

V. Activities connected to the field of dissertation (2013-2014)

10th – 14th June 2013 OUR COMPOSERS - CD recording at the Hungarian Radio, Studio No.22.

19th Oct 2013 Choir performance in Szeged – HKS: Kodály Age – Kodály's Circle

17th Nov 2012 Performance for a presentation of a composition at the event of the KÓTA Professional Day (Péter Tóth: *Aveverum corpus*)

7th – 8th Dec 2013 Performances with Gryllus Vilmos on the stage of IBS and SYMA Hall

18th Dec 2013 Christmas Concert at the Matthias Church

26th Jan 2014 Choir performance on the Minifestival, at the Palace of Arts: (Péter Tóth: *Canzonere*; w. The Symphony Orchestra MÁV, con. Mátyás Antal)

16th Mar 2014 National Choral Director Competition at the Academy of Music – resident children's choir

25th Mar 2014 Joint concert with the American Baldwin Girls' Choir at the Rákóczi Chapel

5th Apr 2014 HKS Joint concert with the Monteverdi choir: Kodály's Age – Kodály's Circle

13th Apr 2014 KÓTA Kodály Children's Choir Concert at the Academy of Music

13th June 2014 Jubilee Concert at the Academy of Music

DLA Abstract of PhD thesis

Eszter Uhreczky

Kardos Pál' Heritage

in Building Choral Tone in Chirlden's Choirs

Consultant: Dr. Csaba Kutnyánszky

Ferenc Liszt Academy of Music

Doctorate School of History of Art and Culture Studies, No. 28

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I. Antecedents of research

We can read about Pál Kardos's theoretical research on scientific standard, summarized and as a whole, exclusively in his book *Choral Education, choral sound*, published in 1969. In this specialized book, Kardos published his results of research, experiences as a choir director and his experimentally worked out answers for questions on intonation, in connection with the field of clear intonation, discussing the coherence of acoustics, voice, sounding space and sound experience to be developed, in theory, as well as in practice. There is an abridgement to the book which functions as a collection of practical examples, in which sheet music examples and sound practices are to be found.

Starting from his theory, there have been several choir directors studying and being engaged with the question of clear choral intonation, but the number of publications is small.

The university textbook *Choir School for mixed choirs* (1973) and the book *Meeting the work* (1978) by Aurél Till discuss the practice of choral intonation and choral education for mixed choirs and were written in the spirit of the Kardos-method.

It is exactly that multilateral view which is able to interpret and synchronize the unit and connections of musical processes at the same time – which is needed for the formation of clear intonation.

In my dissertation, I was committed to the acoustic intonation which is adjusted with the help of internal hearing in every moment of music and occurrences. I proved it with practices and excerpts that difference does not only mean another kind of sound experience which is developed with and results in other types of building sounds. The well-heard difference comes from the theory and practice of singing as diverse musical activities, and that's why the relationship between the performed work and the choir might seem less multi-layered. Getting to know some musical pieces, understanding them and the interpretation of their inspiration already forms the complete and perfect performing personality, but the case of children, as the result of the complex process of Kardos's method, it can interfere with personality development.

IV. Results

It became proven that the Kardos-view on intonation and the maintenance of the intonation of a choir according to this method will set the right path of children's choirs for qualitative sound, a deserved future of the genre of children's choir.

Choral education and building sound are so closely related, strengthening each other as processes, which are the essence of choral singing. The tone of the whole choir can be formed, made into a whole by practices based on theoretical knowledge. With practice and conscious intonation of voices and instruments in a system of relations, sounds and then thinking in musical concepts can choral pieces interpreted with qualitative needs of sound. It was proved that building sounds on conscious voice training are closely related to the richness of tone, the qualitative sound experience.

Although in the learning process of the works and the guiding practices it is justified, at the performance the division of part-centred or melody-centred linear and harmony-centred vertical musical directions should be avoided.

II. Works cited

For composing my dissertation I studied almost all available publications by Pál Kardos. While it was greatly to my help to be able to have conversations with the head choir director of the Pál Kardos Foundation, who used to be Kardos's close colleague, Éva Rozgonyi, and Dr. Csaba Kutnyánszky, who instructed me as a professional and follower of the Kardos-method.

Kórusnevelés, kórushangzás. Budapest: Zeneműkiadó, 1969.
(*Choral Education, choral sound*)

A tiszta intonációra nevelés alapjai. Kecskemét: Petőfi Nyomda, 1972.
(*Foundations of clear intonation training*)

„Intonáció”. In: Ittész Mihály és Róbert Gábor: *Ének-zene az óvónői szakközépiskola III. osztálya számára.* Budapest: Tankönyvkiadó, 1975.
(Intonation. In: Mihály Ittész and Gábor Róber: Singing and music for third-year students at nursery school teacher's vocational school)

Sárik Henriett: *Kardos Pál.* Szeged: Kardos Pál Alapítvány, 2000.

Egyszólamúság az énekkari nevelésben. Módszertani útmutató. Szeged: Kardos Pál Alapítvány, 2007.
(*Plainchant in choral education*)

III. Methods

In my thesis, I intended to introduce Pál Kardos's heritage as a manifold complex, theoretical and practical choir directing method, the perfect instrument of the conscious and qualitative building of sound and teaching clear intonation. For the starting point, I used the results, the topics which are of utter importance in terms of intonation (small and large semibreves, two types of "re", acoustically toned small seconds and leading tones, chromatics and alterations, linear and harmony-centred way of thinking) as a skill to be acquired and a problem to be solved, at the same time.

For the process of forming and developing the ideal choral sound, I studied and worked on my own professional area, the choirs working in schools – small choir, children's choir, girls' choir. Within the complex choir director activity, which is built in clear and conscious intonation, I highlighted the process of warm-up and harmonization. In terms of children's choirs, this means building together singing and harmonization into parallel activities, considering it to be the most essential instrument of developing the quality of and relation to singing. I trusted that the expected result will prove my assumption: the vocal capacities of the choir can be developed without

restriction, it is unlimited, and can be formed with systematic building of sound.

I wanted to prove with excerpts needing specific practices and appropriate intonation preparation how unambiguous the relation between building sound and clear intonation is in children's choirs.

I presented how the programme offer interferes with choosing applied sound-building instruments, and how the intonation culture and the composed work can be tuned to each other.

I intended to explain the possible dead-ends of building sound in children's choirs in proper quantity and present individual methods according to characteristics of the age group.

I planned logically built-up warm-up and harmonizing practices and quoted from such contemporary choral pieces where clear intonation needs appropriate preparation for sound that is clear and faithful to the sheet music.

I outlined and analyzed the different intonation cultures, which are natural tuning, according to acoustic intonation, as well as to tempered sound, which is adjusted to tone and intonation techniques.