfe. Vom strengen Satze, mit kurzen Andeutungen des freien Satzes. Vom doppelte Contrapunkte* (Leipzig: Breitkopf & Härtel, 1854). ZAK K1397
– Taneyev, Sergey, *Podvisnoi kontrapunkt strogogo pisma* (Leipzig: Beljaev, 1909). KA 3417

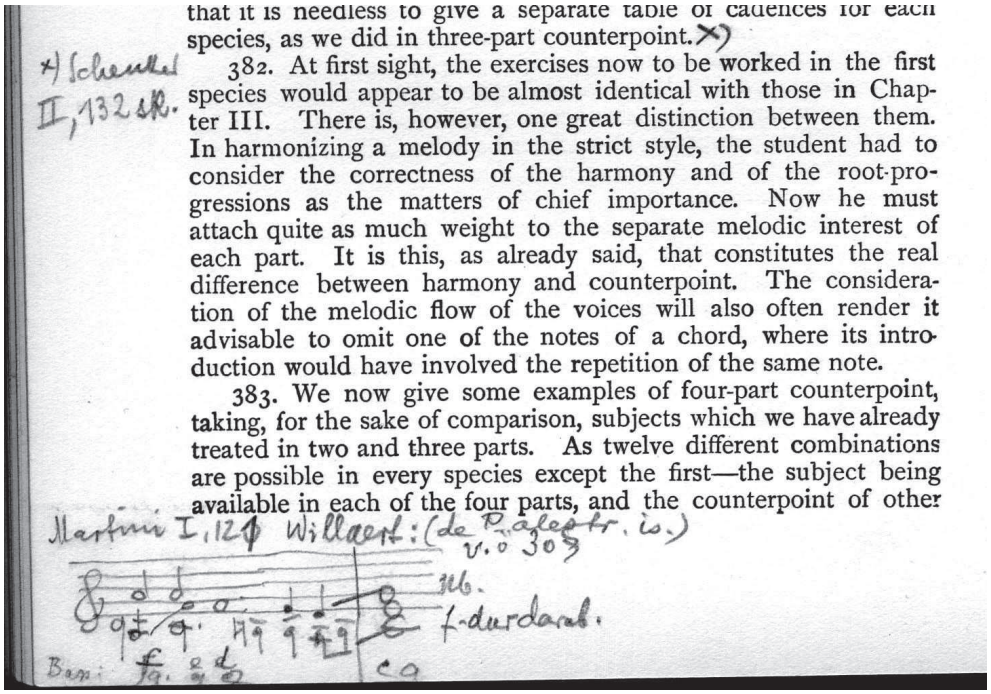
counterpoint[17] (a copy of which features in the Academy of Music library, also without marginal notes by Kodály) in Ebenezer Prout's book on counterpoint (1890; Facsimile 4).[18] Above the reference to Martini is a note in Kodály's hand on the second volume of Schenker's book on counterpoint.[19] The "Kontrapunkt" manuscript reveals Kodály was also familiar with Paul Juon's counterpoint practice; his notes preserve his counterpoints written to many a *cantus firmus* by Juon.[20]

The list of readings makes it clear that Kodály read every known major book on counterpoint, starting with Johann Joseph Fux's treatise (1725), but with the exception of Michael Haller's pioneering textbook published in Regensburg in 1891.[21] The fact that he was not aware of Haller's work – which cannot be found in the library of the Academy of Music either – is evident from the question he asked Jeppesen about the tritone rule in the letter from of 1936 mentioned earlier. He will have read excerpts from Haller's textbook on composition, because Wilhelm Hohn, in his book on counterpoint, quotes long passages from Haller, who had been his professor.[22]

The notes suggest that each time Kodály came across a new book, he returned to his former readings to compare statements and viewpoints. In any case, he had to re-read the main books, because by the 1917/18 semester he was teaching the second-year composition students, whose main area of study – according to the statutes of the Academy of Music[23] – was counterpoint, and he presumably prepared for his classes. Legendary as his memory was, he was compelled to refresh his knowledge annually. His re-readings are marked by his use of pencils of different colours and with different points. Although his reading habits provide a wealth of information important for interpretation and assessment, little emerges about the chronology of his readings.

In his years as a student of the Academy of Music, he came across Richter's book on counterpoint[24] which was compulsory reading in Hans Koessler's class. Written on the front end-paper in Kodály's copy is "Zoltán Kodály, 1901". A similar inscription appears in Riemann's book on counterpoint: "Kodály 1902".[25] He would also have read Siegfried Dehn's counterpoint textbook[26] as an Academy student. Viktor Herzfeld

[17] Martini, *Esemplare.*
[18] Prout, *Counterpoint,* 144. Kodály also refers to Martini's book in the "Kontrapunkt" manuscript: KA Ms. mus. 496/110r, 121r, 132r.
[19] Schenker, *Neue musikalische Theorien,* II/2.
[20] KA Ms. mus. 496/10r–v, 18v,182 1r.
[21] Michael Haller, *Kompositionslehre für Polyphonen Kirchengesang mit besonderer Rüksicht auf die Meisterwerke des 16. Jahrhunderts* (Regensburg: Coppenrath, 1891).
[22] Hohn, *Der Kontrapunkt.*
[23] *Az Országos M. Kir. Zeneakadémia Évkönyve az 1916/17-iki tanévről* [Annals of the Hungarian Royal Academy of Music from 1916/1917], ed. by Géza Moravcsik (Budapest: Országos M. Kir. Zeneakadémia, 1927), 50.
[24] Richter, *Lehrbuch.*
[25] Riemann, *Lehrbuch.*
[26] Dehn, *Lehre vom Contrapunct.*


that it is needless to give a separate table of cadences for each species, as we did in three-part counterpoint.*)

382. At first sight, the exercises now to be worked in the first species would appear to be almost identical with those in Chapter III. There is, however, one great distinction between them. In harmonizing a melody in the strict style, the student had to consider the correctness of the harmony and of the root-progressions as the matters of chief importance. Now he must attach quite as much weight to the separate melodic interest of each part. It is this, as already said, that constitutes the real difference between harmony and counterpoint. The consideration of the melodic flow of the voices will also often render it advisable to omit one of the notes of a chord, where its introduction would have involved the repetition of the same note.

383. We now give some examples of four-part counterpoint, taking, for the sake of comparison, subjects which we have already treated in two and three parts. As twelve different combinations are possible in every species except the first—the subject being available in each of the four parts, and the counterpoint of other

*) Schenker II, 132 ff.

Martini I, 12 ♮ Willaert: (de Palestr. is.) v. o 303

4. fakszimile: Prout, *Counterpoint,* 144.

held Dehn's counterpoint in high esteem and made it compulsory reading from the 1893–1894 term on, and the Academy had the book translated into Hungarian by István Kereszty.[27] Kodály would also have read Bellermann's counterpoint[28] at that time. The 1902 reports[29] of the reading circle at the Academy of Music library contain a reference to a "Mr. Kodály" returning Bellermann's book. According to the "Kontrapunkt" manuscript, he had become familiar with the works of Fux and Scholz before 1906.[30]

Between 1907 and 1925, Kodály must have read the works of Martini, Albrechtsberger, Cherubini, Jadassohn, Draeseke, Bußler, Krehl, Prout, Sechter, Lobe and Kitson. Obviously, he could not have read the first volume of Schenker's book[31] until after

[27] *Az Országos Magyar Királyi Zeneakadémia Évkönyve* [Annals of the Hungarian Royal Academy of Music], (Budapest: Atheneum, 1894), 22.; Siegfried Wilhelm Dehn, *Az ellenpontozat tana* [The discipline of counterpoint], transl. by István Kereszty (Budapest: Pesti Könyvnyomda, 1893).

[28] Bellermann, *Der Contrapunkt.*

[29] Currently in the Library of the Liszt Academy, no shelf mark.

[30] In the Counterpoint manuscript KA Ms. mus. 497/176, there is a separate bundle of manuscripts which date from before 1906, as the still school-boyish handwriting of Kodály shows. On this basis it can be shown that Kodály as Koessler's pupil went through Fux's and Scholz's books, as well as those of Riemann and Richter. Scholz, *Lehre vom Kontrapunkt.*

[31] Schenker, *Neue musikalische Theorien,* II/1.

1910, the second until after 1922,[32] and Ernst Kurth's great work on Bach until after 1917,[33] which were their years of publication. The library inventory was completely rewritten in the 1927–1928 term, when Margit Prahács became head of the Academy of Music Library, and so with few exceptions it is no longer possible to identify when the other books were acquired.[34] What is certain is that they were all present before 1927. Nor is it known when Kodály acquired his own books, but it is likely that he showed a growing interest in books on counterpoint once he had a chance to teach it, from the 1917/18 term on. He is known to have read Jeppesen's *Palestrinastil* in 1925, and *Kontrapunkt* in 1930 and 1935. Kodály must have read Hohn's and Morris's[35] books on counterpoint (dating form 1918 and 1922, respectively) after reading *Palestrinastil,* as that is where he learnt of them.

It transpires from Kodály's notes that prior to reading *Palestrinastil,* Kodály had mostly read the accounts of Bellermann, Kitson, Prout and Schenker; their books come up most often in his notes.[36] But he immediately saw the significance of Jeppesen's dissertation, and even decades later spoke of it in the highest terms. In the notes to his 1950 work *Bartók the Folklorist,* he wrote as follows about the composition techniques of his peer:

> He [Bartók] nevertheless kept studying, and when finally a work came out that revealed the true, enduring essence of good style in terms of concepts revised and finely tuned over many years, as was Jeppesen's book, he borrowed it one summer and proceeded to buy it; in fact on his piano there were a few volumes of Palestrina's complete works.[37]

Kodály remembered in his 1966 book *Utam a zenéhez* [My path to music]:

> Knud Jeppesen was the first to have illuminated Palestrina's style perfectly. I recall once writing a choral movement, which Koessler told me was "in Palestrina's style". Well, years later I realized this piece was a far cry from Palestrina's style.[38]

[32] Schenker, II/2.
[33] Kurth, *Grundlagen*.
[34] The date of acquisition can only be established from the 1929–1930 term on, when they began to include in the library inventory the date of accession of each new item.
[35] Morris, *Contrapuntal Technique.*
[36] KA Ms. mus. 496: Bellermann: 44r–v, 64r, 65r, 84v, 85r, 86r, 93r, 110v; Kitson: 26r, 34r, 41r, 93r, 94r, 102v; Prout: 1r, 17v, 23r, 28r–30r, 32r, 44r, 45r, 47r–48r, 50r, 61r, 63r, 64r, 66r, 67r, 81r, 82r, 83r, 84v, 85r, 89r, 94r, 100r, 101r–102v, 138r, 139r–v, 141r, 143r; Schenker: 42r, 44r, 52r, 63r, 64r, 72r, 83r, 84v, 85r.
[37] Zoltán Kodály, *Közélet, vallomások, zeneélet. Kodály Zoltán hátrahagyott írásai* [Public life, confessions, musical life. The literary remains of Kodály], ed. by Lajos Vargyas (Budapest: Szépirodalmi, 1989), 208.
[38] Zoltán Kodály, "Utam a zenéhez" [My path to music], in id., *Visszatekintés,* III: *Hátrahagyott írások, beszédek, nyilatkozatok* [Recollections, III: Literary remains, talks, statements], ed. by Ferenc Bónis (Budapest: Zeneműkiadó, 1989), 542.

In 1964 he wrote an introduction to a book by a pupil of his, Tibor Serly:

> In my career as a teacher I gradually moved from Bach to Palestrina, to the latter with the help of Knud Jeppesen's brilliant book. This book helps achieve self-control – and a sense of responsibility for every single note.[39]

Two key ideas return in Kodály's lines. First, he lights the fact that Jeppesen "revealed […] the true, enduring essence of good style" and "perfectly illuminated Palestrina's style", and secondly, not yet really familiar with Palestrina's style, he only gradually moved onto it from Bach. Characteristic of his thinking is what he wrote to Jeppesen after 1 October 1930:

> May I share some other desires of mine? If you could supplement your *Palestrinastil* (with the technical characteristics of other modes of writing), you would achieve something similar to what Kurth failed to do with Bach.

Kodály understandably compared Jeppesen's *Palestrinastil* with Ernst Kurth's 1917 analysis of Bach – the two books concluded two centuries of "single combat". Kodály's counterpoint readings, too, belonged to two different schools, one based on Palestrina, the other with Bach as the role model for teaching counterpoint. The textbook authors of both schools followed the structure of Joseph Fux's *Gradus ad Panassum,* which enjoyed immense popularity, coming out in Lorenz Mizler's German in 1742, in English in 1770, and in French in 1773.[40] Fux's book consists of two parts. The first – theory – is an introduction to the analysis of intervals; the second part – practice – establishes a system of five species for two, three and four voices. This is followed by fugue studies – meaning imitation structure in Fux – and practical exercises in double counterpoint in octave, tenths and twelfths.

Although structurally these books followed Fux's *Gradus,* they form two distinct groups, depending on whether they belonged to the Palestrina or the Bach camp. The advocates of the Palestrina style – Fux's followers, supporters of the Cecilian Movement such as Bellermann, Haller, Hohn and Morris – made a case for the modal church keys, and took the linear and melodic nature of Palestrina's music as a starting point in their vocally-inspired exercises, believing that harmony must adapt to the linear character of this music. The other school – Albrechtsberger, the Anti-Cecilians including Sechter, Dehn, Scholz, Richter, Draeseke, Bußler, Riemann, Jadassohn and Krehl, as well as English theorists Kitson and Prout, constituting the German tradition

[39] Zoltán Kodály, "Serly Tibor könyve elé" [Introduction to Tibor Serly's book], in Kodály, *Visszatekintés,* III, 127.

[40] Johann Joseph Fux, *Gradus ad Parnassum oder Anfuehrung zur Regelmäßigen Musikalischen Composition auf eine neue, gewisse, und bisher noch niemals in so deutlicher Ordnung an das Licht gebrachte Art,* transl. and ed. by Lorenz Mizler (Leipzig: Mizler, 1742). Italian translation: Carpi: Manfredi, 1761. English translation: London: Preston, 1770. French translation: Paris: Denis, 1773.

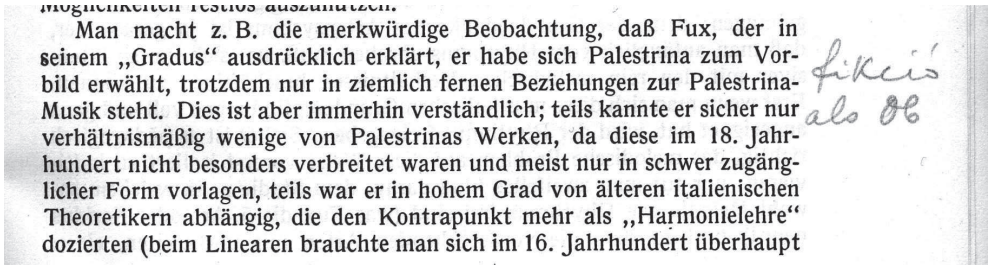
originating itself from Kirnberger – regarded Bach as the ultimate classic in the art of counterpoint. Their starting point was major and minor tonality, and they encouraged their pupils to superimpose their instrumental counterpoint exercises on a predetermined harmonic plan. This was, in fact, the approach taken by the composition professors of the Budapest Academy of Music – Hans Koessler, Viktor Herzfeld and Albert Siklós – as attested by the textbooks written by the last two.[41]

Advocates of Palestrina passed down Fux's rules from book to book. But while rejecting the contrapuntal practices of his contemporaries in the 1720s and recommending Palestrina's brand of counterpoint, Fux had no knowledge whatsoever of Palestrina's works, lacking as he did any of his manuscripts or contemporary publications. So the rules he set were more reflective of a "Palestrina style" modified and distorted over a century and more, than of Palestrina's actual style. Hence Kodály's note on page xi of the introduction to Jeppesen's *Kontrapunkt* (Facsimile 5) refers to: "fiction als ob".

I came across the expression "fiction" in several places in Kodály's notes. It makes the point that the style Fux and some of the Bach advocates such as Prout and Bußler, who were making an attempt to present in their works the Palestrina style and the modal keys and to Bach's counterpoint rules, was in fact a non-existing, fictitious style. Bellermann was the first counterpoint textbook author to go back to Fux, who was actually familiar with Palestrina's works. Haller, Hohn and eventually Jeppesen followed in his footsteps.

Fux's didactic approach proved so reliable that over two hundred years later, Jeppesen's *Kontrapunkt* employed a similar scheme – discounting his omission of double counterpoint – as did the works of Albrechtsberger, Cherubini, Bellermann, Dehn, Scholz, Prout, Krehl, Riemann, Bußler, Jadassohn, Schenker and Hohn. Naturally, each textbook has its minor differences. For example, Jadassohn, Draeseke, Richter and his follower Prout began by teaching counterpoint through exercises for four voices. Bußler advocates triple meter, Scholz a free-rhythm counterpoint built on *cantus firmus,* while Hohn has exercises for both types. Scholz swaps the chapters on imitation and double counterpoint; Dehn analyses all possible forms of double counterpoint (not only in octaves, tenths and twelfths, but in other intervals too), while Schenker decided not to discuss it at all. Unconnected with Fux's Western tradition was the Italian Padre Martini, the greatest merits of whose two-volume textbook for Kodály would have been the many 15th- and 16th-century Italian examples, often entire works. (In Facsimile 4 Kodály quotes an example by Willaert taken from Martini's book.)

[41] Viktor Herzfeld, *A fuga* [The fugue] (Budapest: Rozsnyai, 1913); Albert Siklós, *Ellenponttan* [The study of counterpoint] (Budapest: Rozsnyai, 1913).


Möglichkeiten restlos auszunützen.

Man macht z. B. die merkwürdige Beobachtung, daß Fux, der in seinem „Gradus" ausdrücklich erklärt, er habe sich Palestrina zum Vorbild erwählt, trotzdem nur in ziemlich fernen Beziehungen zur Palestrina-Musik steht. Dies ist aber immerhin verständlich; teils kannte er sicher nur verhältnismäßig wenige von Palestrinas Werken, da diese im 18. Jahrhundert nicht besonders verbreitet waren und meist nur in schwer zugänglicher Form vorlagen, teils war er in hohem Grad von älteren italienischen Theoretikern abhängig, die den Kontrapunkt mehr als „Harmonielehre" dozierten (beim Linearen brauchte man sich im 16. Jahrhundert überhaupt

Facsimile 5: Jeppesen, *Kontrapunkt,* XI.

These musical excerpts were invaluable to Kodály and other enthusiasts prior to the arrival of the complete works of Palestrina at the Academy of Music in 1907.[42]

Heinrich Schenker's and Ernst Kurth's polemic works sought to challenge the 19th-century notion of teaching counterpoint, which they believed to be unrealistic and unmusical. They both proclaimed that living music did not have predetermined rules, and so the art of composition could not be mastered on a basis of textbook rules, only through extensive study of classical masterworks. Both authors produced scholarly studies, even though they had intended them as textbooks. Kurth believed Bachian counterpoint to have been conceived on linear and melodic foundations, rather than harmony, the essence of a contrapuntal composition being that the different melodies sounding together develop in a way least detrimental to melodic formation and sonority, but in contrast with harmony, not with the help of it. So in his study he took the polyphony of the cello suites, solo violin sonatas and partitas, accomplished in a single voice, and shed light on the laws of consonance by analyzing two-part compositions: the inventions. His work seeks to be exhaustive in an encyclopedic way, and discusses the characteristics of Bachian melody, rhythm, formation of melodies, part-writing, various technical processes, and the features of the resulting inner energy, which is a keyword in Kurth's musical aesthetics and psychology. But it does not offer a historical perspective. It does not discuss the relations of Bach's style to that of his predecessors or delve into its inner development.

[42] Before 1907, Kodály would have known Renaissance polyphonic works from various collections, including Karl Proske's series *Musica Divina* (Regensburg: Pustet, 1874; shelf mark Z8042/I–VIII LH in the Library of the Liszt Academy of Music) which had come from Liszt's estate. See *Liszt Ferenc hagyatéka a budapesti Zeneművészeti Főiskolán* [The estate of Franz Liszt at the Academy of Music in Budapest], vol. II, ed. by Mária Eckhardt (Budapest: Liszt Academy of Music, n. d.) = *A Liszt Ferenc Zeneművészeti Főiskola tudományos közleményei* [The scholarly publications of the Liszt Academy of Music], vol. 3, ed. by János Kárpáti. Another key source was Franz Commer's *Musica Sacra* (Berlin: Bote & Bock, 1838, shelf mark Z4496/I-XIV in the Academy of Music library) and Michael Haller's Op. 88 *Exempla Poliphoniae Ecclesiasticae* (Regensburg: Pustet, 1904, shelf mark Z 13420/I–II in the Academy of Music library), a two-volume collection – indeed, Kodály's notes can be found in these items.

Schenker's two-volume work cannot be seen as a textbook either, though it follows Fux's textbook structure. He is a critical of his forebears – Fux, Albrechtsberger, Cherubini and Bellermann – and makes a strong case against what he calls the "pseudo-knowledge" and "pseudo-science" that they promulgate, citing Viennese Classical and Romantic masterpieces to support his claims. He approaches the subject from the angle of composing method, not composition studies, by exploring what exactly the function of counterpoint teaching is, and what the pupil learns and can employ as a composer. But because his work can boast neither historical experience nor a thorough analysis of the style of Palestrina or Bach, it is even more theoretical than its predecessors, mostly downright hypothetical in fact, despite approaching composition studies from a practical point of view.

Jeppesen's *Kontrapunkt* follows Fux's *Gradus ad Parnassum* in structure and educational approach without setting objectives like Schenker's and Kurth's. Its novelty lies in being based on his other work, *Palestrinastil*. In a certain sense, his analysis of Palestrina's style and discussion of the treatment of dissonance take a similar approach to Kurth's and Schenker's. Jeppesen sought to write a critical essay of the Fuxian tradition, clarifying and rectifying his predecessors' errors and describing hitherto unobserved phenomena. However, his method was far more systematic than Kurth's and Schenker's. He reviewed Palestrina's entire œuvre known at the time, and structured his subject to admit of statistical considerations and categorization of the musical solutions.

Jeppesen divides Palestrina's music into three key elements: melody, harmony and dissonance, corresponding to the three main chapters in his book. Of each key element he discusses the smallest constituents: the characteristics of melodic structure, the nature of musical accents, the sets of notes, the features of interval patterns, the modes of use of typical rhythm patterns (such as the melodic rules of crotchet movement), various formulae of rhythmic movement, and the possibilities for applying specific intervals (thirds, fifths, sixths, octaves) within harmony; he analyses the influences the style underwent and compares Palestrina's works with those of his predecessors in terms of style and of compositional practice. He highlights the reasons for "irregularities" and calls attention to transcription errors in the edition of Palestrina's complete works.

By this method of stylistic criticism, he succeeds in identifying the features of Palestrina's style, and uses his observations to draw historical, philological and aesthetic conclusions. Central to his theory is dissonance. There is tension between the melodic and harmonic dimensions in Palestrina's music, born of which is the dissonance present in both "spheres of musical ideas", to use Jeppesen's term for the vertical and horizontal aspects of music. To achieve the vertical idea, triads need to sound in the optimal sonority, while the horizontal idea is best achieved in diatonic movement. To keep these two "ideas" in balance, it is imperative for dissonance to be strictly treated step by step. This shapes one of the underlying rules of Palestrina's style: that dissonance, while it has a practical function in harmony, can be interpreted as a melodic

phenomenon. So in addition to melodically motivated and unintentional – passing and ornamental – dissonances and to dissonances serving musical expression, the definitive element in Palestrina's style is a primary, consciously motivated, musical dissonance: a syncope at odds with the consonance born of the new harmonic ideas. These new harmonic impulses entered late 16th-century music from folk music, or rather through the influence of the *frottola* genre. Dissonance would become a musical effect precisely because all attention was on consonance. Jeppesen believed that the way it embraces dissonance as a musical phenomenon constitutes the novelty of this conservative, culminating art.

Kodály was presumably taken by the methodology of Jeppesen's book. In his notes and writings he often compares it to books on Mozart by Wyzewa–Saint-Foix,[43] works brought a breath a fresh air to musical historiography through a novel approach to stylistic history and criticism. This approach to musical scholarship assumed a key role in Kodály's musicological thinking, too. In his study "Three Hungarian songs by Lukács Mihálovits" he summed up his methodological approach like this:

> Familiarity with a style comes when one can trace its emergence, flourishing, waning and vanishing, chart its course and spread, determine laws at every stage of its development, and establish its relevant clichés and individual differences.[44]

The same approach is evident in Kodály's writings on folk music. His great study on Hungarian folk music[45] classifies different types based on the characteristics of the flourishing multitude of folk songs. He focuses on the analysis of melodic structure, phraseology, rhythm, form, line structure, set of notes and the use of intervals. He also compares Hungarian folk melodies with the music of related peoples, establishes the influences of European music, church music, secular art music and the popular art song, and through his method of stylistic criticism, succeeds in pinpointing the "corrupted" forms of folk songs and incorrect notations. Not unlike Jeppesen, Kodály's observations lead him to drawing aesthetic conclusions, not just historical and philological deductions. In a study that seeks to be straightforward in its musical analyses, the passage on the treatment of intervals is a case in point:

[43] Cf. Kodály's article "Mihálovits Lukács három magyar nótája" [Three Hungarian songs by Lukács Mihálovits] published in 1951 in *Új Zenei Szemle* and his notes. In Zoltán Kodály, *Visszatekintés,* II: *Összegyűjtött írások, beszédek, nyilatkozatok* [Recollections, II: Collected writings, talks, statements], ed. by Ferenc Bónis (Budapest: Zeneműkiadó, 1964), 271.; id., *Magyar zene, magyar nyelv, magyar vers. Kodály Zoltán hátrahagyott írásai* [Hungarian music, Hungarian language, Hungarian poetry. The literary remains of Zoltán Kodály], ed. by Lajos Vargyas (Budapest: Szépirodalmi, 1993) 136.

[44] Kodály, "Mihálovits Lukács három magyar nótája" [Three Hungarian songs by Lukács Mihálovits], *Visszatekintés,* II, 271.

[45] Kodály, "A magyar népzene" [The Hungarian folk music], *Visszatekintés,* III, 292–372.

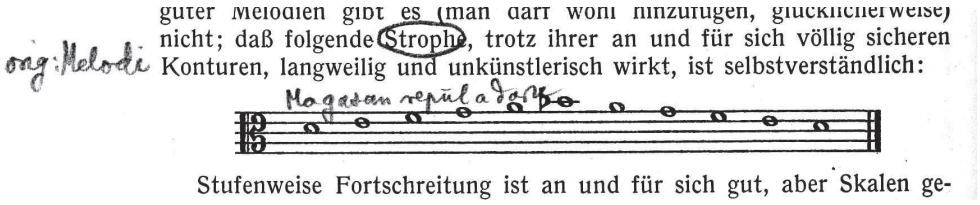
> Nothing remains but a major and a minor second, a third, a fourth and a fifth up and down; a minor sixth and octave up. This should not be seen as meagre or primitive. Every great classical style is marked by selection rather than amassing of means. In terms of choosing intervals, Hungarian folk song is almost identical with two of the peaks of melody: Gregorian chant and the melodies of the Palestrina style. In both we find a monophonic melodic style. Despite its polyphonic texture, the melodic line in the Palestrina style does not betray its monophonic character.[46]

It is typical that Kodály should cite Palestrina style as an example alongside Gregorian chant, when discussing the two peaks of melodic culture. Both of Kodály's copies of Jeppesen's books have examples of folk songs that Kodály wrote in to support or disagreement with Jeppesen's claims. "Ablakomba, ablakomba" [The moonlight shines in my window] in Facsimile 2 was one such example, where Kodály was referring to the differences of Hungarian versus German folk songs in terms of accentual relations, pointing out that while German melodies tended to highlight accents by means of a high note, in Hungarian folk music the accent was not necessarily on the highest note.[47]

On page 80 of *Kontrapunkt,* Jeppesen explains in connection with an Aeolian melody based on D and consisting of set of eleven notes that in spite of its symmetrical construction and well-defined contours, it is boring and inartistic (Facsimile 6). Above the melody Kodály wrote the text incipit of "Magasan repül a daru" [The crane flies high], a Hungarian folksy art-song whose first line, like Jeppesen's example, consists of an upward and a downward scale (albeit in a major key). This melodic structure, too, is inartistic, or as Kodály puts it, an example of a "transitional type of man's" "lack of culture".[48] But the importance of Kodály's notes lies chiefly in the inferences they offer. It appears he read Jeppesen's books in a way that let his own scholarly interests "work away" in the background, and all he wrote of Palestrina's style he compared and measured with his own experience in folk music.

However, there may have been other things about Jeppesen's book that held Kodály's attention; things that shed light on what Palestrina's music meant to him. As quoted already from Kodály's study on the folk music of Hungary, "[i]n spite of its polyphonic texture, the Palestrina style does not betray its monophonic character". As Kodály points out in the closing chapter of that study, monophony is not a sign of meagreness, "[i]t is no primitive product, but an art matured and refined by thousands of years of evolution".[49] Kodály's avid interest in counterpoint must have been rooted

[46] Ibid., 331.
[47] Kodály, "Magyarság a zenében" [Hungarianness in music], *Visszatekintés,* II, 245.
[48] Kodály describes the popular art-song with these words in "A magyar népzene" [Folk music of Hungary], *Visszatekintés,* III, 297.
[49] Ibid., 371–372.


guter Melodien gibt es (man darf wohl hinzufügen, glücklicherweise) nicht; daß folgende Strophe, trotz ihrer an und für sich völlig sicheren Konturen, langweilig und unkünstlerisch wirkt, ist selbstverständlich:

Stufenweise Fortschreitung ist an und für sich gut, aber Skalen ge-

Facsimile 6: Jeppesen, *Kontrapunkt,* 80.

in the way Palestrina's style truly represented the kind of polyphony which, as Jeppesen said, drew almost exclusively on monophony, and its evolution into polyphony was in effect by chance. It was this characteristic that made it paradigmatic in Zoltán Kodály's eyes. First, it revealed the exemplary historical course that Hungarian musical culture might take to become polyphonic, and secondly it trained composers to a "good style" through which a culture of music might evolve at all.

2. Practice

In a polemic study exploring the role of counterpoint in modern music, Theodor Wiesengrund Adorno dismissed in strong terms the received idea that the 20th-century renascence of counterpoint occurred as Historicism gained ground.[50] When composers' attention turned to the technique of counterpoint, they were not out to rehash an old method of composition. The rules of counterpoint had been born from the immanent laws of the sphere of composers seeking to integrate, transform and consolidate form, harmony and counterpoint, and to create new music. In other words, it evolved from the inner organisation of the work.[51] Adorno was in agreement with Ernst Kurth that the emancipation of counterpoint was linked with a novel interpretation of harmony[52] – the greater the independence notes acquire within a harmony, the more polyphonic the individual chords become.[53] This procedure leads modern music to "pan-counterpoint", which allows, on the one hand, the spirit of counterpoint to develop unhindered, but on the other can potentially cause its death.[54] It was the immanent development of compositional technique that led Adorno to turn against the common idea that counterpoint represented the polyphonic music of a relatively homogeneous, closed society. He be-

[50] Theodor Wiesengrund Adorno, "Die Funktion des Kontrapunkts in der neuen Musik", in *Klangfiguren. Musikalische Schriften,* Bd. I (Berlin/Frankfurt am Main: Suhrkamp, 1959), 210–247.
[51] Ibid., 223.
[52] Ibid., 216.
[53] Ibid., 218.
[54] Adorno clearly had serialism in mind at this point. Ibid., 228 and 238.

lieved no "contrapuntal cosmos" could restore the structure of modern society, and modern counterpoint was actually a symbol of polyphony that lacked a community.[55]

Adorno's concept clearly came from his aim to make Schoenberg's music absolute, but his assessment draws attention to the fact that counterpoint, unlike the tradition of form and harmony, which was unbroken until the 20th century, had not be to the fore in compositional thinking for a long time, and when it was, it had always needed specific aesthetic-poetic considerations, so that it only became a focus of composers' interest in the 20th century. The history of compositional ideas has yet to be examined from this angle,[56] although the majority of 20th-century composers, including Schoenberg, Hindemith, Stravinsky, Bartók and Kodály, consciously sought to create contrapuntal works. The increase in 20th-century theoretical works on the counterpoint of earlier ages, and the publication and popularity of works by Kurth, Schenker and Jeppesen, attest to the importance of counterpoint in the aesthetics of new music.

At the same time it is clear that as Neo-Classicism spread, counterpoint was introduced into the works of many composers with historicizing intentions, and that from the 1930s, contemporaries saw it as the symbol and prerequisite of an ideal society.[57] This idea was advanced in *Moderne Polyphonie* (1930) by Siegfried Günther, who later had Nazi leanings. He claimed that polyphony was an expression of collectiveness,[58] not individuality, and that modern polyphony chiefly had a sociological function.[59] Smaller ensembles could perform contemporary polyphonic works, and building on these small, musically educated communities, the audiences of the future could be groomed within the span of a few decades.[60] Accordingly, Günther dedicated a chapter to the relationship of modern polyphony and musical education,[61] highlighting the sig-

[55] Ibid., 216.

[56] Which is why Adorno's detailed if biased analysis is so important. Charles Warren Fox sought to elaborate the issue with a specific phenomenological, analytical approach: "Modern Counterpoint: A Phenomenological Approach", *Notes* 6/1 (December 1948), 46–57. Diether de la Motte experimented with analyzing certain works ("Kontrapunkt") and Siegfried Borris explored some technical issues ("Probleme des Kontrapunkts"). Both studies can be found in *Terminologie der neuen Musik. Veröffentlichungen des Instituts für neue Musik und Musikerziehung Darmstadt,* hrsg. von Siegfried Borris et. al., Bd. 5 (Berlin: Merseburger, 1965), 7–16 and 17–24.

[57] Kodály's pupil Antal Molnár was among those to share this view: Antal Molnár, "Az egyházi zene története rövid áttekintésben. 3. rész" [A short overview of church music, part 3], *Katholikus Kántor* 17/3 (March 1928), 66–68.

[58] Siegfried Günther, *Moderne Polyphonie* (Berlin–Leipzig: Walter de Gruyter & Co., 1930). Günther, a music pedagogue, co-initiated in 1937–1938 a debate on the applicability of, and methodological basis for racial theory in musicology, in *Archiv für Musikforschung.* For detail see Pamela S. Potter, "Incentives to Explore the Race Problem and the Jewish Question in Musicology", in *Most Germans of the Arts* (New Haven: Yale University Press, 1998), 182.

[59] Günther, *Moderne Polyphonie,* 70.

[60] Ibid., 71.

[61] Ibid., 72–88. It is worth comparing in this respect Günther's book with the writings of György Kerényi, in particular *Az énekkari műveltség kezdetei* [The beginnings of choral education] = *Népszerű zenefüzetek 6* [Popular musical booklets] (Budapest: Somló Béla, 1936).

nificance of the folk song in the birth of the new counterpoint. This goes to show how close his views were to those of Kodály's pupils. Yet Günther saw Ervin Lendvai as the father of modern polyphony;[62] his book discussing numerous contemporary composers including Bartók fails to mention Kodály at all.[63]

Hungarian-language writing on Kodály agrees that counterpoint assumes a central role in his oeuvre. László Eősze argued that "Baroque linearity, Renaissance light and equilibrium attracted and occupied him throughout his life. Bach was 'food for his mind' and one of the most important at that, and in Palestrina, apart from the discipline and purity of part-writing, he admired a 'degree of responsibility found in no one else'."[64] Ferenc Bónis also wrote how "Palestrina's works were the measure of knowledge and inspiration for Kodály the choral composer",[65] and as János Breuer noted, "Kodály's school […] recreated the vocal counterpoint of the Palestrina style, from the *Bicinia Hungarica* to his largest scale, monumental works for mixed choir".[66] Kodály's pupils, however, looked to Lassus as the precursor of their master.[67] As early as 1917, Antal Molnár pointed out that Kodály was including the folk song in his teaching of counterpoint, and it was due to this "Hungarian counterpoint" that Hungarian music could finally be absorbed into the bloodstream of young people.[68] Lajos Bárdos, too, believed Kodály had specifically created "Hungarian polyphony".[69]

In his short monograph on Kodály, Antal Molnár described the features of folk-song-based Hungarian counterpoint through an analysis of *Mátrai képek* [Mátra pictures]:

> The figurative ornament of the melody becomes an independent counter-melody. The contours of the parts grow out of each other into a solid body; form is none other than the melody's radiance toward its innermost depths (and that is the key to

[62] Günther, *Moderne Polyphonie,* 97.
[63] At the time of publication in 1930, he could not have discussed Kodály in this context in any case, due to the lack of compositions and statements to this effect.
[64] László Eősze, "Jézus és a kufárok. Kodály vegyeskari motettája" [Jesus and the traders. Kodály's motet for mixed choir], in id., *Örökségünk Kodály. Válogatott tanulmányok* [Kodály: our inheritance. Selected studies] (Budapest: Osiris, 2000), 85.
[65] Ferenc Bónis, "Neoklasszikus vonások Kodály zenéjében" [Neoclassical features in Kodály's music], in *Magyar zenetörténeti tanulmányok Kodály Zoltán emlékére* [Studies in the history of Hungarian music in memory of Kodály], ed. by Ferenc Bónis (Budapest: Zeneműkiadó, 1977), 219.
[66] János Breuer, "Bartók és Kodály" [Bartók and Kodály], in id., *Bartók és Kodály. Tanulmányok századunk magyar zenetörténetéhez* [Bartók and Kodály. Studies in the Hungarian music history of our century] (Budapest: Magvető, 1978), 21.
[67] Kerényi, *Az énekkari műveltség kezdetei* [The beginnings of choral education], 28. Antal Molnár, "Az egyházi zene története rövid áttekintésben. 2. rész" [A short overview of church music, part 2], *Katholikus Kántor* 17/2 (February 1929), 39.
[68] Antal Molnár, "Magyar kontrapunkt" [Hungarian counterpoint], *Zenei Szemle* 1/4 (June 1917), 120.
[69] Lajos Bárdos, "Kodály gyermekkarairól" [Kodály's children's choruses], in *Tíz újabb írás. 1969–1974* [Ten new writings. 1969–1974] (Budapest: Zeneműkiadó, 1974), 115–210. See Chapter Two, entitled "Polifónia" [Polyphony], 154–176.

> all independent counterpoint!). Like a root, the melodic material in the composer's mind shoots its trunk, branches and leaves – everything that was there already but required the sunshine of individual inspiration. There is no sign of "enrobing in harmony": the folk song provides its own context, ideas sprout from one voice to the other, and atavistically intertwine.[70]

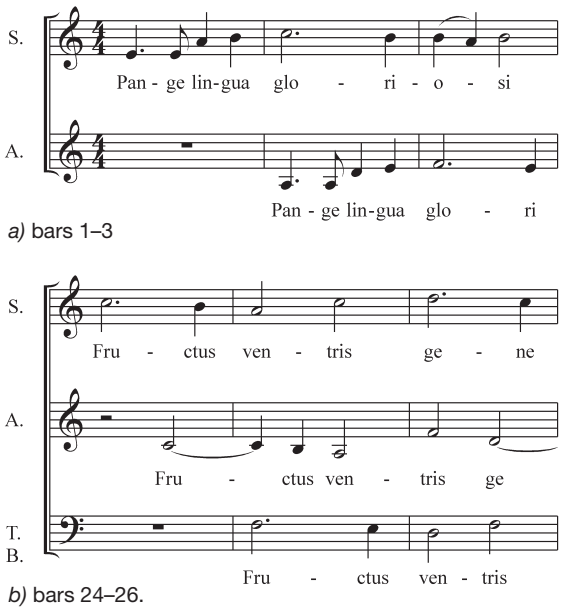
In Molnár's interpretation, then, counterpoint evolves from the melody; the numerous counter-melodies enshrouding the melody do not constitute any kind of a harmonic structure, but rather a musical fabric born of the ornaments and configurations of the melodies. Every subsequent contrapuntal development evolves from the melody. "The ultimate test of the melody's strength", Molnár writes, "is the way in which its complete melodic environment is born of it, by means of parthenogenesis".[71] In other words, Kodály's Hungarian counterpoint is not an imprint of social structure, not even a symbol of community art, but rather something that shows by example how a complete contrapuntal network is created from a monophonic Hungarian folk song by parthenogenesis.

The fact that Kodály's interest in counterpoint came from polyphony born of monophony, rather than from a reception of Renaissance choral polyphony, is supported by his own compositions, in addition to the notes in his readings. It should be noted that his choral works feature very few turns and characteristics evocative of the style of Palestrina or Lassus, and only occasionally do they take on Palestrinian traits. His *a cappella* works do not, for the most part, display the features described by Jeppesen – rhythm reduced to a few values, the principle of stepwise motion, avoidance of broken triads, strict treatment of dissonance, an equilibrium of themes, or consistent imitation followed through the entire formal section.

Pangue Lingua is widely regarded as a paradigmatic work of Hungarian church music, which had been undergoing renewal since the 1930s. Constructed from slower notes and consisting of a diatonic scale, the melody in the first half of the motet (bars 1–14) is sung in a fifth canon by the upper two voices (soprano and alto). Meanwhile the bass – whose *incipit* resembles that of the upper two parts and only diverges later on – has a subordinate, accompanying role (Example 1a). In the second half, the new fifth canon is again intoned by the soprano and alto, but when it is repeated, the alto enters two crotchets ahead in bar 24, and its melody is not a fifth but an octave apart (Example 1b). Here the regular fifth canon is ensured by the entry of the bass voice, but in the three-part structure the alto merely has a harmonic, auxiliary role.

This motet is the most evocative of the Palestrina style of any of Kodály's choral works. Its rhythmic equilibrium, use of whole notes, half-notes and quarter-notes, its imitational structure, and its progression in second leaps are all reminiscent of Roman

[70] Antal Molnár, *Kodály Zoltán* (Budapest: Somló Béla, 1936), 45.
[71] Ibid., 42.

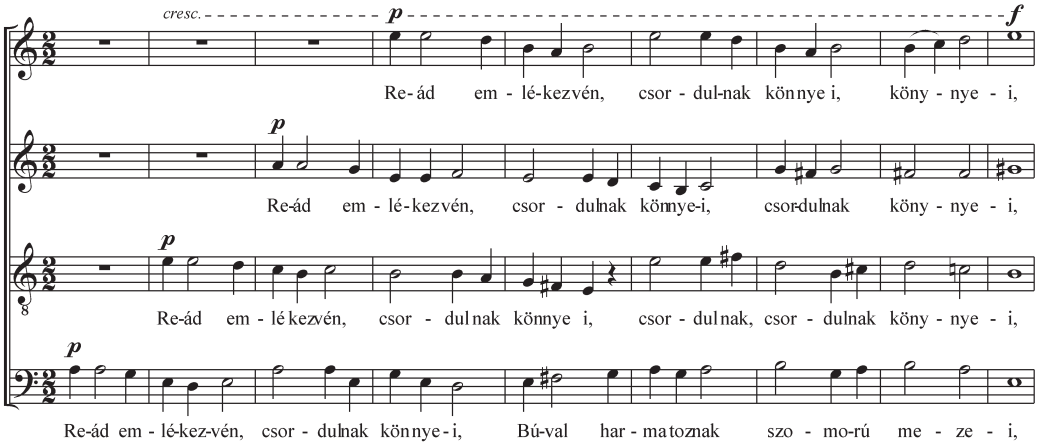


Example 1a–b: *Pange Lingua*

ecclesiastic composer. Yet there are unorthodox solutions as well, where Kodály moves to a dissonance on an accent (third quarter-note in bar 2 and third quarter-note in bar 9), the melody involves broken triads (bars 5–6 in the soprano, bars 6–7 in the alto, bars 19–20 in the soprano, bars 21–22 in the alto, bars 26–27 in the alto, bars 27–28 in the alto and bars 30–31 in the bass). In addition to these irregularities, the work's song-like character is out of keeping with the Palestrina style, which is achieved by the soprano voice's unbroken A–Av–B–B melodic structure and its dominance.

The first half of the "Reád emlékezvén" [Remembering you] section of *Ének Szent István királyhoz* [Hymn to King Saint Stephen] (bars 24–32, Example 2) is also evocative of Palestrina. The folk hymn *cantus firmus* is sung by the bass. The other three parts enter by imitating the melody, but depart from the progression of the theme as early as the following bars, while remaining close in rhythmic form and scheme. The two types of rhythmic formula (quarter-note and half-note), following the principle of stepwise motion[72] and the use of prepared and passing dissonances, all contribute to the Palestrina feel. But Kodály departs from his stylistic forebear on several points: the bass *cantus firmus* evolves in a song-like manner, a features that works against any Palestrina-style imitational motet.

[72] Albeit Kodály does not strictly adhere to the rules here either: after a downward leap he moves down again instead of changing the direction of movement – it is true, however, that this irregularity follows from the cantus firmus.



Example 2: *Ének Szent István királyhoz,* bars 24–32.

Perhaps the song-like character of Kodály's counterpoint choruses spurred two studies of the features of Kodály's counterpoint – by Lajos Bárdos and Mihály Ittzés[73] – to analyze his two-part vocal exercises rather than his choruses. While Bárdos's classification attempt primarily sought to isolate sections of free and bound counterpoint – dividing the latter into two subgroups, 1) counterpoint fabrics that do not contain imitation and 2) actual imitation – Ittzés was out to demonstrate Kodály's stylistic patterns in the two-part vocal exercises. He believed that in these vocal works Kodály relied on Renaissance, Baroque and Romantic models, in addition to his folk inspiration, but not on Viennese Classicism, first due to the essentially homophonic style, which brought nothing new in harmonic terms compared to the Baroque, secondly because it was instrumentally conceived music, and thirdly because in Kodály's mind it chiefly assumed significance in terms of form.[74]

Bárdos came across Renaissance antecedents in *Bicina Hungarica,* Baroque models in the 15, 55 and 44 two-part vocal exercises, both styles in Kodály's 66 two-part exercises, folk music in the 77 two-part exercises, and Romanticism in the 22 and 33 two-part vocal exercises. He considered imitational construction, canon technique, chromaticism, and certain specific idioms and types of theme to be part of a Baroque stylistic pattern, while he regarded as Romantic certain typical groups of chords, key relationships, and chromaticism. He was able to find very few Renaissance antecedents

[73] Bárdos, "Kodály gyermekkarairól" [Kodály's children's choruses] and Mihály Ittzés, "Kodály énekgyakorlatai" [Kodály's vocal exercises], in id., *22 zenei írás. (Kodály és... elődök, kortársak, utódok.)* [22 studies in music. (Kodály and ... predecessors, contemporaries, successors)] (Kecskemét: Kodály Intézet, 1999), 97–120.

[74] Ittzés, "Kodály énekgyakorlatai", 98.

and in fact saw only two music historical references.[75] But he was at variance with Antal Molnár's interpretation in believing he had discovered a "harmonic background" in the two-voice texture in Kodály's vocal exercises.[76]

Kodály's writings contain surprisingly few references to counterpoint technique. The longest discussion of it by him occurs in a lecture he gave in 1951, where he compares the theme entries in fugues, i.e. the practice of tonal and real answers, with the features of fifth-shifting Hungarian folk songs:

> Someone who has graduated at the Academy and knows twenty-five fugues by heart may be liable to think that this phenomenon [tonal answer] can be found exclusively in polyphonic fugues. On the other hand, we can see that it has nothing to do with polyphony; it was not polyphony that created it; it was not polyphony that gave birth to it. It is a principle in the construction of music in one voice and can be demonstrated in various musical literatures – in the Far East and all over the world – that never knew polyphony. It is a principle that wants to maintain melodic unity by, among other things, not jumping with a jolt out of the initial key but by linking smoothly and cautiously the first notes of the tune with those following it and thus creating a closer connection between them.
>
> This phenomenon can be found in many of our folk songs. If we inspect all the songs in which there is a fifth relationship – by the second section being either lower or higher – we shall find such "tonal" symptoms at every turn, that is to say divergences from the strict, crude fifth transposition by the use of a fourth here and there, and by the first phrase not exceeding an octave. The octave of the phrases forces this because it is the octave we want to hear. If we go beyond it, the effect offends our ear in certain respects. But there are also exceptions; there are continuations of the tune where the crude fifth transposition asserts itself so rigidly that we are obliged to leap nine notes right after the final note of the first phrase or section […].
>
> If the ear has become accustomed to a tonal continuation it cannot help finding this sudden jump of a ninth jarring, or, at least, sharp. It poses a problem from the singing point of view, too, and it is not impossible that in the development of the ancient tonal custom the fact that tonal answers are generally easier to sing may have played a role. (Anyway, we have to acknowledge that there are ones like this, too, and that we call them real, as opposed to tonal answers – initial themes transposed literally, in their complete reality.

[75] Ibid., 99–101. He compared the melody of *Bicinia hungarica* no. 115 – an arrangement of Geneva Psalm 124 – with a melody from Lassus's *Puisque j'ay perdu* mass and demonstrated kinship between the melody of *Kis kacsa fürdik* [The little duck swims] (BH/101) and a chorale by Nicolaus Herman from around 1560.

[76] Ibid., 99.

> The same can be found in the field of the fugue, too. There, too, certain composers in certain periods preferred the real continuation to the tonal one.[77]

Kodály, then, traces the tonal and real answers in fugues back to folk music's fifth-shifting mechanism, stressing the primacy of folk music. He also points out that fifth-shifting – which corresponds to a tonal response with its highlighting of the octave interval – occurs more frequently in Hungarian and related folk music than clear-cut fifth transposition, as it is easier to sing. But the quoted passage confirms Antal Molnár's belief that Kodály's Hungarian counterpoint draws on folk-song potential.

This assumption is supported by a collection of several hundred pages of notes held at the Kodály Archives in Budapest in a file marked "Kontrapunkt", most of which are dedicated to issues of two-part counterpoint.[78] The manuscript is thought to have been written prior to or around the same time as *Bicinia hungarica,* but as the notes to Kodály's counterpoint readings attest, they would also have served as auxiliary material used for teaching.[79] In addition to the notes on his counterpoint readings, it contains Kodály's copies of Renaissance choral works and various compilations of examples illustrating certain technical issues. Kodály was chiefly after irregularities in the works of Palestrina and his 16th-century contemporaries, in particular 6–4 chords,[80] hidden consecutive fifths and octaves,[81] and dissonant *cambiata*.[82] It also contains numerous counterpoint exercises, elaborated and sketched.[83]

The manuscript also provides a wealth of information about issues that most occupied Kodály at the time of drawing up his concept of Hungarian counterpoint. The collection of manuscripts reveals he was mainly interested in melodies to be arranged; he was on the lookout for themes that were monophonic from the outset, that is, like Antal Molnár pointed out, their composition had no harmonic considerations: "Must find themes that were created without c[ounter]p[oint] in mind, not like in Juon. Chorale,

[77] Zoltán Kodály, "Ancient traditions – today's musical life. Lecture given at the Institute of Popular Education", in *The Selected Writings of Zoltán Kodály,* ed. by Ferenc Bónis (Budapest: Corvina Press, 1974), 165–166. (Hungarian original: "Ősi hagyomány – mai zeneélet. Előadás a Népművészeti Intézet iskoláján", in *Visszatekintés,* I, 225−226.)

[78] KA Ms. mus. 496/1–184. A small part of the manuscript is dedicated to three- and four-voice counterpoint.

[79] A lesson plan that has come down to us serves as proof: KA Ms. mus. 496/28r. This collection of notes contains a document attesting to Kodály's early interest in counterpoint: a notebook in which Kodály as a student at the Academy of Music collected, among other comments, his notes to Fux's *Gradus*. KA Ms. mus. 496/180. Another collection of notes, in which he refers to the works of Riemann and Scholz, also date from his early period (KA Ms. mus. 496/176).

[80] Ms. mus. 496/68r, 80r, 113r, 179r.

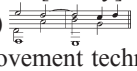
[81] Ms. mus. 496/1r, 2r, 8r, 9r, 11r, 78r, 80r, 91r, 107r, 108r, 109r, 111r, 121r 125r, 128r, 130r.

[82] Ms. mus. 496/7r, 8r, 24r, 62r.

[83] 10r–v, 12r–14v, 15v–16v, 19r–23r, 54r–v, 100v, 114r–118v, 120r, 182/1r–3r. For the majority of his exercises Kodály used the cantus firmi provided by Paul Juon. Paul Juon, *Kontrapunkt. Aufgabenbuch* (Berlin: Schlesinger, 1910).

folk song", he wrote in one note.[84] Accordingly, on a page containing counterpoint exercises to be elaborated, he noted down folk songs and folk hymns,[85] while another page contains an arrangement on the *Eccer a cigányok* [Once the Gypsies] cantus firmus.[86]

In any case, as regards teaching counterpoint, Kodály was clearly concerned with the harmonic thought behind the contrapuntal fabric.[87] He had in mind an ideal of counterpoint that could break loose from the sense of modern harmony:

> Dilemma: Early technique: certain portions are inseparable from keys, but how could the modern sense of harm[ony] be turned off? Only by ceaselessly pointing out the difference between modern and 16th [century].
>
> 2. Other parts of technique related to rhythm! this is completely ignored  etc. system of accents developed in class[ical] music that is applied to 16th[-century] key. His [Kitson's] only cryptic remark about consecutives: why is the 16th c[entury] less sensitive to consec[utives]: because accent less marked (page ...)  3 voci. Also less sensitive to $\frac{6}{4}$. Oughtn't one rather seek a basis for movement technique independent of (modern and 16th[-century]? A joint one for both eras? Or study both independently, first modern, then 16th[-century?][88]

This note raises several important issues. First, it highlights the difference between modern and 16th-century harmonic thinking, pointing out that the main difference lies in the change in the sense of rhythm and meter. That accounts for modern sensitivity to consecutive fifths and octaves, and the change in interpreting the $\frac{6}{4}$ metre – meaning whether we now understand the $\frac{6}{4}$ time signature to mean twice $\frac{3}{4}$ or $\frac{3}{2}$ (for, accordingly, the accents will fall on different beats). Secondly, Kodály has an idea for a new "basis for movement technique".

Kodály's interest in two-voice texture would also have been related to his break with modern, post-*Tristan* harmonic thinking. That is why he so often revisits in his notes the idea that counterpoint textbooks do not devote enough attention to two-voice music. "The trouble is they do not discuss separately the two-voice example of Pal[e] st[rina]. 2-part cases should be dealt with exhaustively", he noted.[89] He defined the

[84] KA Ms. mus. 496/18v.
[85] KA Ms. mus. 496/20r.
[86] KA Ms. mus. 496/54r.
[87] He also considered whether dealing with counterpoint could involve the possibility of new harmonic ideas. "The foundations of modern 'harmonic' c[ounter]p[oint] are not yet stable. But will they be? Before it dev[elops], the new harmonizers tilt at the walls of H[armonie]lehre." KA Ms. mus. 496/171v.
[88] KA Ms. mus. 496/41r–v. At the same time, another note, edited and published by Lajos Vargyas, entitled "12 errors of Antal Molnár", makes a case for the correspondence and equality of harmony and counterpoint. Kodály, *Magyar zene*, 54–55.
[89] KA Ms. mus. 496/26r.

Palestrina style as "the style without the seventh ch[ord]",[90] and in one note he elaborated on this, when listing what he believed to be the key attributes of two-part music:

> What is important in 2-p[art] music?
>
> Exhaust message by means of 2 p[art]s. Eliminate all elements typical of 4-part music V7. Intervals requiring representation significant then. Perf[ect] 2 p[art]: one not lacking, indeed disturbed by, a 3rd part. […]
>
> two-p[art] thinking to be taken for granted: it infinitely purifies and reinforces entire style.
>
> To provide bass line for 2-p[art] Melody, then arrange it in 4 p[arts] and add a second p[art] below (so that 2 p[arts] are left), quite a different matter. 2nd part much more concentrated: includes bass, but missing filler p[art]s need to be added.[91]

These notes betray Kodály's belief that learning to think in terms of two voices not only helps to break out of modern harmony and traditional four-part harmonization, but also to purify and reinforce one's sense of style. Kodály showed how a second part written to a melody – where no harmony is involved in its conception – boasts many more features: not only that of a function-reinforcing bass, but all the tasks of the other missing parts.

As discussed above, when comparing the melodic line and use of intervals in Palestrina's style with those of Hungarian folk music and Gregorian chant, in the essay about Hungarian folk music, Kodály pointed out how all classical styles could only come about by means of selection.[92] He was out to achieve the same in his two-part vocal exercises, i.e. consciously to renounce traditional harmonic means and narrow down his composing scope. So his espousal of two-voice writing was not only rooted in an educational concept, but in a kind of classicizing effort. This followed from Kodály's understanding of monophonic melody as the basis of two-voice counterpoint. Hence he saw counterpoint as part of the theory of melody.[93]

In another note he argued that 16th-century audiences did not distinguish between consonance and dissonance, because rather than listening to the relationship of the two voices, they were always following one or other melody.[94] Kodály's discussion of the sensitivity to $\frac{6}{4}$ and the problem of accents suggest he had an avid interest in the triple meter. He mentioned in several notes how the counterpoint textbooks failed to devote

[90] KA Ms. mus. 496/119r.
[91] KA Ms. mus. 496/48v.
[92] Kodály, "A magyar népzene" [The folk music of Hungary], *Visszatekintés,* III, 331.
[93] "C[ounter]p[oint] is clearly theory of melody […]." KA Ms. mus. 496/49r.
[94] "Did 16th-century man sense a real difference between the two [consonance and dissonance]? Because + diss[onance] (+) conson[ance]. does the identity of the two not cancel the difference? He would rather hear the mel[ody] whether high or low than the relationship of the 2 p[arts]." Ms. mus. 496/149r.

enough attention to it, even though the accents were differently distributed than in movements in double time, so that passing and auxiliary notes behaved differently.[95]

One note in the manuscript – "But what is the style of *today?* Is it not a peculiar blend of past and the future?"[96] – reveals why Kodály studied Palestrina's style so profoundly. This view suggests that any musical style is created through the mixing of old and new elements. This is true for Kodály, too, whose two-part vocal exercises paradigmatically demonstrate how past and future, Renaissance and Baroque counterpoint, Romantic harmony and many types of folk music meld together artistically. Consequently, it can assumed that the criteria described in Kodály's notes are applied in the two-part vocal exercises without discrimination, in particular in the *Bicinia Hungarica* series, given that these works were composed around the same time he wrote most of these notes. His later two-part exercises gradually depart from the ideas described in the notes, albeit the many pieces in the summary 22, 55 and 66 two-part exercises are related in many ways.[97] The characteristics of certain pieces in *Bicinia Hungarica* and *Two-Part Vocal Exercises* are therefore direct documents of Kodály's ideas about two-part Hungarian counterpoint.

When Mihály Ittzés claimed to have discovered chiefly Baroque models in Kodály's bicinia,[98] suggesting only the *Bicinia Hungarica* contained Renaissance elements,[99] he was pointing out one of the key characteristics of the vocal exercises. Undoubtedly, the theme of the majority of pieces based on imitation – the rhythmic richness, characteristic turns, chromaticism and tunes leaning towards a closed major/minor tonality – have Baroque features. These characteristics prevent these short pieces from having anything in common with Palestrina's style, not to mention the fact that few of the exercises feature imitation. The majority of the vocal exercises are contrapuntal in construction in that the two parts mostly move opposite each other and often note against note, but for the most part they do not imitate each other. The majority of the pieces are not even long enough to allow for a full imitational section. Bárdos made a distinction between the two types when speaking of free and imitational counterpoint.[100] Certain features of Palestrina's style, however, do appear in the four booklets of *Bicinia Hungarica* (albeit they lack purely Palestrina-style pieces) and in the 33 and 66 two-

[95] KA Ms. mus. 496/ 69r, 85r, 86r, 87r. Note on 86 recto expounds the problem most clearly: "None touches on the triple problem. 1. Shall we list it with dual? pure con[sonance]? 2. with quadruple? dissonance of passing counter-movement? and allow passing 7 and 2 and similar systemizable milder cases?"

[96] KA Ms. mus. 496/48v.

[97] *Bicinia hungarica* was written between 1937 and 1942, the *15 two-part vocal exercises* were finished in 1941, the 33, 44, 55 two-part vocal exercises in 1954, the 22 and the 66 two-part vocal exercises in 1962, and the *77 two-part vocal exercises* in 1966.

[98] Ittzés, "Kodály énekgyakorlatai", 101–109.

[99] Ibid., 97–98.

[100] Bárdos, "Kodály gyermekkarairól", 155–157.

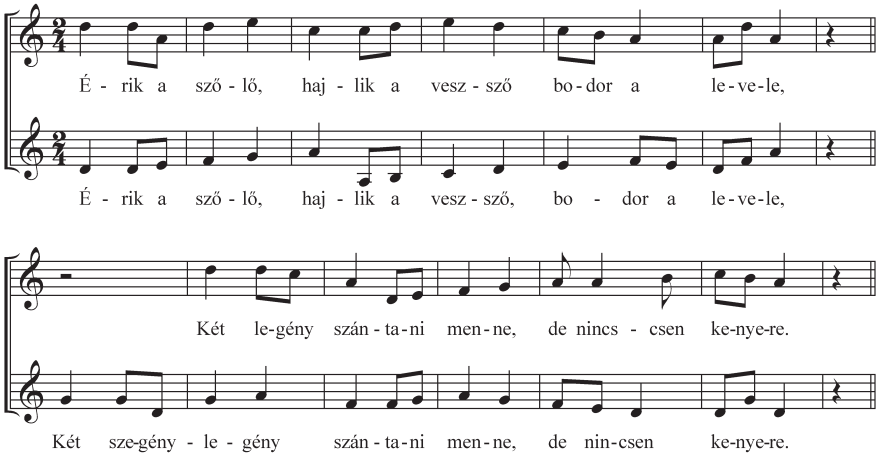
part vocal exercises,[101] but it is the 55 two-part vocal exercises that feature the most straightforward stylistic references.[102]

The folk-song-inspired themes gave more scope for arranging in a way that approached Palestrina's style, because they were far removed from the harmonic ideals of Viennese Classicism and so more evocative of the diatonic world and church keys of the Renaissance. Moreover, as Kodály maintained, they were linked also to the Palestrina style by their melodic formation and use of intervals. Yet Kodály did not employ folk-song or stylistically similar themes in all his two-part vocal exercises. It is *Bicinia Hungarica* that contains the most folk songs, although imitation of folk songs can be found in the 15, 55, 66 and 77 two-part vocal exercises too, while the 22, 33 and 44 vocal exercises altogether lack a folk-song theme. Yet the main feature of Hungarian counterpoint as described by Antal Molnár – the way folk song is drawn into the contrapuntal fabric and the fabric created from folk song by parthenogenesis – is present most plainly in these pieces. The folk-song themes uniquely adapt to the imitation structure of the two-part vocal exercises, and a distinction can be made between two types of Kodály composition in many respects very similar to one another.

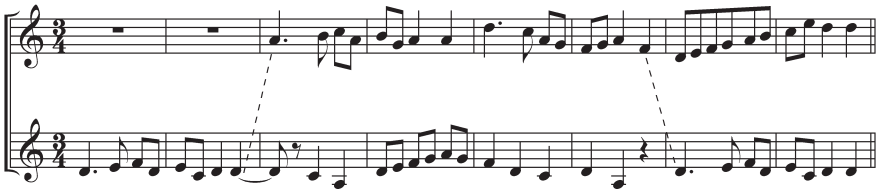
In the first, simpler type, without imitation, Kodály distributes the four lines of the folk song or the folk-song-like tune between the two voices, giving either lines 2 and 3, or the entire second half of the tune to the second voice.[103] In No. 42 of *Bicinia Hungarica* (Example 3) the first half of the folk song ("Érik a szőlő" [The grapes are ripening]) is sung by the higher voice, and the second half, a fifth lower, by the lower voice. The melodic division of the melody is facilitated by a fifth shift. The melody countering the folk song undoubtedly counterpoints the theme, yet cannot be seen as an equal: it is a complete, closed-structured tune, the directions of movement within being set by the features of the folk song.

Kodály's focus was clearly regular dissonance treatment; however, his counterpoint is very remotely related to the stylistic features of Palestrina counterpoint. In the *Bicinia,* dissonance only occurs in unaccented places on the eighth quaver (bars 1 and 5), the second crotchet (bar 9) and the second quaver (bar 12). The only exception is the D–C interval on the first quaver of the penultimate bar; however, the dissonance here is prepared by the D in the alto, and the soprano, too, acts as an ornamental auxiliary note. The melodic characteristics do not follow the rules set up by Jeppesen either: the accompanying part contains a sequence (bars 1–4), a broken triad (bar 6) and two consecutive but parallel intervallic leaps (bars 9–10).

[101] 33/6, 66/19, 22, 26, 28, 29, 30, 39, 45.
[102] 55/3, 4, 5, 7, 8, 9, 17, 18, 28, 31.
[103] Examples of the first type: BH/9, 11, 13, 23, 28, 32, 34, 35, 36, 53, 66, 68, 82, 83, 86, 89, 90, 91, 92, 93, 103, 104, 108, 136, 141, 143, 146, 148, 150, 152, 153, 156, 158, 164, 166, 167, 168, 169, 170, 171, 172, 175, 176, 177, 178, 180. 15/6, 55/6, 66/15, 33, 77/7, 9, 73.



Example 3: *Bicinia Hungarica,* no. 42.



Example 4: *Bicinia Hungarica*, no. 46.

No. 46 in *Bicinia Hungarica* provides an example of the second type of incorporating folk songs (Example 4).[104] Kodály did not use a folk song here, but a structure and tune evocative of a folk song, in its four lines and melodic turns. The second line of the fifth-shifting melody behaves like the *comes* that follows the tonic-key *dux* in a fugue: so the pseudo-folk song's second line also functions as a real answer. This is the procedure he refers to in his 1951 lecture quoted earlier, and employed, as this example shows, in his compositions.

This eight-bar exercise is an imitation structure insofar as the counter-melody below the second and third line of the melody and above the fourth generally moves counter to the higher voice, and as in Exercise No. 42, it adheres completely to the rules of dissonance. But the melodic formation – to take Jeppesen's description of the Palestrina style strictly – is flawed, for after downward second steps it contains a downward third leap, followed by another downward second step (bars 4–5), a broken triad (bars 6–7) and an upward leap of a third after downward second steps.

[104] Examples of the second type: BH/7, 52, 54, 66/10, 11, 20, 23, 28, 39, 41, 44, 52, 58, 77/71.

The folk song assumes a fundamental structural role in both exercises. Its four-line form has a determining influence on the structure of the short pieces, so exemplifying how folk song is incorporated into Hungarian counterpoint. The imitation pieces in *55 Two-Part Vocal Exercises* reminiscent of the Palestrina style make considerably subtler use of folk songs. Kodály wrote some of them without bar-lines in an effort to evoke Renaissance choral practice.[105] This, however, does not conceal the periodicity of the melodies he used. In No. 7 (Example 5), the tonal answer in the higher voice responds to the theme intoned in the lower: the two clearly bear the features of fifth-shifting folk songs.

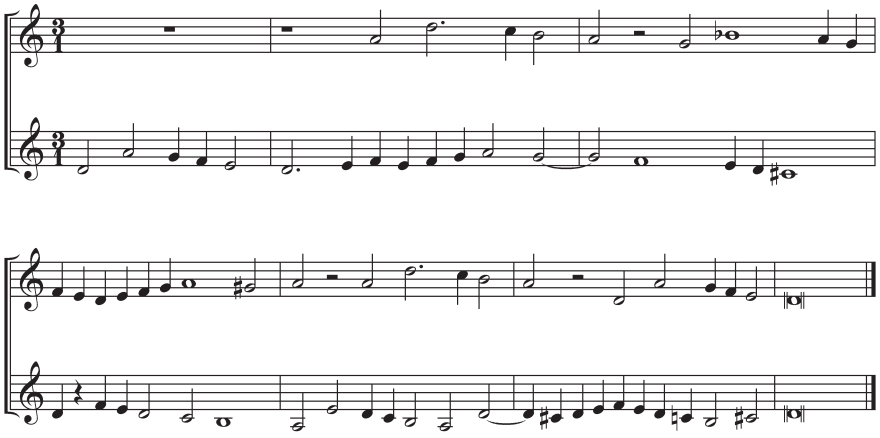
Also connected with this is the brevity of the themes. The formula of an upward fifths leap and a subsequent downward scale comes several times in the six-bar imitation: first in the tonal answer of the higher voice, where the fourth transforms into a fifth, and then at the start of bar 5, where it recurs in the lower voice beginning on A, and the theme of the tonal answer in the higher voice follows two half-tones later. In the penultimate bar, the fifths-leap theme is intoned by the upper voice in the original key. By means of periodically repeating the theme, Kodály used a practice quite alien to the Palestrina style: a comprehensive thematic scheme was something introduced in Baroque counterpoint.

The sections falling between each statement conclude in a cadence with the two main features of Palestrina's style: scale movement and suspension. Occurring at the turn of bars 2 and 3, the first suspension serves to move the section forward. Kodály does not take the first 2–3 suspension (A–G–A–F) further, but in the higher voice, after a rest, he places a G above the F in the lower voice, and while normally resolving the lower voice downward on an E, the higher voice makes a minor-third leap, and the resulting B flat constitutes another dissonance with the E sounding at that moment, and serves as a resolution. The suspension is only resolved by the subsequent C sharp–A sixth and the D–F third. The delay prepared by the next scale movement, however, follows the traditional Renaissance formula. At the turn of bars 4 and 5, the B-A–B-G sharp suspension would qualify for Jeppesen's collection of examples.

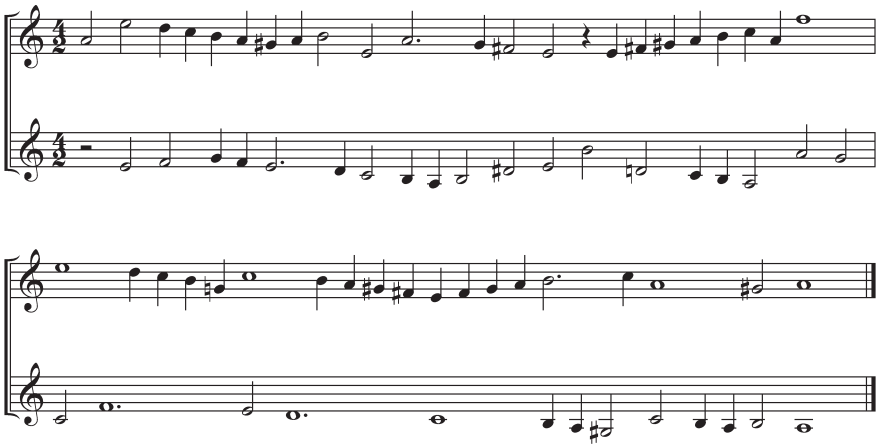
The features of the Palestrina style are also evident in No. 4 of *55 Two-Part Vocal Exercises* (Example 6). Here, however, the contrapuntal construction does not involve imitation. The piece is not unlike the inner section of a lengthier imitation motet, and only counter-movement plays an important role. Unlike No. 7, the piece does not employ suspension, but scale movement is predominant, making it comparable to Palestrina's style.

At the same time, the exercise has many more irregularities, such as a surprising D sharp in the lower voice. This is curious not only because a D is heard before and

[105] There are no barlines in nos. 4, 17 and 28 either, and in other places he employs $\frac{4}{2}$ and $\frac{3}{1}$ time: nos. 7, 18 and 31.



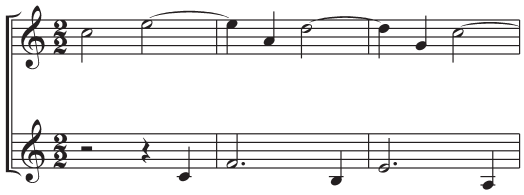
Example 5: *55 Two-Part Vocal Exercises,* no. 7



Example 6: *55 Two-Part Vocal Exercises,* no 4.

shortly after the note occurs, highlighting its strangeness, but because this chromatic note was not used in the Renaissance. Another non-Renaissance solution appears in the lower voice at the end of the piece, where the tune leaps from G sharp to C. The diminished fourth was unknown in that era. Here the G sharp–C interval sounds at the same time for the length of a quarter-tone.

Even from these pieces, most evocative of Palestrina's style, it is clear that Kodály's prime objective was not to revive Renaissance music. He brought up compositional problems possibly also typical of Renaissance music, and dedicates these short pieces to considering those problems. They are undeniably exercises in compositional technique. No. 22 in *66 Two-Part Vocal Exercises* is a case in point, where Kodály explores



Example 7: *66 Two-Part Vocal Exercises,* no. 22, bars 1–3.

issues of suspension technique. The 25-bar composition contains four longer passages of suspension, all of which have a similar structure (Example 7).

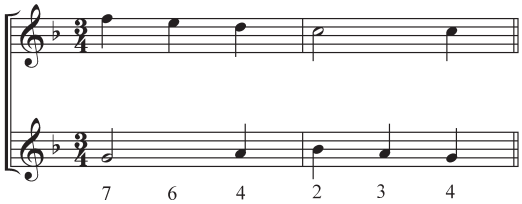
The tune in both voices is determined by downward leaps of a fifth and upward leaps of a fourth; but in a complementary way, the leap in one voice always occurs when the other voice is stationary. There is always a dissonance on the most accented part of the bar, the first beat, but Kodály prepares one of the notes of the dissonance by tying the identical note in the previous bar. The dissonance is resolved on the second beat. This type of suspension is evocative of Palestrina's style, but differs from it – and this is what makes it an exercise – in that it is too often repeated, making it sound like a sequence.

Kodály was also interested in triple meter. The fact that he regarded this as a considerable technical challenge is attested by the fact that *Bicinia Hungarica* and the seven series of *Two-Part Vocal Exercises* contain altogether 58 pieces in triple time. *Bicinia,* the earliest such collection, contains 32.[106] As the counterpoint notes suggest, Kodály was chiefly interested in triple meter because the accents fall on quite different beats, and the rules of dissonance treatment were adapted to it. The $\frac{3}{4}$ metre of no. 101 in *Bicinia Hungarica* ("Kis kacsa fürdik" [Little duckling swimming]) comes in a light, *frottola*-like character; but in spite of the distance from the genre of the motet, the second voice clearly imitates the first.[107] Kodály applies the rules of dissonance applicable to triple meter in a perhaps overly consistent way, giving this piece a playful character.

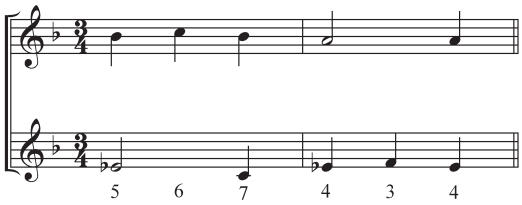
He generally puts a dissonance on the third beat, now a fourth or a major ninth, then a tritone or a minor seventh. Where the third beat is nevertheless consonant, it is usually associated with a fifth, a major or a minor sixth. Only the closing note is the most perfect consonance, an octave. The second beat is, surprisingly, always consonant – an octave, a major or minor third, a major or minor sixth or a perfect fifth. The penultimate bar is an exception where the stronger cadence is prepared by a minor seventh on the

[106] BH/7, 8, 18, 35, 36, 38, 39, 46, 51, 58, 64, 66, 72, 83, 101, 103, 107, 110, 113, 120, 123, 125, 128, 133, 138, 141, 148, 150, 155, 162, 170, 180, 15/10, 22/14, 33/7, 11, 12, 14, 17, 44/2, 22, 25, 28, 30, 32, 36, 55/6, 7, 40, 49, 54, 66/59, 66, 77/52, 54, 58, 59, 69. In addition to triple metre, Kodály was also interested in the possibilities of 5/4, 5/8 and 7/4 metre: BH/61, 121, 122, 136, 139, 156, 159, 160, 165, 169, 172, 173, 174, 177, 178, 179, 15/5, 33/10, 55/25, 47, 77/71a.

[107] This is even more obvious in the three-part version of the piece: BH/101a.



a) bars 7–8.



b) bars 13–14.

Example 8: *Bicinia Hungarica,* no. 101

second beat. The first beat can have either a dissonance or a consonance, but some accented moments stand out where Kodály achieves dissonance by means of a leap. In such cases (Example 8, bars 7–8, 13–14) the counter-melody is progressing in a scale, preparing for the dissonance.

The two-part vocal exercises primarily highlight the fact that the works of Zoltán Kodály feature surprisingly few elements of Palestrina's style. His *Bicinia* and his counterpoint notes reveal he was less concerned with Palestrina's style than with the thought of creating two-voice music based on monophonic music. His contrapuntal use of folk songs, reinterpretation of the tonal and real answers of fugues, and exploration of dissonance treatment and the possibilities of triple meter served to create a new, specifically Hungarian counterpoint. Through this he intended to create a crystal-pure classical style – and through consciously narrowing down his compositional means – and offer a counter-example to harmony-based Western music.