

Teaching guide: Area of study 4 (The Western classical tradition since 1910)

This is a detailed guide to movements IV and V of *Háry János* by Zoltán Kodály. As well as a breakdown of these two movements, it includes contextual information on Kodály's life and an outline of the other movements in the Suite. There are also some suggested composition, research and performance tasks.

Contextual information

Zoltán Kodály (1882 - 1967)

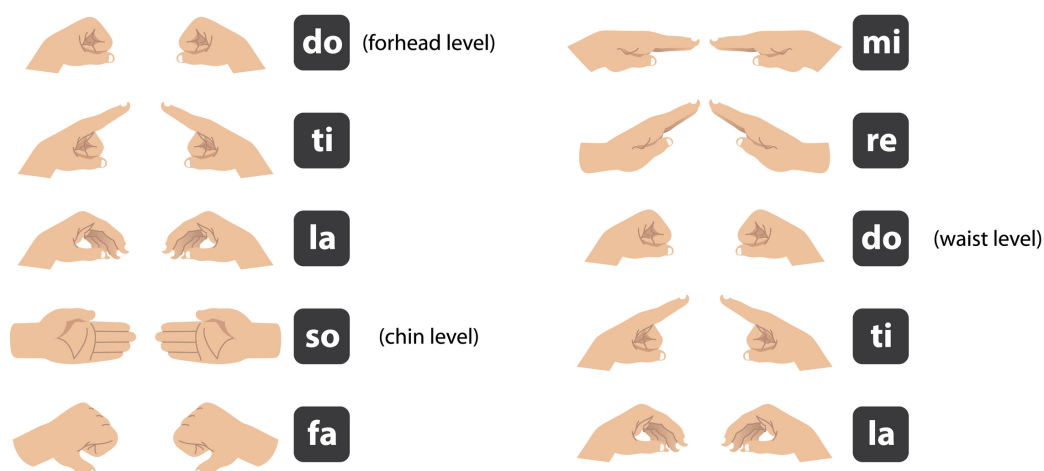
Life

Zoltán Kodály was born on the 16th December, 1882, in Kecskemét, Austria-Hungary (now in Hungary). He died on March 6th, 1967 in Budapest. He was a famous and important composer and an authority on Hungarian folk-music. He was very much involved in the spread of music education in Hungary.

In 1906, he met Béla Bartók, another Hungarian composer, and, together they published editions of folk songs. The folk song collection they produced over the years became an essential part of the "Corpus Musicae Popularis Hungariae" - literally, the Body of Popular Hungarian Music. This was established in 1951.

Many of Kodály's work are widely performed, including his "Psalmus Hungaricus" (1923), composed to celebrate the 50th anniversary of the union of Buda and Pest, the "Dances of Galánta", (1933), a "Te Deum" (1936), the "Missa Brevis" (1942), a Symphony in C major (1961) and, of course, *Háry János* (1926), a comic opera.

Kodály, along with his colleague, Jenő Ádám, began a long-term project to reform music teaching in lower and middle schools by actively creating a new curriculum and new teaching methods, including a series of hand signals to depict the notes of the scale, originally developed by John Curwen:



These are also known as the "Solfege signs".

Zoltán Kodály - Háry János

IV The Battle and Defeat of Napoleon

V Intermezzo

Háry János is a folk opera composed by Zoltán Kodály to a libretto by Béla Paulini and Zsolt Harsányi. The libretto was based on “The Veteran” by János Garay. It was given its first performance in 1926 at the Royal Hungarian Opera House, Budapest.

Háry János was a hussar in the Austrian army at the time of the Napoleonic wars. His stories include how he won the affection of Empress Marie Louise, defeated Napoleon and his armies single-handedly and then gives up all the fame and riches to return to his home village and his childhood sweetheart.

Háry János was composed for a large orchestra:

3 Flutes

2 Clarinets in Si flat (B flat)

1 Clarinet in Mi flat (E flat)

1 Alto Saxophone in Mi flat (E flat)

2 Fagotti (Bassoons)

4 Corni (Horns) in Fa (F)

3 Trombe (Trumpets) in Do (C)

3 Cornetti (Cornets) in Si flat (B flat)

3 Tromboni (Trombones)

1 Tuba basso (Bass Tuba)

Timpani (Kettle Drums)

Batteria (**snare drum, bass drum, cymbals, triangle, tambourine, tam-tam, glockenspiel, chimes, xylophone**)

Celesta

Pianoforte

Cimbalo ongarese - Hungarian cimbalon

Archi (Strings)

The 3 Flutes all double as Piccolo players.

One of the Clarinet players also plays the Clarinet in E flat.

One of the Clarinets doubles as Alto Saxophone player.

Five of these instruments are transposing instruments: Clarinets in B flat, Clarinet in E flat, Alto Saxophone in E flat, Horns in F and Cornets in B flat.

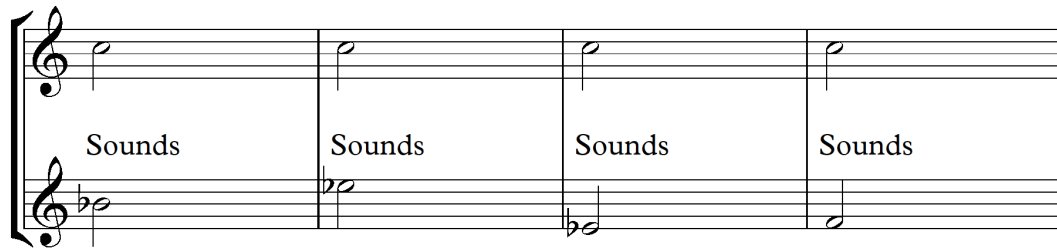
Realising potential

Clarinets and
Cornets in B flat
Written

Clarinet in
E flat
Written

Alto Saxophone
in E flat
Written

Horns in F
Written



The orchestral suite taken from this opera has 6 movements:

I Prelude: The Fairy Tale Begins

II Viennese Musical Clock

III Song

IV The Battle and Defeat of Napoleon

V Intermezzo

VI Entrance of the Emperor and his Court

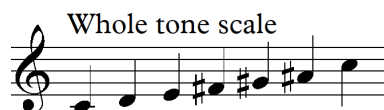
I Prelude: The Fairy Tale Begins

3/4

Con moto (with movement)

Crotchet = 116

The movement opens with a chord of C E G flat B flat, the diminished third between E and G flat giving the chord a very distinctive sound, two interlocking tritones (diminished fifths: C - G flat; E - B flat). Alternatively, it could be thought of as a chord built up of notes of the whole-tone scale, with the F# re-spelt as G flat or, in this re-spelt form, an augmented sixth, as summarised below:

It starts *p* (quietly) with all notes trilled and played with a *crescendo*. Strings (not the Double Basses) play this opening chord *pizzicato* (plucking the strings.) From the second bar, there is a scalic rise in semitones, gradually increasing in volume to *fff* (very, very loud - originally "as loud as possible"), the horns and trombones helping to build up the chord, and featuring *glissandi* (slides) in Horns I and III.

This depicts the sharp intake of breath before the sneeze: the piano's double *glissando* in bar 3 represents the actual sneeze, the release of breath. Notice that the left hand slides down the black notes while the right hand slides down the white at the same time: try this on a piano or other keyboard.



Realising potential

From bar 4, the mood and tempo change dramatically: the instruction is

Tranquillo, molto moderato Crotchet = 66 - 63

Tranquilly / calmly, at a very moderate speed

Between 66 and 63 beats per minute

Marked **pp** - *pianissimo*, very quietly, the piano plays a low tremolando on C while the timpani play an extended drum roll on the same pitch. From bar 7, cellos and basses (the basses divided into two groups, an octave apart) to play a melody in two phrases, marked *espr cantabile* (with expression and song-like).

N.B. The fact that the Double Basses can play low E flat in bar 10, the fourth bar of this melody, means that they have five strings, an extra low string tune to C, a major third lower than the usual bottom string's E.

This serious melody is taken up by different sections of the orchestra, the strings being augmented by the woodwind section, all over the rumbling C pedal which ends on the first beat of bar 29, where it is changed to A flat / G# briefly.

There is a gradual *accelerando* (speeding up) from bar 41 with an increase in orchestral forces before a sudden pull back during bar 49, leading to another change of tempo at bar 50: **a tempo** - back to speed - Crotchet = 92.

Woodwind instruments introduce a flurry of sextuplet figures beginning played over the initial melody, now in horns, violas and cellos, repeated triplet quaver chords in piano, *divisi* chords in 1st violins and tremolando 2nd violins. This gradually increases in volume and, from bar 56, in tempo: **pochissimo stringendo** - speeding up a little. Trumpets are added and, from bar 62, bassoons and double basses.

From bar 64, the music is marked **appassionato** - passionately - for the climax of this movement, albeit short-lived as, having reached **fff** - very, very loud - there are two silent bars and horns play a quiet triad of F major above which solo flute and bassoon play a final reminder of the main theme.

II Viennese Music Clock

4/4

Allegretto - Quite fast

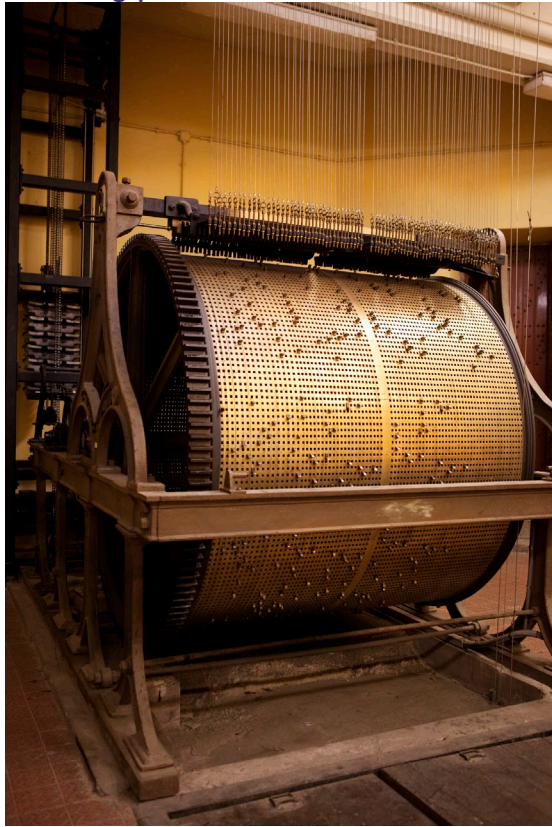
Crotchet = 116

Rondo Form, with three Episodes

Strings are not used at all in this movement. Instead, many percussion instruments are added:

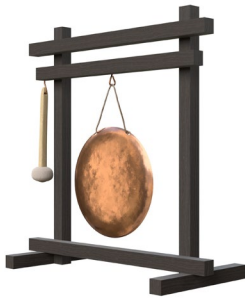
Carillon

The Carillon produces a sound similar to that of the Glockenspiel and the word may have come from the French "quadrillion" - four bells. Larger ones operate a chime of bells in Church bell towers; automated ones often operate a range of bells as well. Orchestras may use a larger version of the Glockenspiel or a Carillon such as this:



Tam-tam

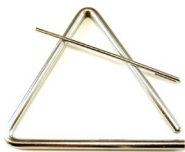
This is a gong, hit with a felt-covered beater:



Tamburo piccolo (small drum, usually a snare drum or side drum)

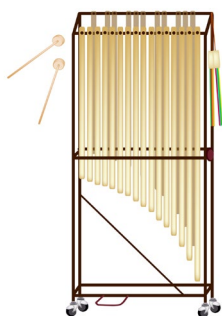


Triangolo (Triangle)



Campane

A series of tubes tuned to a range of notes, either chromatically or as a single scale: better known as “bells” or “tubular bells”:



Other instruments include the piano, upper woodwind and horns, with others being added later. This movement conjures up the sound of bells of various pitches and patterns to represent the chiming of the bells. It is the shortest movement in the suite but has a joyful, infectious attraction, making it, probably, the most popular.

Apparently, the melody in bars 5 - 8 is an unnamed Hungarian melody for natural trumpet, transcribed by Kodály in 1912: this forms the Rondo theme.

Two other musical ideas are heard during this movement: the first occurs from the upbeat (anacrusis) to bar 33, the upbeat to the fifth bar after Figure 2, played in unison by flutes, oboes and clarinets, marked *ff* and *appassionato* (passionately). It is in the dominant, B flat major, and starts with a rising fourth, F to B flat.

The second begins at Figure 4, bar 47, following the return of the main theme. It is first heard in Oboes, playing in parallel thirds, before being doubled by trumpets two bars later as it is repeated a tone lower. It features a dotted rhythm and triplets.

The main theme returns from Figure 5, bar 55, to complete the joyous movement.

III Song

4/4

Andante, poco rubato (At a steady speed / a walking speed, with a little *rubato* - flexibility of rhythm)

Crotchet = 80

This movement opens with a rather plaintive, sad and heartfelt melody in solo Viola for the first eleven bars. This melody is based on the second scene of the first Act - “A Hussar is playing the pipe”. In the opera, this melody is played on the flute, accompanied by the cimbalom. Here in the suite, the melody is assigned to the viola,

Realising potential

unaccompanied and followed by a melismatic (decorated) clarinet solo over a *tremolando* accompaniment.

The melody contrasts syncopation with flowing quavers, gradually increasing in volume from *p* to *ff*. There is also a gradual increase in speed from bar 9 and pauses in bars 6, 8 and 10.

The first six bars of this melody are written in the A Aeolian mode, i.e. the scale beginning on A and using only the white notes of the keyboard, while bars 7 - 10 use the same mode but starting on E:

Aeolian mode

1. Starting on A



2. Starting on E



This movement is only one of two in the suite to feature the Hungarian dulcimer. The cimbalom used in Hány János was developed by József V. Schunda. Its strings are divided by one or two bridges, in the ratio 3:2 and its range is typically D to E^{'''}. (Grove Music Online)



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As the clarinet line ends, there is a pause and then violins and cellos play harmonics before the oboe repeats the opening bars of the viola's melody, with a countermelody in the violas. The first six bars of this melody are in the Aeolian mode starting on D:



* *

The Oboe plays the opening melody from bar 17 and the cimbalom enters in bar 23 playing arpeggios and then *tremolando* chords.



Poco piu mosso (Bar 35)

Over a drone-style bass in the cellos in parallel fifths, the Horn plays the opening melody, now in the Aeolian mode starting on E. Decoration is added by the Flute after seven bars plus *tremolando* in the violins.

From bar 46, the Oboe returns with the final entry of the main theme, accompanied, after five bars, by rapid decorative figure in the Cimbalon.

The movement gradually fades away till it ends **ppp** on a chord of D major played by solo clarinet and lower strings.

IV The Battle and Defeat of Napoleon

Alla Marcia - in a marching style

Crotchet = 108

2/4

Of the entire suite, the fourth movement, “**The Battle and Defeat of Napoleon**,” is more unusual in terms of its construction: rather than taking the music from just one scene, Kodály uses three successive scenes - “The Entrance of French Grenadiers,” the “Entrance of Napoleon,” and the “Funeral March,” combining them into this one movement.

The music describes how Háy János single-handedly defeats Napoleon and his armies.

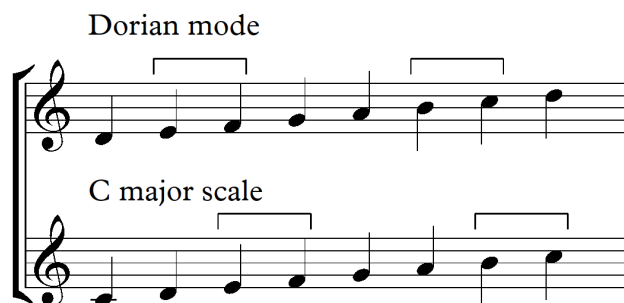
It opens with four bars for just Bass drum (Gran Cassa) and Cymbals (Piatti) to establish the marching beat.

From bar five, three trombones play the main theme in unison, accompanied only by this repetitive rhythmic beat. It is a jaunty theme, increasing from *p* to *f*.

This theme is taken from the scene in the opera marking “The Entrance of French Grenadiers” and, being military in manner, it includes dotted rhythms and *staccato* articulation. It combines stepwise and angular movement. Listen out for the final interval of an augmented fourth between the notes in the last two bars - F and B. The melody uses the Dorian mode, equivalent to playing the white notes of the keyboard

Realising potential

from D to D, the semitones occurring between E and F and B and C. Compare this with the sound of the scale of C major, played on the white notes from Middle C upwards for eight notes (the semitones are indicated by the brackets above the notes):



This melody is repeated from bar 15, eight bars before Figure 1, with the addition of trumpets, snare drum and another bass drum, further adding the military atmosphere.

Figure 1 (Bar 22)

There is a very loud (*fff*) in bar 21 followed by what can only be described as an explosion of sound at bar 22, as three piccolos (playing *tremolando*), three trumpets and three trombones enter with grace notes, these nine instruments producing major dissonance, plus a strident alternation between two pitches - C and B (concert pitch) in the Alto saxophone.

It is worth looking at the extreme dissonance of this chord, built up of the notes F#, G#, A, B, C, C# D and E flat. Within this chord are three diminished fifths: F# to C, G# to D and A to E flat.



(Suggestion: working in pairs, play these notes on a keyboard, or, if there are sufficient players, play it as a group of eight individual players, possibly building the chord up gradually from the bottom.)

A short fanfare follows at Figure 2, bar 31, for three trumpets and three trombones in octaves, again with the wide use of percussion:

Again, notice the use of wide intervals: the major seventh from Middle C to B and the augmented fourth from B to F.

This is followed, from bar 39, by a return of the opening military march music, this time accompanied by percussion and *staccato* quavers in brass, suggesting harmonies of D minor with a major ninth (D, F, A, C and E) and then a G added in the third trombone, resulting in an eleventh chord. It opens relatively quietly and increases in volume, as if the army is approaching.

Figure 3 (bar 48)

The military theme is played by piccolos, alto saxophone, trumpets, trombones, bass tuba and a wide range of percussion, all sounding very confident.

Realising potential

However, the melody stops abruptly after seven bars and the cymbals are played *ffff*, heralding the return of the battle-music outburst first heard at Figure 1, but with the piccolo *tremolandos* replaced by trills and trills added to the brass parts before the return of the descending semiquaver triplets in the piccolos.

The fanfare figure returns in alto saxophone, trumpets and trombones six bars before Figure 5, again with an echo.

Figure 5 (Bar 71)

Poco meno mosso - a little less movement / at a slower tempo

4/4

Introduced again by percussion, a new theme in trombones and bass tuba is heard from bar 5. It features the use of *glissandi* (slides) and is, after four bars, marked *pesante* - heavily - as the volume is steadily increased:

This is often described as a purposely-clumsy parody of the French National Anthem - *La Marseillaise* look this tune up, play it and compare it with Kodaly's melody.

Triplet fanfares are added to bar 84 in parallel fifths with triadic figures added.

From halfway through bar 87, a chord is built up in trumpets and trombones, continuing to feature the triplet quaver rhythm.

The theme representing the Entrance of Napoleon returns, marked **grandioso e marcatis.** (grandly and very much accented) at bar 90. The music is in a resplendent B major, with the three piccolos adding a sustained and trilled chord above this and the military percussion continuing to add its characteristic rhythms.

From bar 97, there is a **poco string.** (poco stringendo - speeding up a little), until two quavers, low on full brass and marked *sfff* - suddenly very, very loud - brings this section to an abrupt end, followed by a sustained bar's silence, marked *lunga Pausa* - long pause, i.e. indicating a pause longer than the duration suggested by the rest.

Tempo di Marcia funebre At the speed of a Funeral March

Crotchet = 54

A recurring march-like accompaniment figure is played by two trombones, bass trombone, bass tuba, bass drum and side drum, played from this point to the end of the movement.

Initially, the open fifth means that the tonality is not determined. However, once the alto saxophone enters with a new version of the Emperor's theme, it is obvious that the music is in B flat minor, though this is altered from bar 110 with the changes to F#, G natural and A natural. Notice the use of *acciaccaturas* and trills - two characteristics of Hungarian music.

Beneath this, the recurring accompaniment pattern continues for two more bars, marked *morendo* - dying away - and the music ends *ppp* - very, very quietly.

Andante maestoso, ma con fuoco

Crotchet = 120

4/4

This movement is the second to feature the cimbalom prominently. After a *f* (loud) rising pattern, an anacrusis, in demisemiquavers or 32nd notes and a pause, the main theme is heard in octaves in strings (save for the double basses) and two B flat clarinets. At the same time, the cimbalom plays the melody but in continuous semiquavers. Bassoons, horns and double basses add a simple, stepwise, descending bass. The use of C# indicates an opening tonality of D minor, although the melody ends on A minor after eight bars. The version of the melody in the strings and clarinets features dotted notes and the 'scotch snap' rhythm - semiquaver - dotted quaver alongside the use of staccato.

This is then repeated in full, although the bass line descends in semitones rather than by step. The added harmonies give sequence of D minor (Dm), a D flat minor augmented chord with an augmented sixth, A minor (Am), B major seven (B⁷) and then crotchet movement of Am in inversion (C, E, A), Dm with augmented sixth (B natural), Am in second inversion (E, A, C), E7, Am. Dm and Am.

Bar 17 is music of a much more dignified character, reflecting the use in this movement of the *verbunkos* style: traditional Hungarian dance music, originally used for recruiting young men from the villages into the army. The slower music is danced by the sergeant while the soldiers would enter for the more energetic style, gradually encouraging the young village men to join in. The music would be played by Gypsy musicians.

The first bar is marked **Poco pesante** - a little bit heavily - while, from the second, the original tempo is restored. This first bar represents the heavy, broad wind-up part of the dance (*lassu*), while the faster, more energetic and happier section (*friss*) is designed to attract new recruits.

Figure 1 (bar 29)

This section is then repeated with a fuller orchestration, notably the addition of trumpets, ending in bar 40, the bar before

Figure 2 (bar 41)

This forms the central or B section of what is, essentially, Ternary Form, ABA. Musically, there is a marked contrast, with solo horn playing a melody marked *dolce* - sweetly - and a key change to D major. The accompaniment is very light, outlining basically tonic and dominant harmonies, supporting a melody which starts with a rising major sixth, G to E (concert pitch) and proceeds with quavers, ornamentation and triplets

An answering four-bar phrase follows, maintaining the tonic / dominant harmonies.

Figure 3 (bar 49)

The melody is repeated by solo clarinet, solo bassoon violas and cellos, marked *cantabile* - in a song-like style. The 1st violins accompany with a leap of an octave on A. The symbol above the dotted quaver A, which looks like a degree sign, means to play the note an octave harmonic higher.

Realising potential

As this movement develops, Kodály highlights different instrumental timbres either to augment the texture - as from the fifth bar (bar 53) - where 2 horns are added or to take over the melody, creating a fresh timbre (as at **Figure 4** - bar 61 - where a solo clarinet plays the next phrase of the melody.)

A chord of B major seventh (B7 - B D# F# A) in bar 57 marks a passing modulation to E major before a return to D major at bar 61.

From bar 65, upper woodwind and all strings except the double basses repeat this melody, while the basses imitate it one bar later.

This central section is concluded with a four-bar phrase marked *con delicatezza* - to be played delicately, the phrase given to solo flute over *pizzicato* string accompaniment initially rises a fourth (A to D) before falling by step in quavers. Finally, it rises through a D minor chord of *staccato* semiquavers followed by triplet quavers for a Perfect Cadence in D major.

Figure 5 (upbeat to bar 73)

Return of Section A with the music played as at the beginning.

Figure 6 (bar 101)

Return of the *verbunkos*-style music from bar 17

Bars 113 - 114

Two-bar final cadence, using chords of A flat ninth with a flattened ninth (Ab/C/Eb/Gb/Bb) - A⁷ - D as summarised below.

In fact, the chord can be regarded as the flattened dominant ninth of D major (A flat⁹), which then moves up a semitone to the dominant seventh (V⁷) before resolving to the tonic chord (I).

VI Entrance of the Emperor and his Court

Alla Marcia

Crotchet = 128

2/4

The movement in E flat major with a triumphant march theme, orchestrated for a military-band-style ensemble (flute, 2 piccolos, oboes, clarinet in E flat, clarinet in B flat and percussion). There is a four-bar introduction for percussion before an anacrusis into the first main theme, played in octaves and ending on the supertonic, F.

Figure 1 (bar 13)

Accompaniment is now added, reinforcing the marching beat but still *p* - quietly. The bass alternates between C flat and G flat, with E flat and G flat completing the chord, played both sustained, tied minims and as repeated *tenuto* crotchets. However, the final F of the previous melody is sustained in the upper woodwind. This produces a chord of C flat major but with an augmented fourth.

From bar 17, a second melody enters, played in unison by three trumpets and three cornets with Db added to the tonality. There are two four-bar phrases, each ending with 4 *tenuto* crotchets, the end of the second phrase sustained while the

accompaniment pattern continues with a *tenuto* quaver in upper woodwind added to the last quaver of each bar from bar 24.

Again, there is an abrupt change of harmonic centre as the chord moves to A, D flat and E, sounding like a chord of A major (D flat is, enharmonically, C#). However, the final E flat of the melody is sustained and woodwind instruments persist with a *tenuto* F quaver at the end of each bar, giving yet another complex chord:

In the example below, the first chord shows all the notes played while the second and third bars show different ways of breaking down these notes into smaller groups:



Play these notes, gradually building them up in different combinations.

This section, from bar 5, is now repeated in full from bar 28, with a longer semiquaver ascent to the first E flat and with the addition of the bassoons to the melody.

Bar 53: the tonality moves to A flat major, the subdominant of E flat. The accompaniment is played by trombones (alternating chords of A flat major and G flat major), piano (left hand) and strings, summarised below, although this omits the slightly different off-beat playing of the A flat in cellos. Bases play *pizzicato* while the other strings play *con arco*.

This leads into a new melody in horns, played in parallel triads, beginning in bar 57, eight bars before Figure 2, still over an A flat pedal, always moving by step.

This melody and harmony are based on the Dorian mode, the semitones coming between second and third notes and the sixth and seventh. The same result can be heard when playing the white notes of the keyboard starting on D.

Figure 2 (bar 65)

Although the A flat pedal continues, the melody, still in parallel triads, now starts on a chord of B minor. It is played by trumpets and 1st violins, with 2nd violins and violas playing the same pattern in *pizzicato* quavers, initially on the offbeat. Flutes, piccolo and clarinet (in B flat) decorate the upper line in semiquavers, using the Forian mode, starting on B:

Dorian mode starting on B:



This section gradually builds up to

Figure 3 (bar 73) marked *ff* - very loud

The music presents two-bar contrasting figures: the first, over A flat major chords in first inversion and a timpani roll on A flat, has a fanfare-like figure in trombones and a swirl of semiquavers in upper woodwind and strings.

This is immediately followed by a sustained chord of B minor played by horns, accompanied by *pizzicato* strings and *staccato* bassoon and piano:

These two phrases are repeated with fuller orchestration.

Figure 4 (bar 81)

The first of the two phrases is played once more before there is a sudden reduction in dynamic and orchestration from bar 83.

The common feature is the A flat pedal as the theme in parallel triads, first heard in bar 57 returns, now starting on a chord of B flat and using the Mixolydian mode, starting on this note:



In this mode, the semitones come between the third and fourth notes and the sixth and seventh notes, as shown.

However, on this occasion, after two bars of the trumpets playing this, the horns enter as the trumpets carry on, giving the effect of a canon.

From bar 91, this is repeated, with cornets, flute, piccolos and upper strings taking the lead, followed, two bars later, by oboes, clarinets and bassoons and, after another two bars, by trumpets, all over a G pedal:

The dynamics increase as swirling semiquavers are added to this contrapuntal texture until, at

Figure 5 (bar 103)

There is a *fff* (suddenly very, very loud) chord of C flat major. The marching style accompaniment in C flat major returns as trombones and cornets in F exchange fanfare-like figures, introducing B natural, which is the enharmonic notation of C flat.

Figure 6 (bar 107)

At this point, two main themes return simultaneously: the opening theme, as from bar 4, played in octaves by flutes, piccolo, oboes, clarinet in E flat and clarinet in B flat, although with some slight variation, and the second theme, first heard from **bar 17**, played in trumpets and cornets. As there, they are played over a march-like accompaniment and chords of C flat major for four bars before the themes enter. There is an element of bi-tonality as the woodwind theme is in E flat major, with C and G naturals while the accompaniment and the brass theme are in C flat major:

Despite the clear A major chords from bar 114, the woodwind and brass maintain E flat. The trill is continued for five bars. From bar 119, four bars before Figure 7, the harmony changes to F major while horns play a fanfare figure on F, leading to

Figure 7 (bar 123)

Over chords of F7, there is a theme based on that first heard from bar 17. As it swirls along, the harmony shifts from F major to E major to alternating chords of D major and A minor until, from bar 134, the music is marked "poco stringendo" - speed up slightly - and there is a *crescendo* to *fff*.

Figure 8 (bar 137)

Realising potential

The time signature changes to 4/4 and the music is marked “Poco meno, Maestoso” - a little less / a little slower; majestically. This short section consists of a fanfare played in octaves by trumpets, cornets and trombones starting and ending on D flat.

Bar 142:

Tempo I, ma poco mosso Crotchet = 138 - Tempo I, but with a little more movement.

Reverting to a 2/4 time signature, the theme from bar 17 returns over an accompaniment of trilled chords, giving a sense of building to a climax.

Bar 150: the dynamic suddenly drops to *p* - *piano* - quietly from the second beat of this bar and with a move to E flat major.

Figure 9 (bar158)

A flat major and a swirl of semiquaver figures leads to a sudden short silence in bar 164. Marked *grandioso* - grandly - and *sostenuto* - sustained - there are minim chords of G flat major, A flat major, D flat major and E flat major.

Figure 10 (bar 168)

A final reference to the theme first heard from bar 17 is played, but just the first two bars, played twice, before just the second bar is repeated until, in bar 176, there is a drum roll in the snare drum and a final, triumphant chord of E flat major played by the full orchestra.

The two chords accompanying this short section are E flat major and an augmented sixth chord on D flat - the flattened seventh of the scale. This inevitably produces dissonances and, combined with the ensuing repetition of just one bar, there is a sense of the music hurtling towards its climax - a sustained chord of E flat major played by the full orchestra.

Further listening

Listen to some of the vocal music from *Háry János*.

Listen to sections of Kodály's *Psalmus Hungaricus*.

Listen to music by his fellow-countryman and friend, Béla Bartók: for example, listen to his *Concerto for Orchestra*, starting, perhaps, with the second movement which features pairs of instruments, each maintaining a specific interval apart. Movement IV features a typically-Hungarian-style melody, played initially by the oboe, while the middle section pokes fun at the main theme from Shostakovich's Symphony No. 7, *Leningrad*.

Performing

The opening sections of movement V, *Intermezzo*, covers 40 bars, ending just before Figure 2. There are two main ideas within this arrangement:

- the opening, until bar 17
- from bar 18 to bar 40

Each of these sections includes a repeat of its musical ideas with fuller instrumentation. The first four bars within with an anacrusis and a pause. Although the metronome indication is MM 120, it would be sensible to practise this at a much steadier speed. There is a flowing part for Cembalo, the characteristic Hungarian instrument. As it is

unlikely that this will be available in a school, use a keyboard, perhaps with a harpsichord sound.

The music is repeated with some harmony and a bass line.

The same approach can be taken by composing a piece of music in the style of the opening bars of Movement V, *Battle and Defeat of Napoleon*.

A further task could be to arrange the music from Figure 2 of Movement IV, *Intermezzo*: this section is marked *Tempo di Marcia funèbre* - at the speed of a Funeral March - and features the Alto Saxophone. This section is easily recognised by its change in *tempo*, its use of trombone *glissandi* and its March-like rhythm. The melody for alto saxophone uses ornamentation freely. These are all ideas you might want to incorporate into your own ideas.

Composing

There are many ideas in this music which can provide a stimulus for composition, whether individually, in pairs or as part of a group.

An obvious example is to compose a March-like accompaniment for percussion, heard at the beginning of Movement IV and reinforced from bar 15.

From bar 15, the Gran Cassa (Big / Bass drum) is joined by Triangle, Snare Drum and Tamburo basso (Big / Bass drum, though, in some Military music, this can have cymbals attached). You could add to any rhythms you have already composed by both doubling some and adding new ones.

The main melody, first heard from bar 5, is repetitive, contains a mixture of conjunct and disjunct movement and a range of articulation.

Try to compose your own March-like melody and, if possible, perform it along with the percussion accompaniment.

The opening of Movement V, *Intermezzo*, offers two ideas for composition tasks: the first is an energetic melody with a typically-Hungarian rhythm, using a mixture of dotted quaver-semiquaver and semiquaver - dotted quaver rhythms. The anacrusis, which includes a pause, adds to the drama of the music:

This melody is in D minor and, after four bars, ends on the dominant, therefore sounding unfinished.

Compose your melody, using some of the rhythms you can hear and, when completed, compose a further, balancing eight bars, ending on D to complete the melody.

Idea 2:

Running alongside this melody is a descending bassline, moving down in steps from tonic to dominant. This is also a feature found in some popular music now.

Experiment with harmonies above these notes, starting with Chords I (D minor), flat VII (C major), VI (B flat major) and V (A major), perform these and others of your choice. Finally, add a melody over your chosen chords.

The second phrase of Kodály's music introduces the bass line initially descending in semitones:

Again, experiment with possible chords before adding a melody above your choices, this time ending on D, the tonic.

Glossary

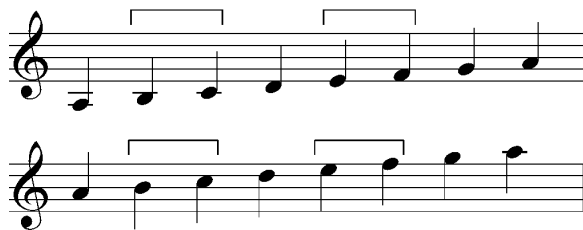
Acciaccatura

grace note, a crush note, to be played as quickly as possible; notated as a small note with a line through the stem:



Aeolian mode

A type of scale often found in traditional music. This scale is the equivalent to playing the white notes of the piano starting on A, meaning that the semitones come between the second and third notes and the fifth and sixth notes:



Alla Marcia

In a marching style

Andante

At a walking speed / at a moderate speed

Angular movement

Melodic movement by leaps; also known as “disjunct movement”

Appoggiatura

A grace note, given its full notated value; written as a small note:



Augmented fourth

An interval a semitone wider than a Perfect fourth, e.g. F to B

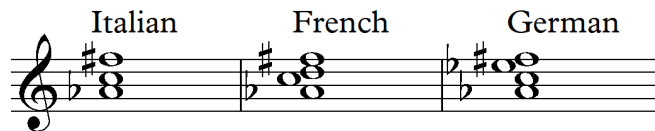


Augmented sixth

Realising potential

Chord built on the flattened sixth of the scale, with a third and an augmented sixth added.

There are three versions: Italian, French and German, adding a third, a fourth a fifth above the flattened sixth respectively:



Ben

Well

Cimbalon

Hungarian dulcimer; string instrument; played with two beaters

Con

With

Conjunct

Stepwise melodic movement

Consonant / consonance

A combination of pitches which sound good together

Demisemiquaver

Thirty-second note:



Disjunct

Melodic movement by leaps; also known as “**angular movement**”

Dissonant / dissonance

A combination of pitches which clash when sounded together

Dominant seventh (V⁷)

A seventh chord built on the fifth note of the scale, the dominant:



Drone

Sustained notes supporting a melody, often in parallel fifths

Fuoco, as in **con fuoco**

Fire - with fire

Glissando / gliss.

Grace notes

Notes of decoration, usually notated as smaller notes, as in:



Grandioso

Grandly

Harmonics

Higher notes produced by lightly touching the strings; usually designated by a “degree” symbol above the note.

Lunga

Long

Ma

But

Maestoso

Majestically

Major seventh

An interval covering eleven semitones and, therefore, one semitone less than an octave: e.g. C to B



Marcato

Marked / accented

Marcatissimo

Very much marked / accented

Marcia

March

Marcia funebre / funèbre

Funeral March

Meno

Less

Morendo

Dying away / fading away

Mosso

Movement

Sempre

Palways

Ausa

Pause

Pesante

Heavily

Piu

More

Poco

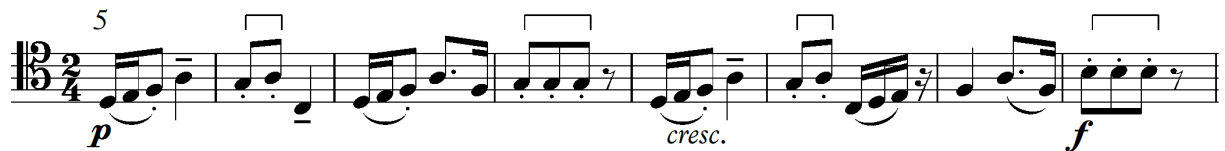
A little

Rinforzando

Emphasise / with emphasis

Staccato

An instruction that the notes are to be played in a detached style; usually designated by dots placed above or below the notes, as in:



In the example above, most *staccato* notes are shown by brackets above them, although there are also individual *staccato* notes in bars 1, 3 and 5 of this example (taken from *The Battle and Defeat of Napoleon.*)

Stringendo

Speed up

Tempo

Speed

Tenor Clef

A version of the Alto or C Clef, where Middle C is on the fourth line up

Tenuto

Literally “held”, as in sustained and, often, slightly stressed; designated by a short, horizontal line above or below a note:



Notes to be played *tenuto* are marked with a bracket above. The example is taken from *The Battle and Defeat of Napoleon*.

Ternary form

In three sections, where the first and third are the same (or very similar); summarised as ABA

Tremolando

A rapid alternation of different pitches, usually adjacent

Triad

A three-note chord, e.g. C, E, G or D, F, A

Trill

A rapid alternation between two adjacent notes

Triplet / triplets

Three notes played in the time of two, as in this example from three bars after Figure 1 in Movement IV *The Battle and Defeat of Napoleon*:



Unison

All instruments playing at the same pitch

Verbunkos

Traditional Hungarian dance

Instruments used		
English	Italian - singular	Italian - plural
Flute	Flauto	Flauti
Piccolo	Piccolo	Piccolo
Oboe		Oboi
Clarinet	Clarinetto	Clarinetti
Bassoon	Fagotto	Fagotti

Alto Saxophone	Saxophono alto	
Horn	Corno	Corni
Trumpet	Tromba	Trombe
Cornet	Cornetto	Cornetti
Trombone	Trombone	Tromboni
Tuba bassa	Bass Tuba	
Kettle Drums		Timpani
Percussion		Batteria
Celeste / Celesta	Celesta	
Pianoforte	Pianoforte	
Hungarian Cimbalon	Cimbalo ongarese	
Strings	Archi	
Violin	Violino	Violini
Viola	Viola	Viole
Violincello	Violincello	Violincelli
Double Bass	Contra basso	Contra bassi
Harp	Arpa	