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Life-reform elements in Zoltán Kodály's and his successors' music pedagogy

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“Music belongs to everybody!” – wrote Kodály in 1952; this statement also provided a programme for the subsequent decades, projecting to us a democratic programme, available to anybody, about life enriched by music (*Kodály, 1952/2007a, p. 7.*).

“Music belongs to everybody”, it is inherent to human culture. For the Ancient Greeks music (*musiché*) meant intellectual culture as a whole, which constituted the backbone of Greek education, together with physical education. Music creates not only harmony, but also connects people, and connects the human being and the transcendent world (God) (*Károlyi, 2004*). Furthermore, in ancient communities music was also part of everyday life, it accompanied work, but was also a means of distraction and entertainment, and provided a tool for culture.

“Music belongs to everybody! But how can we make it a reality?” – asked Kodály (*Kodály, 1952/2007a, p. 7.*). Over the centuries, music and musical activity have lost their importance as parts of everyday life of smaller or larger communities. The establishment of life-reform communities at the turning of the 19th-20th centuries was a response to social changes having emerged as a result of economic growth. While singing and music appeared as a subject in educational institutions maintained and regulated by the State, musical communities disappeared. Not only human contacts, but also the “consumption” of music itself needed to be reformed. The institutions of bourgeois musical life, as well as the habits of the bourgeoisie concerning the reception of music transformed the public interested in music (previously active players) into passive receivers, and music did not play such an important role in everyday life, in social interactions. In programmes related to the renewal of society the issue of the renewal of school education also came to the forefront. This need emerged in the 1920s at several points of Europe, independently of each other. Thanks to the activity pursued by the music pedagogues Zoltán Kodály, Émile Jaques-Dalcroze and Fritz Jöde, musical education – and actually, reflection about music, about living again a life with music – was handed over to professional musicians. However, music pedagogical reforms emerging at that time became urgent and necessary not only from a musical and professional aspect, but also from a social perspective (*Dolinszky, 2007b, p. 13.*).

Life-reform, life-reform ambitions and the reform pedagogical movement can thus be associated with music pedagogical reform ambitions that emerged at the beginning of the 20th century. In this context, the analysis of Kodály’s music pedagogical conception and philosophy can be considered as a new field of Hungarian research on life-reform.

Theoretical background of the paper

The presentation of the theoretical background of the paper provided an analysis of life-reform movements, including the reform pedagogical movement. The next section presented Zoltán Kodály’s life and took a look at pedagogical studies on Kodály’s music pedagogy, which also had an impact on the orientations and the questions of the research.

Reform pedagogy and the reform pedagogical movement are currently under reassessment. Through criticisms related to synthetical works “having become historical” to nowadays (*inter alia* the works by *Nohl, 1933* and *Scheibe, 1972*) the paradigm has also been enriched by new aspects. Hermann Nohl’s synthetical work written in 1933 determined the image of reform pedagogy for a long time, in his interpretation reform pedagogy was a uniform and worldwide movement, enriching itself continuously, based on a specific inherent logic, and influencing the school policy of the era. This image is also important from the perspective of later research, according to which the reform pedagogical movement comprises

a longer historical period and its development can be divided into clearly distinguishable phases (Németh, 2002). The works of Hungarian authors (Németh, 1996, Németh and Skiera, 1999, Mészáros, Németh and Pukánszky, 1999) about reform pedagogy also follow this classical interpretation.

Both Nohl's work and the works providing a classical interpretation to reform pedagogy were subject to criticism, and further research results also contributed to the differentiation of the movement's image. Among the critics, Jürgen Oelkers was the most influential, owing to his criticism the interpretation of the paradigm also underwent a considerable change. Oelkers (1989) does not consider reform pedagogy as an *independent and uniform movement that created original theory and practice*. In his opinion, the attempts seeking to renew school education *were not truly successful*, as their activity did not entail comprehensive reforms in public education. According to Oelkers the two dominant motifs of the reform pedagogical movement can be considered as unequivocally new. The first one is the reform pedagogy's specific approach to the child, the formulation of the "stylised" image of the child. The second one is the role of life communities, life-reform movements that emerged at the turning of the 19th-20th centuries, as well as their impact on reform pedagogy. In his opinion, the reform movement can be examined together with the life-reform ambitions, as its development was closely related to the latter (Oelkers, 1989).

Thanks to Oelkers' theses, the reform pedagogical movement, as it is interpreted today, represented an ambition with heterogeneous conceptions. It contributed to a more differentiated exploration of the socio-historical context of the turning of the 19th-20th centuries and of the first third of the twentieth century, as well as to the first studies on the different life-reform subcultures (Németh, 2002).

The first life-reform and lifestyle-reform movements, as well as the first school experiments started as a result of culture criticism and school criticism formulated at the turning of the 19th-20th centuries. The representatives of the loosely interrelated lifestyle-reform movements aimed at resolving the social problems generated by the economic growth at the end of the century, as well as creating a new, democratic and human-centered world. According to Klaus Wolbert (2001), the central programme of life-reform concerns essentially the human being, the physical, intellectual, spiritual and life conception of the human being, helps the birth of the modern human being who protects himself and his environment consciously. The main orientations of life-reform are the following: protection of the homeland and of nature, animal protection, communal movements and a new agricultural movement, establishment of garden suburbs, use of alternative medicine, clothing reform, nutritional reforms, nudism, youth movements, sexual reform, women's movement, new religions, reform pedagogical movement and art pedagogical movement (Wolbert, 2001).

Among the multi-coloured life-reform movements, having various backgrounds, there are weaker and stronger relationships (Skiera, 2006). Reform pedagogy, highlighted in our paper, had a closer relationship with the women's movement and the youth movements, but it was also associated with reform religious movements (theosophy, anthroposophy). Reinhard Farkas draws attention to the international coverage of the different movements (Farkas, 2001).

The impacts of life-reform having emerged in Europe can also be demonstrated in Hungary, but the form of these impacts was determined by the characteristics of the industrial and social development of regions (Németh, 2005). Among the life-reform groups that emerged in Hungary, the most important include the life-reform communa founded at the beginning of the century, the Gödöllő artists' site, whose activity included several identifiable life-reform ambitions (Gelléri and Keserü, 1987, Gécz, 2005; Tészabó, 2005; Németh, 2010) Hungarian reform pedagogy followed the unfolding of the international movement with a little delay, and was largely influenced by the movement led by László Nagy, focusing on the

study of children and following international pedagogical efforts. The essentially conservative attitude of the Hungarian pedagogical press was mitigated by the journals – entitled *A Gyermek (The Child)*, *Népművelés (Új Élet) (Education of People) (New Life)* – presenting the Hungarian and the international reform ambitions (Baska and Szabolcs, 2005). Among the reform schools that emerged between 1905-1944 in Hungary, there are institutions relying on independent conceptions (Batthyány's school in Bögöte, László Nagy's New School conception), institutions inspired by international and national reform conceptions (Nemesné Márta Müller's Family School and two Szeged-based institutions: the Active and the Garden Schools), and there are also institutions adapting the whole reform pedagogical conception (Montessori and Waldorf nursery schools and schools) (Mikonya, 2005; Németh and Pukánszky, 1999). Reform schools implementing Kodály's music pedagogical conception within the framework of schools, the primary schools specialised in singing and music, have started their activity from the 1950s onwards.

Kodály's music pedagogical system, whose aim is to educate the child in order to become a wholesome human being, by means of his system of targets and tools, formulated new ideas for education science as well. Kodály's music pedagogical activity was closely related to his activity as a composer and a folk music scientist, in his life the different fields of activity complemented and fertilised each other (Pukánszky, 2005). Kodály provided a quasi-synthesis of the principles of Greek education formulated in the Ancient Athens, the principles outlined by the 14th-15th Italian humanists and the German neo-humanists: his education also aimed at the education of a wholesome human being, which, as a contrast to the intellectual education of Herbart's school, sought to achieve both intellectual and emotional education. Of course, Kodály's conception is related to the art pedagogical movement that emphasised the developing and educating impact of arts, just like Carl Orff's and Émile Jaques-Dalcroze's music pedagogical conception (Mészáros, 1982). Kodály's musical educational principles provide the basis for the birth a new educational programme which is based on folk music and contributes to the unfolding of a new lifestyle, based on active relationship with music. This is also the precursor of the Singing Youth movement (Pukánszky, 2005). In his life, Kodály followed numerous lifestyle-reform conceptions and also got in touch with the Hungarian intellectual trends and intellectual workshops of the era (Pukánszky, 2005).

Research questions and hypotheses of the paper

The research was divided into three parts, and the questions and the hypotheses of the research were formulated accordingly. In the first part of the research we examined Kodály's relationship to lifestyle-reform efforts, as well as to Hungarian intellectual workshops of the era. Our questions were the following:

- To what extent Kodály did know and follow the lifestyle-reform efforts of the era?
- What kind of relationship did he establish with intellectual workshops of the country?

The second part of the research focused on the music pedagogical conception. Kodály's music pedagogical conceptions were compared to the music pedagogical principles of two reform pedagogical conceptions. The next step was the examination of life-reform motifs appearing in the texts and in the conceptions. Our questions were formulated to find out the following:

- To what extent Kodály's music pedagogical conception can be considered as an element of the reform pedagogical movement?

- What kind of relationship is there between musical education presented in reform pedagogical conceptions and Kodály's musical education?
- Which life-reform motifs appear in Kodály's texts?

The third part of the research focused on the study of the Singing Youth movement, organised on the basis of Kodály's, his disciples' and his successors' ideas, on the circumstances of the establishment of the movement, on the founding groups of the movement, on the phases of its becoming a countrywide movement after the first concerts. The comparative analysis of this movement and the musical ambitions of Hungarian scouting may enrich our perception of the movement with new information. The final step was the comparative analysis of the Singing Youth and the German youth musical movement. Our questions were formulated to find out the following:

- To what extent the Singing Youth can be considered as the Hungarian youth musical movement?
- What kind of relationship is there between the Singing Youth and the musical ambitions of Hungarian scouting?
- What kind of analogous points is there between the German youth musical Movement (Jugendmusikbewegung) and the Singing Youth, the Hungarian youth musical movement?

The hypotheses of the research are the following:

I. Kodály's relationship with lifestyle-reform efforts and the leading intellectual workshops of the country

- Our hypothesis is that the ambitions of the different lifestyle-reform movements influenced Kodály and his personal lifestyle.
- Our hypothesis is that Kodály established a relationship with Hungarian intellectual groups similar to life-reform groups,
 - and those groups were decisive in Kodály's life.
- There might be a connection between the ambitions of the abovementioned intellectual groups and Kodály's conceptions,
 - those conceptions might have influenced the conception about musical education.

II. Life-reform elements in Kodály's music pedagogical conceptions

- Kodály's music pedagogical conception can be interpreted as a music pedagogical reform conception.
- There are parallelisms between Kodály's musical educational principles and the musical educational principles of other reform pedagogical conceptions (those of Montessori and Steiner).
- Kodály's writings about musical education, his conception itself includes life-reform elements.

III. Analysis of the Singing Youth, the Hungarian youth musical movement

- Our hypothesis is that the Singing Youth is a youth musical movement similar to life-reform movements.
- There is a similarity between the musical ambitions of the Hungarian youth musical movement and those of other youth movements.

- Our hypothesis is that there might be common features characterising the German and the Hungarian youth musical movements.

In pursuance of the research the methods of document analysis and content analysis were used.

Research results

I. Kodály's relationship with lifestyle-reform efforts and the leading intellectual workshops of the country

The first part of our research focused on the analysis of Kodály's relationship with lifestyle-reform movements and intellectual workshops associated with life-reform efforts in our country. Both Kodály's letters and reminiscences about him support our hypothesis that Kodály was influenced by the lifestyle-reform efforts that had started at the turning of the 19th-20th centuries. In his personal lifestyle several efforts of that kind can be observed. Kodály stood for vegetarianism and was anti-alcoholist. He liked walking in nature, he practised nudism and applied several alternative medicinal techniques, such as bathing cures, sun and air cures. Sport, physical and spiritual education were part of his everyday life. For Kodály, the composer, nature and its inspiring power had a particular importance; it is also illustrated by his numerous works based on his experiences close to nature.

In the course of our research we studied the deepness of the relationship between the leading intellectual workshops and Kodály. We assumed that those relationships could be close and decisive in Kodály's life, whereas it was raised already at the beginning of the research that the importance of those relationships was overestimated by the sources and could rather be considered as elements of a "canonised" Kodály-image. On the basis of the sources at our disposal a contradictory image could be shaped. Consequently, it can be stated that those relationships can, by all means, be considered as important from the perspective that through the Thália Society and the Sunday Circle Kodály got/might have got in contact with the decisive intellectual elite of the era. At the same time, those workshops could contribute to the deepening of certain relationships (with Béla Balázs, Béla Bartók). However, it seems probable that Kodály did not participate in those groups too often and did not cooperate with them for a long time. Nevertheless, it is evident that Kodály's personality and the intellectuality represented by him was decisive already within the intellectual circles of the early years of the century: the lectures of the Free School of Intellectual Sciences simply "needed" Kodály. We identified even less concrete links between the leaders of the artists' site of Gödöllő and Kodály. In this case there might have been a personal contacting, rather than a concrete cooperation or a common reflection. However, it must be highlighted also in this case that it was important that Kodály got and could get in contact with leading Hungarian artists and philosophers.

Our research concluded that on the basis of the sources analysed Kodály and his conception were not influenced by the relationship with the intellectual workshops; instead, parallelisms were identified between the intellectual groups and Kodály's ambitions:

- the comprehensive cultural programme of the Thália Society – Kodály's musical educational programme concerning everybody
- safeguarding and dissemination of the values of folk art within the Sunday Circle and at the lectures held at the Free School of Intellectual Sciences – Kodály's efforts related to the collection, the systematization and the publication of folk songs

- the collecting work done by the artists of Gödöllő, concerning folk motifs and objects – the collection of folk songs by Kodály
- the ideas of the artists of Gödöllő concerning the construction of a new culture – Kodály’s plans regarding the establishment of a new musical culture
- the vision of the artists of Gödöllő regarding child rearing – Kodály’s new musical educational programme in which he emphasised the importance of musical education already in the early childhood
- the close-to-nature lifestyle of the artists of Gödöllő – Kodály’s love for nature, his life conducted in the spirit of the lifestyle-reform efforts of the era

II. Life-reform elements in Kodály’s music pedagogical conceptions

The second part of our research focused on the analysis of Kodály’s music pedagogical conceptions, based on his writings, speeches and statements. The findings of our analysis support the fact that Kodály’s music pedagogical conception is the transformation of the pedagogical space by means of an efficient set of tools, as in the school experiments of the reform pedagogical movement (Gönczy, 2009). Kodály’s conception renews the practice of musical education at school:

- the role of singing as a subject in school education,
- the curricula of singing lessons,
- the method aimed at facilitating the acquisition of the curricula.

It must be emphasised that musical education in everyday life, as it appears in Kodály’s vision, is not meant primarily to help the acquisition of the subject of singing, but it is an important tool for the education of the wholesome human being, for the “education of the soul”. Kodály’s conception is linked to the art pedagogical movement of reform pedagogy. The related curriculum includes primarily Hungarian folk songs, foreign people’s songs, valuable works by acknowledged renaissance and medieval, baroque, classicist, romanticist and 20th century Hungarian masters. Kodály himself took part in the establishment of the curricula, his pedagogical works accompany the learners of music from the elementary level to the advanced level. The composition of the curricula takes into consideration the specificities of the age of the pupils, builds on the degrees of development of children, on the children’s interests and creativity. The acquisition of the curriculum and of the ability to read and write music is helped by a method, called relative solmisation which has developed out of the synthesis of several conceptions facilitating musical reading and writing..

The reform school experiments are also characterised by the renewal of the learning spaces, which does not play an important role in Kodály’s conceptions, because unlike reform music pedagogical conceptions of the era (Jaques-Dalcroze, Orff), musical education does not take place in independent institutions, but in elementary and secondary schools, and is a part of teaching at schools. The role of the teacher is not renewed either, the only condition is that the growing generation is taught by well-prepared, enthusiastic professionals who are devoted to the issue of Hungarian music and songs.

In the course of our analysis we compared Kodály’s conceptions with the vision of two reform pedagogical conceptions (that of Maria Montessori and Rudolf Steiner) concerning musical education, with the ongoing musical educational practice of Montessori and Waldorf educational institutions. As a result, common points could be identified at several fields:

- These three conceptions highlight the impact of musical education on the development of the personality, as well as on the development of capacities and skills, the objective is not the acquisition of curriculum contents, but the *education of the “wholesome human being”*, gathering experience through musical education.

- *The start of musical education* is the earliest in Kodály's conception: in his opinion musical education should start nine months before the birth of the mother. In Kodály's conception, as in the case of the two other conceptions, early development of nursery-school-age children is decisive.
- Kodály's musical educational conception is unequivocally *focused on singing*, according to him *instrumental education* is incumbent on music schools, whereas at the singing lessons of the two other school experiments instruments are also present.
- In all three cases *the subject matter of musical education* is based on the simplest children's songs, on pentathony, in Kodály's conception the role of Hungarian folk songs is decisive, at the singing programmes of the institutions imagined by Montessori and Steiner national folk songs, songs of foreign peoples and valuable pieces of art music also plays an important role.
- *The contribution to the acquisition of musical reading and writing* is an important element in Kodály's conceptions, it is part of the teaching of singing at school. While Montessori allows the introduction to writing music scores already at the Children's House, in Waldorf schools the teaching of musical reading and writing is primarily associated with learning to play instruments, this task is incumbent on music teachers teaching instrumental play.

The influences of musical education in reform pedagogical conceptions and of reform music pedagogical conceptions, which is, in our view, an important finding from the perspective of our research, and might constitute a new direction for any subsequent research. In Kodály's musical educational methodology the teaching of rhythm is important; it is based on Émile Jaques-Dalcroze's methodology (Szőnyi, 1984). In the Montessori institutions, as regards musical education, the musical educational principles of other music pedagogues are applied frequently: for example, the rhythmic gymnastics by Émile Jaques-Dalcroze, in other institutions Carl Orff's or the Japanese Shinichi Suzuki's music pedagogical methodology (Meyer, 2001). From 1991 onwards, following the accord between the British Kodály Academy and the Montessori Centre of London, the Montessori students have the right to study Kodály's life work and to get a Kodály diploma (Montessori, 2002). Upon our visit to the Kolozsvári Square Waldorf school of Szeged, we could make sure of the fact that vocal pedagogues also use Kodály's musical educational conception while teaching.

In the third part of the analysis of Kodály's music pedagogical conception we were looking for life-reform elements that can be found in Kodály's texts and in his conception. Those elements are the following:

- Kodály's life programme.

Musical education from the early childhood to adulthood. Kodály and his successors had an important role in the development of the curriculum of musical education. Kodály's conceptions were fully implemented at the Vocal School of Békéstarhos between 1946-1954, at primary schools specialised in singing and music that were opened in the 1950s, as well as at the musical preparatory class of music schools. The minor experiments initiated by Kodály and the transfer impact studies that started in the 1960s (Kokas, 1967; Barkóczy and Pléh, 1977; Bácskai, Manchin Sági and Vitányi, 1972) all proved the efficiency of his musical educational conceptions.

- The example of Greek education.

Just like the reform pedagogical movement, the Ancient Greek education including musical and physical education was exemplary according to Kodály as well. In his writings he made references to Greek education and quoted Platon several times.

- The role of music in society.

Kodály wrote about the problem of Hungarian society, about the lack of unity and solidarity in several writings. In his view, the unity of society, social solidarity can be

established by means of *choir singing*. He writes about the antagonism of the ancestral and pure place, the village, safeguarding the original musical language and of the polluted modern city, having a bad musical taste.

- The role of music and folk songs in human life.

With the focus on *musical education* activity and emotional education comes to the forefront in the life of the growing generation, as opposed to the exclusively intellectual influences. Good music also helps to experience “true” life. Musical culture based on Kodály’s principles exerts an influence both on the individual and on the nation. *Hungarian folk song* is an important element of this musical culture, it is the primary material for musical education, and at the same time a way of expressing the feeling of belonging to the Hungarian nation.

- The image of the child in Kodály’s conception and the figure of the adult or the teacher represented as a contrast.

According to Kodály, just like the development of the *child* reiterates the phases of evolution, children’s songs and children’s games also guide us back to the very beginning of music, and this is the reason why it is necessary that musical education should start start with these musical memories (Kodály, 2007b,). On the one hand, Kodály takes the child “seriously”, on the other hand, he adjusts the musical educational programme to the development and the musical abilities of the child (Kodály, 1941/2007a, p. 90.). Just like Erasmus, Locke and the reform pedagogical movement, Kodály considers the child’s soul as sacred and pure, which must be safeguarded by the adults: „If we plant something bad into it, we will damage it for his/her entire life.” (Kodály, 1941/2007a, p. 105.). In Kodály’s writing the children are confronted with musically unqualified *adults* having a bad musical taste, whose lack of qualification and bad taste cannot be improved any more. The adult choir movement “can be saved” by the musically qualified generation growing up on good music. The role of *pedagogues* is extremely important in the new musical education. The singing teacher’s work is a sublime, nation-building duty, for which appropriately qualified nursery teachers, singing and music pedagogues and chorus masters are needed who care for their professional development and who are devoted to their profession.

- Singing Youth, the Hungarian Youth musical movement

It is a nationwide movement having emerged on the basis of Kodály’s conceptions and thanks to the work of his disciples and successors, which established not only a new musical culture, but also contributed to the reform of the Hungarian choir movement and of the teaching of singing at schools. The youth musical movement is associated with the theoretically existed grouping called Singing Order, composed of people who followed Kodály’s principles.

III. Singing Youth, the Hungarian youth musical movement

In Kodály’s musical educational conception the role of singing and choir singing is important, since the one of the goals of the conception interpreted as the reform of musical education was the education of an audience and of a community pursuing a musical activity and understanding music. In Kodály’s writings musical education at schools, Hungarian musical mother tongue, the importance of preserving folk songs and the idea of singing together *cannot be dissociated from each other*. As regards choirs, *several recurrent motifs* can be found:

- creation of a community,
- reestablishment (of singing communities, of musical culture),
- efforts towards completeness, unity,

- life programme,
- development of the human being as a whole,
- renewal (of culture, of choir communities) in which the choir plays an important role.

Among these elements community, the development of the wholesome human being, the efforts towards completeness and unity are important motifs of the life-reform ambitions, including the reform pedagogical movement. The creation of a community, life programme, reestablishment and renewal are typical life-reform motifs.

Kodály's choir works are not only works culminating the vocal art of the 20th century, but also contribute to the renewal of the choir movement (*Eőszte*, 2000). Of his 147 choir works, the works written for male choirs react against the Liedertafel of circles, the works written for mixed choirs help the renewal of the adult choir movement, and women's and children's choirs actually inspired Kodály's turning towards the choir movement. The success of children's choir singing at the performance of the Psalmus Hungaricus in 1924, as well as the first works written for children's choirs inspired Kodály to create a new vocal culture. The antecedents of the Singing Youth concerts are those authorial evenings that presented for the first time Kodály's works composed for children's choirs, with great success.

The sources used in the course of our research demonstrate that the Singing Youth movement could not have been established and could not have become a nationwide movement within a short period of time, without another community, *the Singing Order*. That community existed more on a theoretical basis, but there are reminiscences of it in several writings (*Bárdos*, 1969; *Bónis*, 1982; *Kodály*, 1989). The Singing Order can be regarded as a "virtual" life-reform community that

- aimed at the establishment of a new musical counter-culture,
- considered the Hungarian folk music treasure as a decisive element of the musical counter-culture,
- wanted to make musical education available to everybody, in relation to the musical counter-culture,
- contributed to the dissemination of a new musical education (based on Kodály's principles),
- created new singing community (communities).

The intellectual father of the Singing Order is Kodály. The Order's most prominent members are his ex-disciples: Lajos Bárdos, György Kerényi, Gyula Kertész Gyula and Jenő Ádám, who were the founders of *the Hungarian Choir Journal and Music Publishing House* and who launched its professional journals, *inter alia* the journal entitled *Magyar Kórus* (Hungarian Choir) and *Énekszó* (Singing Voice). Of course, the employees of the professional journals also belonged to the Singing Order. *The National Association of Hungarian Singing Teachers* also had an important role, their official journal became the Singing Voice. The Singing Youth movement, the chorus masters, the vocal and music pedagogues involved in the movement also belonged to the Singing Order.

Thanks to the Singing Order – to Kodály's disciples and successors – a nationwide movement grew out of the first Singing Youth concerts held in 1934. The Singing Youth can be considered as a life-reform youth movement that

- contributed to the establishment of singing communities,
- created a specific youth musical culture,
- this culture can be interpreted as a counter-culture as opposed to the adult choir movement,
- considered Hungarian folk music as being a major element of youth musical culture,

- believed that the specific youth musical culture influenced the Hungarian national musical culture,
- had an impact on singing and music pedagogy, too.

The Singing Youth movement *can be associated with the “minstrel” scout groups* of the Hungarian scouting movement. The programme of certain minstrel scout groups included Kodály’s children’s choir works. Other groups devoted themselves to exploring, preserving and safeguarding the treasures of Hungarian folk art.

In the last chapters of our research we undertook the *comparative analysis* of the *German Wandervogel youth movement and of the German youth musical movement* (Jugendmusikbewegung), as well as the comparative analysis of the “minstrel” scout groups of the Hungarian scouts’ youth movement and of the Singing Youth, the Hungarian youth musical movement. The aim of the research was to analyse the similar ambitions of these movements.

The German Wandervogel movement and the Hungarian minstrel scout groups

- are related to each other by the exploration, the preservation and the dissemination of national folk music;
- for both movements folk songs were the expression of belonging to the nation;
- these movements also sought to preserve national folk art, such as folk dance and folk dramas.

The Wandervogel movement quasi-prepared the establishment of the German youth musical movement; between the “minstrel” scouts and the Singing Youth such a close relationship could not be identified.

Between the Singing Youth and the German youth musical movement three similar characteristics have been identified:

- common musical activity as a community-organising element
- folk song
 - collection, preservation, safeguarding
 - expression and development of national identity
 - is also important from the perspective of the education of people, is included in schools as part of the curriculum
- music pedagogical reforms

The research allowed us to identify concrete relationships between vocal and music pedagogues having joined these youth musical movements. Thanks to the training held in Hungary, in 1938, by Fritz Jöde, one of the leading personalities of the German youth musical movement, his principles, methods, the results of the movement could be disseminated among Hungarian vocal and music pedagogues as well. Kodály also attended the “Jöde Week”, and his disciples, Jenő Ádám and György Kerényi got acquainted with the German music pedagogue already at the beginning of the 1930s. Thanks to the singing and music pedagogical journal entitled *Énekszó* (Singing Voice) Jöde’s findings and the results of German music pedagogy also reached the vocal and music pedagogues of our country.

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