

Daru, A. (2024). The Role of Sound Recording in Turn-of-the-Century Cultural Processes Through the Pedagogical Activities of Béla Bartók: Interpretations in Music and Dance Pedagogy. *Tánc és Nevelés. Dance and Education*, 5(2), 81–92. <https://doi.org/10.46819/TN.5.2.81-92>

THE ROLE OF SOUND RECORDING IN TURN-OF-THE-CENTURY CULTURAL PROCESSES THROUGH THE PEDAGOGICAL ACTIVITIES OF BÉLA BARTÓK

INTERPRETATIONS IN MUSIC AND DANCE PEDAGOGY

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Abstract

The emergence of sound recording devices in the 20th century marked a breakthrough in technological advances, but also radically transformed the deeper layers of our lives. An earlier study by Daru (2022) explored the differences between written and recorded music and the anthropological impact of sound recording. The present paper aims to provide a philosophical-anthropological analysis of the educational process, following Kron (2003), within the frameworks of enculturation and socialization. The first part of the paper examines the cultural, social, and artistic effects of sound recording, while the second part analyses of music and dance-related pedagogical processes from a comparative perspective. In the final sections, following Bartók's work, I discuss the connections between folk music, dance culture, and pedagogy in the 20th century. The study aims to formulate theoretical foundations for further research.

Keywords: music education, dance education, pedagogical anthropology

1. INTRODUCTION

The emergence of sound recording devices in the decades leading up to the turn of the century was a significant breakthrough in technological development. Over time, it has become evident that these devices have brought about radical changes beneath the surface, impacting all aspects of life. Contemporary historical research on sound recording in Hungary has been relatively extensive in fields such as linguistics or ethnomusicology, but has been negligible in the historical, artistic, and pedagogical fields of music and dance. International literature on the topic presents a much richer picture, suggesting that further examination is timely and relevant in Hungary, as well.

An earlier study carried out by the author (Daru, 2022), highlighted the differences between written and technically recorded music (i.e., written music and phonograph) as well as the general anthropological effects of sound recording. In the present paper, I undertake a philosophical-anthropological interpretation and investigation of the educational process, following Friedrich Kron (2003),

within the frameworks of enculturation and socialisation. In defining the concept of culture and its pedagogical significance, Kron emphasizes that culture is the indispensable basic medium of human existence. Members of each generation are embedded in culture through the process of enculturation. The term is therefore also relevant from a pedagogical point of view, as all acculturation processes can be understood in a broader sense as pedagogical processes. From a pedagogical point of view, the concept of *enculturation* takes place in the lives of all people and societies (largely at the macrosocial level) and refers to the basic learning processes that enable individuals to learn to speak languages, to behave according to the norms of their subculture, or to live according to the rules of their chosen religion. These processes have been and continue to be implemented in specific institutionalised forms in societies at various stages, such as language and speech, religion, art, science, or sports. Specific organisations and institutions, such as family and kinship, peers, or the school itself, can be identified as mediating media, introducing members of new generations to the milieu and domains of a given culture either through spontaneous or organised means. These processes deeply permeate everyday life (Kron, 2003, pp. 76–77).

In defining the concept of socialisation, Fend puts it as follows:

Socialisation refers to the process of the formation of an individual's behavioural dispositions and his or her incorporation into a society or a group of societies, the learning process through which the norms, values, symbolism, and interpretive system of a given group and society are acquired. In this definition, socialisation research represents a combination of different perspectives. The socialisation process can be conceived (1) as a learning process in which (2) the central contents are norms and values systems and the symbol and interpretive systems that underlie them, (3) the learning of these contents always involves the interrelated influences and social principles of a social system, (4) the normative systems of expectations take the form of social system problems and their socio-economic basis, and (5) the learning of this content relates to the individual's need and instinct structures, as well as to his or her specific cognitive apparatus and genetic makeup (Fend 1977, p. 18, quoted in Kron 2003, p. 79)¹.

The pedagogical interpretation of the concepts of enculturation and socialisation, as outlined above, led me to use these two terms in my work to frame pedagogical phenomena with cultural implications or content.

In the second half of this paper, I attempt to interpret pedagogical processes of anthropological significance in formal educational settings through a comparative analysis and interpretation of music and dance education. From the initial explorations, it became clear that dance, by its nature, can be interpreted differently from music, as it is anchored in rites and symbols that are fundamentally visual, and, as such, can be interpreted differently from music. In dance, music fulfils a different function than in the case of a concert performance purely focused on sound. This makes a comparative analysis of the two art forms particularly relevant.

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¹This citation is translated from Hungarian by the author.

Building on the research background, the main questions of this study were as follows:

- In general, what anthropologically tangible processes and changes has new technology brought about in the performative practices of performing artists and music teachers?
- What are the effects of sound recording on Bartók's pedagogical work? How did Bartók himself reflect on these changes?
- How can the relationship and interaction between humanity and the development of sound recording instruments be described through the lens of Bartók's performative and pedagogical practices?
- What role did sound recording play in its early stages in music education and in the process of cultural mediation in the performing arts?

In response to these questions, in this paper I examine the anthropologically grounded cultural, social, and artistic impacts of sound recording. Following Bartók, I attempt to interpret the role of sound recording in folk music and folk dance culture, as well as in the general pedagogy of music and dance at the turn of the century. In the latter two sections, I present an initial phase of interpretation, with plans for a more in-depth exploration supported by historical documents in a later phase of research. Thus, the aim of the present paper is to present possible directions for establishing the theoretical grounding for this research.

2. ANTHROPOLOGICAL CHARACTERISTICS OF RECORDED MUSIC

The storage and transmission of musical works have taken many forms over time. This process is often accompanied by rituals and ceremonies in which music is not only expressed in sound but also through different movements and physical techniques. These rituals play an important role in preserving and passing on musical traditions. One of the most ancient means of bodily storage and representation is mimetic learning, where music and the associated bodily techniques required for its performance are acquired through mimetic means, embedding knowledge within the body (Wulf & Zirfas, 2014, pp. 248–249).

Another method for recording and reproducing music is to use external storage media, such as written music and sound recordings. Recording musical works in written form allows them to be decoded and recreated at a later date, while recorded sound allows for an exact and infinite number of repetitions of sounds by capturing the moment of their performance.

Transcribing new types of sound into musical symbols on a score is a challenge for composers due to the limitations of traditional notation. Bartók, for example, developed his own system of symbols as the musical sounds and turns found in folk music were not suited to the existing musical symbols of the time. In such cases, it becomes apparent that the act of notation is both partly experienced externally and partly guided by an inner voice, with the composer's body thus becoming a medium.

3. THE GENERAL IMPACT OF RECORDED MUSIC ON MUSIC AND DANCE PERFORMANCE AT THE TURN OF THE CENTURY

Like all forms of technical recordings, sound recording faces the accusation that its capacity for reproduction calls into question the originality and transcendent content of the artistic work that it carries. The 20th century saw the emergence of many artistic movements in particular that, in a departure from Romanticism and under the intense influence of desacralisation, increasingly proclaimed the slogan 'art expresses nothing'. As Arnold Hauser notes in his sociological discussion of art:

The creed of the first expressly modernistic artistic movement was Marinetti's *Futurist Manifesto*, which he wrote in 1909 – in the midst of the late- and postimpressionist experiments. The creed, with its attack on the romantic doctrine of the "organic" and its acceptance of the principle of what is mechanical and dynamic, corresponds to Walter Benjamin's thesis of "mechanical reproducibility" as the origin of modern art. Thus, we can derive the century's view of art just as easily from the aesthetic of futurism as from the spiritualism of the symbolists, the subjectivity of the expressionists, the formal rigor of Cézanne and Seurat, or the nihilism or Dadaism. (Hauser, 1982, pp. 680– 681)

In the following, Jan Assmann highlights the drawbacks of recording knowledge in written form. However, these drawbacks are equally present in the case of sound recording:

The element of repetition recedes, as ritual changes to textual continuity; now we have a different container for meaning. The question arises, however, as to whether this meaning that provides the basis for a group's *connective structure* does not actually have a much firmer and more secure foundation through rituals than through texts. Meaning can only retain its life through circulation, and that is provided by the shared communication of rites. But texts in themselves do not automatically circulate – they must *be* circulated – and if this ceases to happen, they become a grave for, rather than the bearer of, meaning. Only an interpreter, with all the arts of hermeneutics and the skills of communication, can revive that meaning. Of course the meaning of a ritual can also pass into oblivion, and another meaning may inevitably take its place. Texts are simply a riskier form of transmitting meaning. There is always the potential danger that they will be removed from circulation and communication, which is not the case with ritual. (Assmann, 2011, p. 74)

Space is a fundamental aspect of the performing arts. The rituals of 19th- and 20th-centuries concert halls now only formally retain the features that, in the era of oral tradition, constituted a common ritual experience of the ensemble and, as part of sacred ceremonies, embedded the archaic individual in cosmic existence. In this way, the space itself (e.g., the concert hall or theatre) is desacralised, where the recipient no longer seeks the sacred revelation of the concert or performance they have heard but rather the perfection and precision of the performance, due to the professional context and the demand for perfect sound. Where is the artistic vision of the dilettante? The audience only receives a sense of satisfaction, which is far

from the experience of *hierophany* defined by Eliade, that is, the experience of the sacred (Eliade, 2019, pp. 15–16). Due to the expectations for professional perfection (with the body now overly disciplined by professionalism), opportunities to develop and experience sacred, inner revelations in the teaching-education process become increasingly limited. At first glance, therefore, it may seem that the concert hall has only formally preserved its rites, as these modern rituals have lost their ancient transcendent characteristics and functions. At a later stage in the research, I will compare elements of rituals in oral culture with those of the concert hall.

However, in the modern age space has not only lost its sacred quality but has also shifted into the technical (and later digital) realm with the advent of playback devices. This creates a new, previously unknown space—the *ether*—which raises further questions: how does digital space replace direct physical experience? How are the bodily manifestations and the inner world of the recipient shaped? These questions are left open at this point and to be answered in later stages of the research. It is hoped that this exploration will also reveal deeper connections, such as in which segments and in what ways the focus of musicality shifts in regard to the use of the body and space, as well as in the perception of time.

One of the innovations in dance at the turn of the century was the change in the use of space. In particular, with the emergence of modern dance, led by figures such as Isadora Duncan and Olga Szentpál in our country, the spatial location of music was transformed: while dance itself was sometimes moved out into the open air, into nature, the music—or rather, sounds and rhythms—were internalised through movement into the human mind. On the other hand, recorded music was transported into the ether, and its physical reality, stored in technical devices of a compact and portable nature, allowed dance performed with music to take place in smaller spaces. Large theatre-sized venues were no longer needed to accommodate dancers and musicians or house their artistic expressions.

In light of the above, it can be concluded that the positive aspects of recorded music in dance are that it can be produced anywhere, anytime, and with minimal space and equipment. The dancer always hears the same music with the same qualities (e.g., rhythm, tempo, or dynamics), making the music predictable and eliminating the need to adapt the rhythm of his movements. This also simplifies the work of choreographers, allowing them to listen to the music several times before staging their choreography. At the same time, recorded music also carries an instantaneous quality, which can diminish the important role of human factors and interactions.

By the 20th century, technology had become a fundamental part of human life and a tool to which humanity had adapted to it. As a result, it can be said that socialisation, education, and learning do not solely through human interactions; our rituals and bodily techniques are culturally transformed through this adaption to machines. Hauser's statements, quoted above, raise the question: does technology threaten the spiritual and artistic dimensions of human life when knowledge traditionally passed down through ritual is received from machines rather than humans? In light of this, I will briefly attempt to interpret transcendent content as the transmission of artistic knowledge.

4. THE TRANSMISSION AND TRANSFORMATION OF TRANSCENDENTAL CONTENT IN THE PROCESSES OF ENCULTURATION, SOCIALISATION, AND CULTURAL TRANSMISSION

The location of transcendent content plays a crucial role in the processes of enculturation and socialisation. Internal storage within the body, such as the brain and sensory organs, alongside external storage, such as books and digital devices, all contribute to the storage and transmission of information in different ways. While the content itself remains unchanged in the process of interpretation and meaning-making during reception, the forms of meaning-making undergo a transformation. Each individual uniquely interprets information, meaning that the manifestation of transcendent content is constantly evolving. The message of the composer or performer always carries a normative, timeless quality, which is facilitated by its symbolically condensed nature.

The significance of capturing transcendent knowledge can be examined from various perspectives, including social, aesthetic, spiritual, sacred, and economic. Society as a whole, as well as its individual members, may relate to this content in different ways, further shaping its morphology.

The social and aesthetic values of transcendent content also determine its place within the cultural space. The performing arts, for example, carry both social and aesthetic meanings that change and take new forms over time. Spiritual and sacred values create a deeper, spiritual connection to the given content. Rituals in ancient cultures, for instance, naturally adapted to align with the content. In modern times, however, content is often misrepresented through the act of recording and trying to perfectly reproduce its rites and elements. This may be viewed as imitation or reproduction, rendering the knowledge content dogmatic. The morphology of transcendent content is thus based on a combination of bodily representations, performances, and media.

Eliade believes that the manifestation of sacred, transcendent content, or hierophany, comes about through the work of the creator and performer. In the oral age, performers were selected based on specific skills and knowledge, allowing this revelation to unfold naturally (Eliade, 2019). However, by the 20th century, partly due to the strong influence of pedagogization on our literate culture, formal education had almost morphed into a kind of professional uniformity. Around the same time, the notion of the perfect voice changed, and the creation and performance of music became increasingly less dependent on transcendent content and its manifestations by the performer. New generations of artists are achieving this new form of perfect sound almost mechanically, focusing almost exclusively on developing and perfecting the body and physical movement. The advent of the gramophone has also made it possible to quantify the properties of sound (e.g., pitch, volume, or timbre) using machines, which has further contributed to the transformation of the concept of perfect sound.

Bartók was particularly concerned with the proper use of recording and playback equipment, constantly stressing the importance of quality music in his writings. However, in this context, quality music still refers to music performed with the most sacred and profound artistic feeling (which can be as simple as a peasant's song),

rather than a perfected recreation of the music's measurable qualities. It is important to clarify this distinction, as it is precisely thanks to the advent of sound recording that today one can almost perfectly reproduce another person's performance, a deceptive production far outside the notion of artistic interpretation and transmission. Sound recording was revolutionary not only in enabling perfect reproducibility, but also in providing the philosophical foundation for many 20th-century musical movements.

5. THE EFFECTS OF SOUND RECORDING ON THE PERSPECTIVE OF BÉLA BARTÓK

Béla Bartók, along with his colleague Zoltán Kodály, first started using the phonograph to collect folk songs. This device proved helpful for both collecting and recording music. In the course of their fieldwork, they came across numerous songs that featured unusual scales, tones that did not conform to the traditional seven-tone scale (the so-called "pien" tones), and quarter-tone ornamentation. Initially, these melodies required more time to transcribe accurately, since the peasant singers—often distrustful of strangers—could not be asked to sing several times, especially ballads with dozens of verses. However, by listening to the recordings on phonograph cylinders, it became possible to interpret and record the melodies more accurately and in greater detail.

The next significant milestone in the development of sound recording equipment was the radio, which Bartók also embraced in Hungary. As a performer, he frequently performed on radio programmes, supporting this medium to such an extent that for many years he held a contract with Magyar Radio, which led to the broadcasting and recording of countless live concerts and studio recordings with Bartók (Bartók, 2004, p. 183).

Bartók's attitude towards technical achievements was dual in nature, both in his private life and in his approach to music. Bartók was fundamentally concerned about the spread of mechanical music, stressing its destructive impact on art and society. In his essay *Mechanical Music*, he discusses the impact of technology on music in more detail, with one of his most fundamental conclusions being the distinction between living and lifeless music:

That which lives changes from moment to moment; music recorded by machines hardens into something stationary. It is a well-known fact that or notation records on music paper, more or less inadequately, the idea of the composer; hence the existence of contrivances with which one can record precisely every intention and idea of the composer is indeed of great importance. On the other hand, the composer himself, when he is the performer of his own composition, does not always perform his work in exactly the same way. Why? Because he lives; because perpetual variability is a trait if a living creature's character. (Bartók, 1993, p. 298)

Nevertheless, Bartók acknowledged that music could only reach the masses through radio. For this reason, he often performed on both Hungarian and foreign radio stations (he played the season-opening concert on Budapest radio each year). His eldest son recalls that Bartók did not own a radio and was unfamiliar with television; however, one of his pupils, Katalin Nemes, said otherwise:

At night, when radio reception was good, Bartók listened to foreign stations, especially ragtime music. If he heard an interesting rhythm, he immediately wrote it down. Bartók knew that I was playing piano in a restaurant in Óbuda as a pianist in a three-piece band; that's how I could earn money. He assumed that I would be more interested in dance music than my colleagues - so he had me tested with these rare rhythmic formulas. (Bónis, 1981, p. 118)²

To more deeply understand the role of technology in Bartók's life, it is helpful to briefly interpret his concept of the ideal sound. Among the senses, hearing is perhaps the most abstract, making it particularly challenging to capture the sound and the auditory experience in words. Comparing Bartók's life philosophy, artistic aspirations, and stage manner, it becomes clear that his ideal sound excludes all distracting elements that do not complement the work, especially visual aspects. This is supported by Bartók's measured, serious, unsmiling demeanour on stage, as well as his disregard for the use of sheet music. Sound recording and broadcasting technology (i.e. recordings and radio) played a major role in conveying the experience of Bartók's ideal sound. His commitment to radio, exemplified by his season-opening broadcasts each year, underscore this. The nature of recording and radio broadcasting removes all visual phenomenon from music performance.

Through sound recording and radio broadcasting, a new kind of medium is created between artist and audience, which can carry both positive and negative connotations. On the positive side, it aligns closely to the concept and manifestation of the ideal sound, by excluding any 'distractions'. On the negative side, however, it puts distances between the artist and their audience in space and time, eliminating all human characteristic of art (such as metacommunicative connections) from the process of mediation, leaving the artist alone in the ether.

Bartók's most well-known endeavour is undoubtedly his collection of folk music and songs. Folklorism, which later developed into an artistic movement, was based on his work and led to the flourishing of folk music and folk dance. Therefore, in the following, building on an anthropological interpretation, I will briefly explore the influence of recorded music on folk music and folk dance.

6. THE SOCIAL AND ANTHROPOLOGICAL INTERPRETATION OF THE PROBLEM OF RECORDING FOLK MUSIC

Folk culture, and therefore folk music and folk dance, is a tradition that has been handed down from time immemorial, anchored in rituals and customs, and acquired by the common people through mimetic means. By recording it, however, this culture, which is in perpetual flux and change, becomes immortalised. Modernisation has exerted a destructive effect through its process of *acculturation*. Without the work of Bartók and his fellow collectors, this diversity would have very quickly disappeared from our broader culture. In addition to his collecting efforts, Bartók also organised performances to promote folk music on a wider scale, bringing culturally diverse communities and scenes closer together in the hope that peasant culture could survive amidst bourgeois culture. The content and message thus took on a new appearance, as the dissolution of the old peasant culture left no other path for its preservation and transmission.

² This citation is translated by the author.

Peasant culture also bears the hallmarks of pre-literacy, or oral culture, since in most cases these people were still illiterate at the turn of the century. As a result, the experience of hierophany along with various rituals were crucial to their collective memory. Their conception of time was similar to that of oral cultures. Their rituals were an effective way to preserve their sense of belonging to the community, which was important in the construction of the nation-state in the dualist period. However, as peasant culture began to merge into modern culture, these rites lost both their function and their *raison d'être*.

Civilisation, capitalist society, and industrial production are accompanied by a process of uniformisation on a large scale, in which the human being becomes lost in the hustle and bustle of everyday life. The individual is absorbed into a larger whole, where working and earning money take precedence, leaving little space for spiritual and intellectual belonging, communal experience, or sacred revelation, resulting in spiritual and intellectual emptiness. In this process, the discovery and recording of folk culture also plays a key role.

Through their work as composers, music teachers, and folk music researchers, both Kodály and Bartók aimed not only to capture these values but also to pass them on. The gramophone served as a valuable tool in this regard. However, this machine not only aided folk culture but also represented a threat. Cheap, easy, fashionable, kitschy, and often musically inferior music (e.g., songs of light-hearted folk plays, humorous ditties, and vaudeville-style tunes) spread much more rapidly in capitalist society, leading to the decline of folk culture. These songs, with their roots in Hungarian melodies, were still considered folk songs at the beginning of the 19th century, but their artistic value became more and more questionable over time. The spread of this genre through the gramophone had a major impact on the development of the participants and scenes of bourgeois society, a topic which will be further discussed later.

Jan Assmann's theory underpins the processes observed at the turn of the century regarding the preservation of folk culture:

The former consists in the critical overview and impartial archiving of events stored in the memory, and the latter in the ever-present process of capturing and keeping by all means possible the live impressions made by a remorselessly receding past. In this case, instead of constantly having to reconstruct events anew, there are fixed traditions. These become separated from communicative, everyday references and take on a canonical, commemorative substance. (Assmann, 2011, p. 48)

Assmann's theory highlights only one viable path for the survival of folk music and folk dance. Although this culture was forced to leave its natural environment, it gave birth to today's folk music and folk dance as a form of higher artistic expression.

7. THE IMPACT OF RECORDED MUSIC IN MUSIC AND DANCE PEDAGOGY

As mentioned above, in oral culture, an expert was always the person best suited to the task based on their skills and knowledge. Their innate abilities were mimetically developed into special knowledge, which allowed them to rise to higher and higher positions (e.g., rulers, church leaders, etc.). They were valued

(as skilled dancers, storytellers, instrumentalists, or singers), granted privileges based on their unique knowledge, and exempted from certain social conventions. However, from the late Middle Ages and early modern period, this trend began to break down. The transformation of oral culture in the early modern period brought changing levels of communication, leading to a different perception of space and time, the transformation or disappearance of certain traditions, and the emergence of new ones. It is in this world that the expert is born, a product of capitalism's production-oriented ethos and the intense pedagogical processes of reform pedagogy. As explained in the previous chapter on the changes in folk traditions, the establishment of a fixed canon distances us from its original, ancestral forms while at the same time creating new media and thus a new kind of individual recipient, paradoxically strengthened by reform pedagogy and institutionalisation. The school is a unifying force, but also promotes individualisation (personalised education being a core element of reform pedagogy). The new generation's canonisation and transmission of knowledge pose new challenges for teachers. Assmann interprets this process as follows:

From then on the seat of knowledge was no longer the performance of sacred actions and recitations, but the scholarly study of the written, foundational word. In the context of cultural history, we can call this the transition from ritual to textual continuity. (Assmann, 2011, p. 71)

The effects of the turn-of-the-century reform pedagogy can also be felt in music and dance education. Music education has begun to think differently about the child, both physically and psychologically, and attempts were made to incorporate new theories, philosophies, and co-studies into music and dance. Educators no longer centred exclusively on gifted children, but also on those who had previously been considered untalented, focusing on their development through new pedagogical methods. The former *mechanical* approach (focusing solely on movement), characterised by monotonous, repetitive memorisation, was replaced by *acoustic* teaching, emphasising the development of listening skills and meaningful engagement with musical material. Anatomy also played an important role in this change of approach among music teachers, who began to consider the physical capabilities of children and adapt their methods to meet these physical needs, making teaching as easy and enjoyable as possible. By recognising and exploring the individual—the learner's personality and spiritual world—they also emphasised the depth of artistic performance and emotional development. Compared to the more boring and often incomprehensible methods of the past, this helped the child's learning become easier (though not necessarily in the modern sense) and experiential.

With the advent of the gramophone and radio, teaching tools and methods expanded, transforming attitudes and actions (i.e. the performance). The gramophone and radio became essential tools for music education in schools and for extracurricular self-education. These devices offered significant advantages that made large-scale became more accessible (for instance, symphony orchestras could now be heard outside of concert halls) and allowed for a wider range of musical material to reach rural regions where the concert experience was not common. Listening to music together also involves the teaching and development

of appropriate concert etiquette, providing a setting in which children can learn the basics of the cultural behaviours expected at a concert. An interesting example of this change of teaching approach is when the radio became not just a tool but also a method. In a contemporary pedagogical article entitled *On the Radio Game*, the radio itself is not part of the activity but is left to the children's imagination. In this game, the children have to learn the sound of certain instruments with their eyes closed, imitating the operation of the radio, with only the disembodied sound present (Kovács, 1935, pp. 216–217).

The study of the disembodied voice—that is, situations where the performer is absent and only his or her performance is heard—raises new questions and reveals deeper issues. How does the child (later, as a performer) reproduce the music heard and learned from the recording? If they grow up listening exclusively to disembodied sound, with no presence of the body or personality present behind it, and the understanding of the other person is based solely on sound, they do not develop the kind of empathy that is a prerequisite for understanding what makes a good and authentic performer. In fact, in concerts or any form of live music, metacommunicative signs can be detected in the performer that give a complete picture of the musical experience. These metacommunication signs are neither conscious nor consciously perceived by the performer or the recipient, yet they are an integral, inseparable part of the performance. If the perception of such signs is not developed in childhood, it may later become problematic to distinguish the authentic performer from the epigone or copycat.

The use of sound recording in music education has not only advantages but also drawbacks. With the explosion of “popular music”, which is cheap and easily accessible, it quickly becomes part of everyday life, family life, and the home. This can be counterbalanced by expert music listening in schools, which can provide a selective, high-quality musical experience. In addition to the child's development, the teacher's skills may also be impaired; there is a risk that artistic performance (i.e., where the teacher presents a piece to the children) may no longer be deemed necessary. Again, the problem arises: a disembodied musical experience can deprive children of developing empathy. A further problem was that for a long time, teachers had problems using these instruments, especially gramophones, as they were initially difficult to operate and therefore took up a large portion of time of music lessons.

In the field of dance education, the anthropological change outlined in the first chapter represents a novelty in the research on sound recording. The exact and infinite repeatability of recorded music means that students do not experience the variability and adaptability that come from the performance of live music by musicians. Of course, in practice, dance students do not rely solely on recorded music in the long term, as live piano accompanists are present in their daily training. The further aim of my research is rather to investigate and explore in more detail the positive and negative effects of sound recording devices on dance performance and dance education.

8. SUMMARY

While the ideas presented in this paper serves as a starting point, representing initial interpretations that nonetheless highlight the wide-ranging impact of the emergence and influence of sound recording. From an anthropological point of view, these effects are particularly worthy of attention, not only because they are a niche area in Hungary, but also because they are closely related to a wide range of disciplines and have the potential to yield important interdisciplinary results. As a continuation of this research, I intend to examine the impact of recorded music on the pedagogical processes of music and dance in a broader time frame and with the support of historical documents.

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