

**DOBSZAY, László:**  
**AFTER KODÁLY**  
**Reflections on Music Education**

Second, enlarged edition

Kecskemét: Kodály Institute of the Liszt Academy, 2009. 143 pp.

The author is professor emeritus of the Ferenc Liszt University of Music, Budapest. He studied composition with János Visky in the same institution. Among his professors Zoltán Kodály (folk music) can also be mentioned. Professor Dobszay is an internationally recognised expert on Medieval music both as researcher and founding co-leader of the choir Schola Hungarica. He has also been a research-fellow of the Institute of Musicology of the Hungarian Academy of Sciences, and ethnomusicology must be mentioned as one of a great variety of his research areas.

At the beginning of his professional carrier, Dr. Dobszay worked for one of the District Music Schools in Budapest where he taught solfege (general musicianship). His thorough experience in teaching practice gave him the background to deal with the theoretical and musical questions of this field, and to compile a six-volume series for music schools, entitled *The World of Tones*. These excellent books appear to us to serve as a special musical guide to musical reading and writing and stylistic knowledge. It has been the official material for music schools in Hungary. Professor Dobszay led courses both in Hungary and abroad and published articles on his approach based on the Kodályian philosophy of music education.

The title of the book, *After Kodály* has a dual meaning: it refers partly to the time that has passed away since Kodály's life-work was closed, and partly to the Kodályian roots of the personal thoughts of the author. This book is not a study on the fundamental methodology of teaching music, nor is it a step-by-step guide to the didactics of musicianship training. Rather, it summarises a wide scope of musical and philosophical foundations of the Kodály Concept of music education in a personal way. It reflects on an unusual aspect of music teaching: instead of reviewing widely-known and accepted didactic and methodological tools and patterns, or basic pedagogical points, the author approaches the topic from a clearly musical aspect. In his view the person who teaches music should firstly be a *musician* not a virtuoso of 'methodological tricks'. He gives fundamental ideas to teachers to train themselves first before training their pupils. This collection of lectures and articles presents ideas which are valid after decades of their first publication on *Principles, Music materials, Methods, Techniques* and *School age*. Studies on the *Role and place of folksong in teaching music* and *The Kodály Method and its musical basis* help readers to understand important factors of the "Hungarian Method" and can contribute to its adaptation.

In the last two chapters the author reflects on some basic and internationally recognized problems of music education. His writings portray a deeply humanistic and demanding thinker who wants to awaken our feeling of responsibility for the highest aesthetic values of the musical art as a very important educational tool of future generations.

This book offers many inspiring ideas and a very good background to the foreign adaptation of László Dobszay's books, *The World of Tones – Introduction to Music Literature, Volumes I-II*.