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DLA Thesis

BÁNK SÁRY

LÁSZLÓ SÁRY'S CREATIVE MUSIC
ACTIVITIES
IN LIGHT OF THE WORKS OF JOHN CAGE

Liszt Ferenc Academy of Music

DLA Program

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I. The Premises of the Research

The knowledge of the Creative Music Activities and the entire oeuvre of my father is a priceless spiritual heritage of my life. Fortunately I have got this heritage even in my father's life. Of course, anyone can be part of his discovery, if not be so close to their author, as one of my closest kinship by.

I was present most of the places mentioned by the book, related to the development of the Creative Music Activities. First of all to attend the premieres of his works as a child – in the late 1970s and early 1980s – later as an active participant in the courses of the Creative Music Activities. For more than ten years I had the opportunity of the other side to try – as teacher of the Activities in the University of Theatre and Film Arts Budapest – and feel the experience why it is called Creative Music Activities of the musical thought of László Sály, which in addition requires as much creativity from the participants as from the teacher.

V. Documentation of the actions related to the dissertation's domain

Bibliography:

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At the beginning of my dissertation after the biography of László Sáy and the history of the New Music Studio I examine the circumstances of the development of the Creative Music Activities on the basis of László Sáy 's music therapy activities. This is followed by the presentation of the Creative Music Activities from the two published volumes.

In these chapters I'm looking for connection between works of László Sáy and important stations and discoveries of John Cage's oeuvre.

At the end of the second chapter, you can see the connection points of the inspirations and musical works created from them.

The third chapter is a comparison between the music teaching methods of the 20th-21st century and László Sáy's Creative Music Activities. At the end of the chapter there is a summary of the pedagogy of practice experience.

As soon revealed that the most important thing in my life is the music, especially composing, it was clear that my thesis, I would like to address the issue, which was close to me from the beginning and had the most to me.

The active listening and the study of the origin of László Sáy's compositions led me to John Cage, one of the most influential American artist of the 20th century. In addition to the author's many clear written reference to the spirit of the whole Creative Music Activities at several points quotes Cage's philosophy. Therefore, I felt the need to highlight the unequivocal and the unclear relationship between the works of László Sáy and John Cage.

II. Sources

The major sources was László Sáy's Creative Music Activities which has been published in two volumes.

These works, in addition to contain many references to other compositions of László Sáy, are the essence of his musical thought, which led me to the connection of Cage's spirituality.

Therefore, some works and writing by Cage that uses time-structures is also considered as important sources. In addition, the reviews, critiques, discussions of the Creative Music Activities is also important sources as the information of the creative teaching methods of the 20th-21st century which also have contributed to my work.

III. Method

My method was primarily the analysis of the Creative Music Activities published in two volumes. Through the analysis and comparison of certain works by John Cage it was important to explore the relationship between the Activities and Cage's spirit and philosophy. To understand Cage's works and thinking the biggest help to me was his collected writings published under the title Silence.

I analysed Sály's works one by one, looking for correlations between the Activities and the spirit behind John Cage's works. To focus the Creative Music Activities as a pedagogical method, the mapping and comparison of the 20th-21st century music teaching

methods was an important part of my job.

IV. Results

It was a special and new experience for me to deal with my father's Creative Music Activities for greater depth and approaching the theoretical side. I knew the Activities from my childhood. My first meeting was also via one of the most important criteria; the activity of the Creative Music Activities (in my childhood in a Music School in Budapest in the 1980s). It is a new result for me to work with the Creative Music Activities in a higher level.

There are shorter writings, articles and book reviews from the Creative Music Activities published in 1999 which I also studied, but we can only get tangential information about the emergence and origins from them. About the later published (2012) second volume even less description is available. It is therefore important to consider the results of this comprehensive thesis, which helps us to get a picture of one of László Sály's finest and most significant work; Creative Music Activities.