

University of Pécs
Faculty of Humanities and Social Sciences
„Education and Society” Doctoral School of Education



Tamás Réti

ERNA CZÖVEK (1899-1983)
THE CREATIVE MUSIC TEACHER

EXAMINING THE CAREER OF THE INNOVATIVE MUSIC TEACHER
THROUGH THE ROLES OF BEING AN INNOVATOR, A LEADER AND
A WRITER

Theses of Doctoral (PhD) Dissertation

Supervisor

Dr. habil. Zsófia Molnár-Kovács

Assistant Professor

Pécs, 2024

The Subject of the Research

Erna Czövek (1899-1983) was one of the most prominent teachers of Hungarian music education in the 20th century. Throughout her long career, she worked for the development of Hungarian primary piano pedagogy and music culture. She first became involved in the Hungarian music scene as a piano teacher, later as a ministerial lecturer and later as a music school director. In addition, as a curricular reformer and writer, she has contributed to the development of the content and organisational structure of primary music education by systematising her professional experience. Nowadays, however, the name of the once well-known creator with a rich and eventful career has been almost completely forgotten, and posterity can only study her value-creating work through professional publications in libraries and literature sources on the various aspects of her pedagogical work.

The aim of this dissertation is to focus on the figure of Erna Czövek as a music teacher, to present her life story comprehensively using a wide range of oral and written sources, while at the same time the dissertation will not only explore her life but also focus on her professional writings and music publications.

Motivation behind the Choice of Topic

Drawing a complex professional portrait of Erna Czövek is justified for several reasons. The work of this versatile music teacher is also commemorated in more comprehensive publications on methodology and in music encyclopaedias (see SZABOLCSI – TÓTH, 1965; BORONKAY, 1983), but a scientific exploration of her career is still missing from the literature of education, musicology and music pedagogy. Czövek's ideas on music pedagogy and her goals for piano teaching continue to influence the authors of modern publications on methodology (see for example DUFFEK, 2015; MEGYIMÓRECNÉ SCHMIDT, 2015). In addition to

pedagogical and methodological works, segments and fragments of Czövek's work in music education are presented in doctoral dissertations (see for example JÁRDÁNYI, 2009; PETHŐ, 2011; HUNYADI, 2018), chapters in music education publications (see ÁBRAHÁM, 1991; KERTÉSZ, 2015), and they can be found in the columns of the most important music education journals of the 20th century (see, for example, *A Hangszer*, *Zenepedagógia* and *Parlando*).

A further justification of the choice of theme is that Erna Czövek's name also appears in the context of institutional history: the Erna Czövek School of Music and Performing Arts¹ in Budakeszi preserves the name and legacy of the composer, while the Aladár Tóth School of Music and Performing Arts² in Budapest has named an instrument room after the former piano teacher and director.

The topic is also relevant from the point of view of educational policy, as Erna Czövek, as a music lecturer at the Ministry of Religion and Public Education (1947-1950), contributed to the development of the organisational framework of the primary music education in Budapest, which was established more than seventy years ago. The introduction of her new type of instrumental music publications initiated a significant change in the structure of instrumental pedagogical publications and music education of that time.

The doctoral candidate was inspired by the institutional environment of his current workplace³ (the former scene of Erna Czövek's years as a director) to carry out research work, and the findings of the monograph on general music pedagogy, teaching beginners and talent development in the monograph *Emberközpontú zenetanítás* (see CZÖVEK, 1979), which he came across in his work as a mentor

¹ Contact: 2092 Budakeszi, Iskola köz 3. <https://zeneiskola.budakeszi.hu> [2024.02.14.]

² Contact: 1063 Budapest, Szív utca 19-21. www.tothaladar.hu [2024.02.14.]

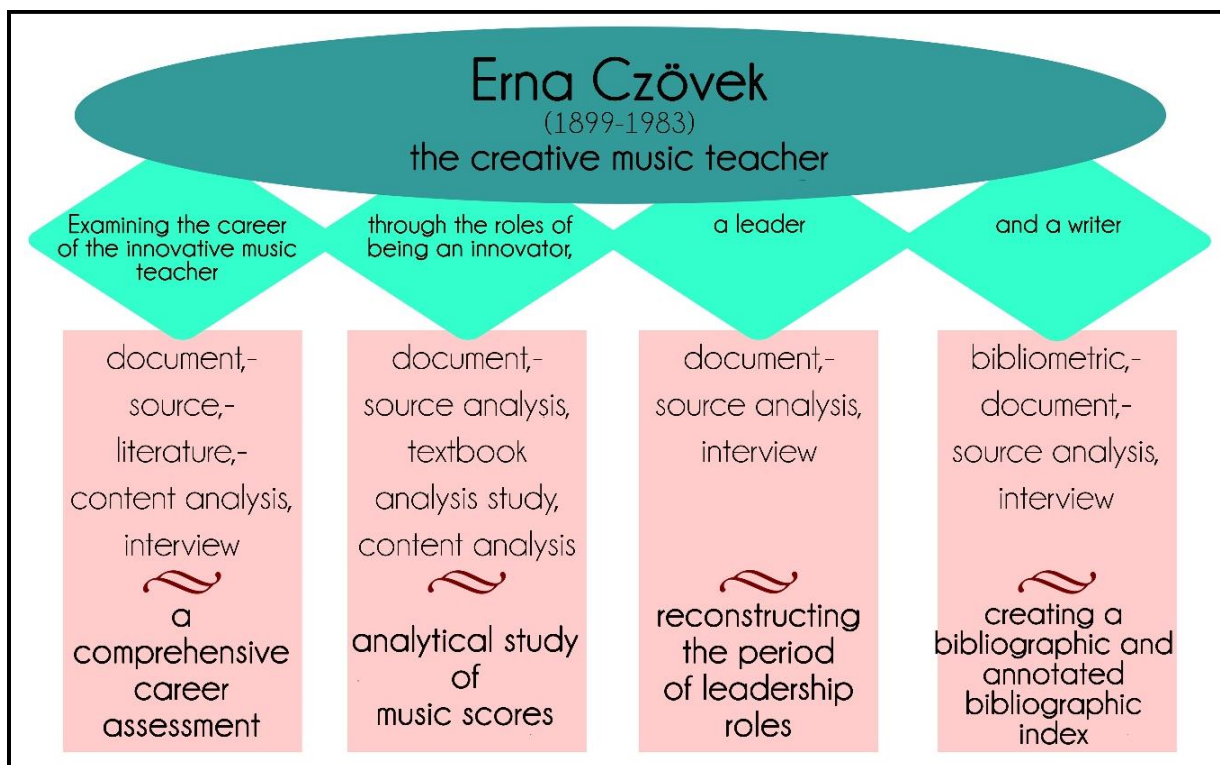
³ The Aladár Tóth Music School (hereinafter: Aladár Tóth Music School) is the successor of the private music school founded by Ernő Fodor and the successor of the Music School No. 1 of the Budapest Music School Organisation.

teacher in his practice (see CZÖVEK, 1979), and by Czövek’s publications on music for piano teaching (e.g. CZÖVEK, 1946, 1947, 1966a, 1969, 1973).

The Interpretative Framework of the Research

In defining the main title and subtitle of the dissertation, we aimed to indicate the topic of the research, the time frame and the subject of the research: the outstanding stages of Erna Czövek’s life. Furthermore, in considering the other keywords in the title, we have sought to clearly identify the subject's profession and to draw the reader’s attention to the fact that Erna Czövek left an outstanding and lasting legacy as a music teacher.

Figure 1 – Interpretative framework of the dissertation



(Source: own editing)

The choice of the main title was based on the work of C. A. Martiensen: *Schöpferischer Klavierunterricht*, which Erna Czövek carefully studied and translated and which she drew on for her professional writings (see MARTIENSSEN, 1954). The further definition of the interpretative framework of the research was also helped by the vocabulary of the subtitle, in which the different dimensions of the investigation are manifested.

We are trying to reconstruct *Erna Czövek's personal life story* and the development of her professional work within the framework of the career study dimension. Our aim is to clarify the existing fragmented and often contradictory picture of Czövek and to create a new narrative that brings Erna Czövek back into the canon of music education. In the context of the dimension of *the role of the innovator* music teacher, a more comprehensive presentation of the publications of primary instrumental scores from different periods of his career can be achieved, as well as a more nuanced analysis. *The dimension of leadership* is reviewed and reconstructed on the basis of facts gathered from press sources and correspondence, as well as from personal recollections in institutional memoirs. In examining Erna Czövek's role as a professional writer, we focus on her career-long professional writings. A bibliography of Erna Czövek's writings, published in different periods and with different content, will be compiled and further analysed.

The dissertation is structured along three major units. The first part aims to present the research problem, clarify the research framework, and summarise the rationale for the choice of topic and the methodological apparatus of the research (see Chapters I and II). In the second major unit, the biography of Erna Czövek is presented (see Chapter III), and the units of the thesis based on qualitative analytical studies are focused on (see Chapters IV, V and VI). In the third part, we summarise the thesis, answering the research questions and outlining the possibilities for further development of the research (see Chapter VII).

The Aim of the Research

The aim of our research is to explore and present the career and the decisive achievements of Erna Czövek, a versatile figure in Hungarian musical life and music education, who was born 125 years ago and died 41 years ago.⁴ The music encyclopaedias published in 1965 and 1983 highlight Czövek's innovative thinking and the preparation of the development of the music school education system (SZABOLCSI – TÓTH, 1965). In addition, they present her as a leading figure in instrumental education and the director of the Music School No. 1 of the Budapest Music School Organisation (BORONKAY, 1983).

The aim of the research was not to produce an exclusive biographical work, but to explore Erna Czövek's career with a broader horizon, beyond her personal life events and happenings, by exploring her pedagogical and professional achievements, her work and activities as a writer and compiler of music publications, and her cultural involvement. It is hoped that after processing and organising the sources, our work will provide a more complex picture of Czövek's professional portrait, the connections between her multifaceted activities will become clearer, and a more nuanced portrayal of her writings and her true personality will be available and researchable for posterity.

In addition, her publications of scores and methodological publications are an integral part of her career, and a systematic examination of these can provide a more informative and distinctive picture of her musical pedagogical thinking and pedagogical beliefs. A further aim of the research is to survey an unexplored segment of twentieth-century music education and music history, and to present and publish sources that have not yet been studied. The research will contribute to the valorisation of primary sources, to the preservation and systematisation of the legacy, and will also provide a new narrative about Czövek for new

⁴ Compared to the year 2024 (born: 1899, deceased: 1983).

generations of music teachers and further research.

Research Questions

Both the main title and the subtitle of the dissertation indicate the directions of the research questions, as the issues under investigation are centred around a deeper study of the environmental influences on careers, the activities of practising music teachers and creative music educators, and innovative leadership and professional writing roles. The research questions are therefore:

- Which human and professional relationships, so-called environmental influences impacted Erna Czövek's professional development at the main junctures of her career (during her studies, when she started her teaching career, and during the period of her music education career)?
- Have Erna Czövek's objectives and views on general pedagogy and music education changed, and if so, how have they changed at different stages of her career? What recurrent motifs and emphases can be identified in Erna Czövek's pedagogical and professional work?
- How to define Erna Czövek's role in consolidating the unified Hungarian music education network? What innovative (music pedagogical) aspirations can be identified in Erna Czövek's creative work?
- What are the trends in Erna Czövek's work as a writer? What is the general picture of the author's publishing activity?

Research Methods

In our research on the history of pedagogy, we attempted to explore the life and professional work of Erna Czövek, a music teacher, using an analytical (deductive) strategy. The exploration of the different components of the topic - *the reconstruction of the life history, the study of music publications, the bibliometric analysis of professional writings* - justified the examination of a wide range of source materials, the interpretation of which determined the use of different qualitative methods. The research adopts a qualitative approach, but for a more nuanced presentation of some of the relationships, quantitative analysis has also been used. The research methods used included *literature analysis, interviews, document analysis, source analysis, content analysis, textbook analysis* and *bibliometric analysis*, in order to gain a more nuanced and comprehensive picture of the work of the once well-known person and the content of her professional works. The methods used to explore the different dimensions of the study, as well as the different groups of sources investigated, contributed to the triangulation of methods and data, thus increasing both the reliability and validity of the results (SÁNTHA, 2015).

Literature Analysis

The exploration of secondary (literature) sources - the processing of relevant literature related to the topic - contributes to the definition of the research problem, the development of its interfaces, dimensions and frameworks, as well as to the formulation of the research questions and the groups of questions under investigation, and also creates an opportunity to learn about and possibly adapt the tools and methods that help the research.

Interview

In our work, we aimed to shed light on Erna Czövek's life story and life events from several aspects, so in the exploratory and analytical phase of the research, in addition to examining written sources, we also relied on the interview as a method of data collection. The personal recollections added further valuable information to our sources, because the interviewees enriched the reconstruction and interpretation of the life events of the Czövek family with additional specific information, their personal experiences and recollections.

Document analysis, source analysis

In order to meet the research objectives, we used both documentary and source analysis in the orientation and analytical phases of our work. Mária Nádasi considers as a document „[...] any material produced in the recent past or today that was not produced for pedagogical research, but whose analysis is instructive for pedagogical research.” (NÁDASI, 2004: 317) In our research we worked with different sources, but in defining the methods we rely on the definition of Mária Nádasi, according to which „[...] source analysis is related to the past, while document analysis lives in the present.” (NÁDASI, 2004: 317)

Qualitative content analysis

Content analysis was used to examine in more detail the textualised material of the individual sources obtained from the interviewees' recollections. According to László Antal, the procedure called upon is an „interdisciplinary method” (ANTAL, 1976: 9), which „in the most general sense of the word is nothing other than the analysis of publications for a specific purpose” (ANTAL, 1976: 10). Going beyond this definition, Éva Szabolcs says that content analysis „[...] undertakes to explore the hidden meaning of the text, its contextual system from some point of view” (SZABOLCS, 2004: 332), providing the analysis and interpretation of the manifest and latent messages of written sources.

Our qualitative content analysis study was based on the MAXQDA™ Plus 2022 data analysis software, which we have built on its qualitative data analysis capabilities (its visualisation helped to visualise the a priori coding along six main categories, the subsequent data-driven inductive coding of the code hierarchy, the quick multi-layered visualisation of the results, etc.).

Textbook analysis study

The textbook-analytical study analysed Erna Czövek's instructive pedagogical music publications and her "Piano School" publications in order to draw further information and conclusions about the didactic apparatus, structure, didactic-methodological structure, composition of her music materials and authors, as well as curricular content and structure of her music publications.

Bibliometric analytical test

A special group of sources of Erna Czövek's oeuvre are her writings published in various professional periodicals, for which no aggregated bibliography has been produced so far. In conducting the analysis, we focused on Czövek's work as a writer, for which we first carried out a comprehensive source collection. We then set about organising the resulting database and compiling the bibliography. We considered the bibliometric analysis to be the most appropriate for the assessment of the resulting list, because it provides the opportunity to obtain additional quantitative and qualitative information and an objective picture of Czövek's professional writing.

Research Sources

In researching the biography of Erna Czövek, we relied primarily on written primary sources, but also on oral primary sources. The reason for this is that the personal life story has not yet been fully or partially explored and examined in a scientific manner. The most important source for reconstructing the career of Erna Czövek is the Erna Czövek School of Music in Budakeszi⁵, where we have examined well-preserved photographs, personal and employment papers, certificates, notes, manuscripts and correspondence, as well as first and proofread versions of Erna Czövek's publications.

In addition to the legacy, archival sources provided an additional source of information to build up an objective picture of his person. Unfortunately, during the reorganization of the music school institutions, many of the records of the Ministry of Religious Affairs and Public Education had been destroyed and cannot be fully replaced, so the databases of the Budapest City Archives⁶ and the Hungarian National Archives⁷ are not complete.

The documentary collections prepared by Melinda Berlász and Tibor Tallián, which provide an insight into selected music pedagogical writings and documents from the period between 1945 and 1956 (see BERLÁSZ – TALLIÁN, 1984, 1986). The source base has been significantly enriched by the incomplete photographs and partial biographical data preserved in the personal archives of the Transylvanian branch of the extensive "Czövek family".

The institutional library of the Aladár Tóth Music School⁸ provided additional valuable information for the research, including the Jubilee commemorative book, as well as institutional yearbooks, school history compilations and master sheets. The yearbooks of the institution have preserved

⁵ Contact: 2092 Budakeszi, Iskola köz 3. <https://zeneiskola.budakeszi.hu> [2024.02.14.]

⁶ Contact: 1139 Budapest, Teve u. 3-5. <https://bparchiv.hu/> [2024.02.14.]

⁷ Contact: 1014 Budapest, Bécsi kapu tér 2-4. <https://mnl.gov.hu> [2024.02.14.]

⁸ Contact: 1063 Budapest, Szív utca 19-21. www.tothaladar.hu [2024.02.14.]

the recollections of former colleagues and students, which have helped to fill in the gaps in the biography, providing additional valuable data and information. In addition, Erna Czövek worked at the State Music School in District III, whose successor, today's Aelia Sabina Elementary School of Arts⁹, also gave us the opportunity to inspect the employment and pedagogical documents.

The range of written sources was enriched by the periodicals containing the works of Erna Czövek, as well as by published music pedagogical publications and music editions. The National Széchényi Library¹⁰, the Szabó Ervin Library of Budapest¹¹, the Library of the Liszt Ferenc Academy of Music¹², the Hungaricana Public Collection Portal¹³ and the Arcanum Digital Library¹⁴, are the places where these materials are collected, the MATARKA (Database of Hungarian Periodicals' Tables of Contents)¹⁵, the digital archive of the music pedagogical journal *Parlando*¹⁶, and the Hungarian Musicological Research Centre of the Hungarian Academy of Sciences, Institute of Musicology, Hungarian Music Journals Digital Database¹⁷.

As the primary source base of the research - in addition to written documents accompanying the various stages of her career - the researcher conducted semi-structured interviews with Erna Czövek's former students and colleagues. The oral reminiscences (14 semi-structured interviews), a unique source, complemented and enriched the source base and provided additional information about the period and micro-elements of Czövek's life and professional activity.

⁹ Contact: 1033 Budapest, Harrer Pál u. 7. <https://www.aeliasabina.hu/> [2024.02.14.]

¹⁰ Contact: 1014 Budapest, Szent György tér 4-5-6. www.oszk.hu [2024.02.14.]

¹¹ Contact: 1088 Budapest, Szabó Ervin tér 1. www.fszek.hu [2024.02.14.]

¹² Contact: 1061 Budapest, Liszt Ferenc tér 8. <https://lfze.hu/konyvtar> [2024.02.14.]

¹³ Hungaricana Közgyűjteményi Portál <https://www.hungaricana.hu/hu/> [2024.02.14.]

¹⁴ Arcanum Digitális Tudománytár <https://www.arcanum.com/hu/> [2024.02.14.]

¹⁵ MATARKA <https://matarka.hu/> [2024.02.14.]

¹⁶ *Parlando* – Archívum <http://www.parlando.hu/Archi-Ido.htm> [2024.02.14.]

¹⁷ Magyar Zenei Folyóiratok Digitális Adatbázisa http://db.zti.hu/mza_folyoirat/index.asp [2024.02.14.]

The Results of the Research

Within the framework of our dissertation we attempted to reconstruct the career of Erna Czövek (1899-1983), a music teacher who made a lasting contribution to various areas of Hungarian musical life in the 20th century. In the course of the research, we have undertaken to develop a topic that has not yet been the focus of interest and has not yet been explored in a scientific way, but it is justified by the fact that segments related to the composer's work appear again and again in music pedagogical writings. The aim of the research was not to produce an exclusive biographical work, but a thesis with a broader horizon on Erna Czövek's career. By organising and analysing the diverse sources, we have added complexity to the previously known Czövek narrative and clarified the data revealed in our preliminary literature review. Thanks to this, a complete portrait of Erna Czövek's work, both human and professional, has been created. The results of the research are presented below along the lines of the research questions and groups of questions.

- *Which human and professional relationships, so-called environmental influences impacted Erna Czövek's professional development at the main junctures of her career (during her studies, when she started her teaching career, and during the period of her music education career)?*

To answer this question, we conducted a multifaceted source and documentary analysis and created a unique source base by preparing semi-structured interviews with Erna Czövek's former students and colleagues (see chapters III, Erna Czövek's life story, and IV, Examining the corpus of interviews with Erna Czövek's former students and colleagues - qualitative content analysis). The collection of sources, followed by the analytical work, made it clear that the first significant pedagogical and intellectual influences on the subject came in the 1920s and 1940s. The start of her career as a music teacher was naturally

influenced, directly and indirectly, by the educational policy environment of the time, as well as by the emergence of the art education movements of the reform pedagogy and life reform movements in Hungary. However, her efforts to reform art and music education during her years as a full-fledged music teacher, and the marked changes brought about by Sovietisation and the establishment of a totalitarian regime during this time, had a profound impact on his professional development.

At the age of 20 he became involved with the youth movement of the Galilei Circle and discovered their motto: „*to learn and to teach*” (RUBIN, 1928: 466). Then, in the 1920s, she met and became acquainted with the art of movement and the body-cultural views of Valéria Dienes, whose dance performances had a great influence on her. (The dance performances at the Alice Majar School experimented with combining speech, song and dance) It was during this period that she not only met outstanding representatives of movement art, but also came into contact for the first time with contemporary composers (Bárdos, Kadosa, Szabó, Szelényi, etc.) who played a decisive role in her later career (for example, they contributed pedagogical compositions to the musical material of her music publications, helped to run the Music Pedagogical Seminars, supported Czövek’s work as a specialist writer).

From December 1934, the development of Czövek’s views on music education was markedly influenced by her leadership of the instrument pedagogy column of the periodical *Énekszó* with Sándor Veress, and the series of events called Music Pedagogy Seminars that resulted from their joint professional thinking. The first ideas for reform in music education were formulated at the professional events they organised, which can be identified as the basis of Erna Czövek’s multifaceted professional work in the second half of the 1940s. At the same time, this phase of her career contributed to the further expansion of her network of professional contacts, as the circle of contemporary Hungarian composers who composed pedagogical works for her scores published in different

periods was enlarged. Based on the results of the qualitative content analysis, as well as the analysis of sources and documents, it was clearly confirmed that the further decisive impact of her career path was in the 1950s at the District 1 Music School, where she helped the professional development of many young creative teachers, who - with human and professional support - created the curricula and materials for the renewal of music education.

Answering this research question also required a comparison and review of the results of the documentary and qualitative content analysis (see chapters III, Erna Czövek's life story, and IV, Interviews with former students and colleagues of Erna Czövek - qualitative content analysis). Czövek's piano studies are linked to the music courses of the Székesfővárosi Music School, where her main teacher, Mrs Lula Hermann Földessyné, started her on the piano teaching career. Even after obtaining the final certificate, the interested music teacher continued her training, she took part in a study trip to Berlin and kept in touch with leading experts in music education (Margit Varró, Pál Kadosa, Leó Weiner, Miklósné Máthé). In addition to her knowledge of music education, she has continuously enriched her general pedagogical and psychological competences through the study of pedagogical periodicals and her professional contacts. At the same time, his musical outlook and pedagogical views were shaped and inspired by composers who were open to the idea of musical reform (László Dobszay, Zsolt Durkó, Sándor Szokolay, Lajos Papp, to name a few).

- *Have Erna Czövek's objectives and views on general pedagogy and music education changed, and if so, how have they changed at different stages of her career? What recurrent motifs and emphases can be identified in Erna Czövek's pedagogical and professional work?*

Answering this question required a review of the results of document and source analysis, bibliometric analysis, qualitative content analysis and textbook analysis. At different stages of her career, Erna Czövek has responded to the national

aspirations of music education and music pedagogy with specific goals. The 1930s were a period of outlining reforms in music education, while the 1940s saw the construction of the institutional system of music education and the unfolding of curricular reform. Subsequently, innovative reform efforts can be identified, which are closely linked to the District 1 music school.

Despite the passage of time, the image of Erna Czövek has remained vivid in the memories of her former students and colleagues, as the results of the qualitative content analysis study confirm along six main categories (*Erna Czövek as a person; Erna Czövek's activities as a piano teacher; Erna Czövek as a music teacher; Erna Czövek as a curriculum reformer; Erna Czövek's goals and views as a music teacher; Music education environment at the turn of the 20th century*). The memoirs paint a picture of her as someone who was extremely concerned with the content of the music and the sense of order in it, as well as the freedom she gave her students. And in the memories of her colleagues, she is identified as a dedicated, hard-working teacher of Hungarian Music Education.

An analytical examination of the music publications clearly shows that the ordering principles of Czövek's publications have not changed. The most striking peculiarities of Czövek's sheet music publications are to be found in their knowledge material, which, according to our research, is reflected in the predominance of compositions by Hungarian composers with a pedagogical purpose. Erna Czövek, in her Piano School Guide published in 1966, wrote: „after a few months of folk song study, the student should not turn to classical music, but should become familiar with the sound of Bartók's *Microcosm*.” (CZÖVEK, 1966b: 3)

- *How to define Erna Czövek's role in consolidating the unified Hungarian music education network? What innovative (music pedagogical) aspirations can be identified in Erna Czövek's creative work?*

In order to answer the research question, we collected a wide range of sources, and then reviewed ministry documents, trade union letters, petitions and Erna Czövek's unorganised files. It was then outlined that in the second half of the 1940s, Erna Czövek represented the cause of music teachers and music education with her strong action and innovative ideas as secretary of the music section of the Free Trade Union of Hungarian Teachers, and later as a ministerial speaker and advisor.

Erna Czövek followed Zoltán Kodály's music pedagogical endeavours, based her music publications on the segments of his music, and fought persistently for instrumental education based on Hungarian music. The motto of his 1946 publication *Zongora-Ábécé* was „Hungarian is the mother tongue of a Hungarian child: he should learn to play music in Hungarian first.” (CZÖVEK, 1946: I) In the mid-20th century, Czövek's concept of piano pedagogy can be identified as „always dealing with material on the piano that you can make your own. In the initial stage, the musical experience, the correct idea, most often suggests the correct technical solution.” (CZÖVEK, 1948: 2)

We also based our study of Erna Czövek's innovative activity on the content of institutional albums and yearbooks. Among the aspirations that can be associated with the years as headmaster of District Music School No. 1, we have identified the following: development of a system of course supervisors, a pilot working group to develop the teaching of solfege and music literature, grouping of pupils with average musical ability (A and B levels), the creation of new courses, teaching of flute, clarinet and flute, the organisation of a series of chamber music concerts, the creation of new publications to support music education, and professional support for young colleagues.

- *What are the trends in Erna Czövek's work as a writer? What is the general picture of the author's publishing activity?*

We have identified Erna Czövek's activities as a writer between 1935 and 1981. In an effort to be complete, we obtained a 65-item study sample using a variety of methods and compiled a bibliography of its publication list. On the basis of a more thorough (bibliometric) analysis of the bibliography of 65 records, we found that 59 items were published in ten different professional periodicals (see *Énekszó, A Hangszer, Muzsika, Parlando, Zenepedagogia* etc.), and 6 items can be identified as methodological publications. In addition to the publication strategy, we also looked at the length of the papers, counting a total of 598 pages, of which 391 pages were in textbooks and 207 pages in journals. The publications were also systematically grouped by length, with more than 2/3 of the papers (50 in total) being less than 5 pages. After reviewing the content of the more extensive works, it was found that they address general music pedagogical or methodological problems. Publications were also grouped by type, identifying monographs, methodological publications, studies, reports, reviews, scholarly publications, translations and other shorter publications.

Opportunities for Further Development of Research

The scope of the dissertation limited further exploration, but as the research progressed, opportunities for further development emerged in several directions. Each of the dimensions that form the framework of investigation has further potential to justify further research.

- During the exploration of the biography we have partially touched upon the Transylvanian aspect of the family, but the compilation of an extensive family biography may add further data to the life story of Erna Czövek.

- A textbook analysis of the music publications has been carried out, but a content analysis of the music in a pedagogical and methodological approach to piano pedagogy offers further possibilities.
- A comparative examination of Zoltán Kodály's music pedagogical aspirations and the deeper layers of instrumental music pedagogical reform efforts provides insight into further, hitherto unexplored areas of twentieth-century music pedagogy.
- The present work provides an insight into the processes of the construction of the music education system in the mid-twentieth century, but further archival sources (trade union documents, ministry minutes) may warrant further collection and review. In addition, it may be worth considering examining periodicals that may provide further insight into the period of the District 1 Music School under Erna Czövek's directorship.
- Erna Czövek's ideological views and political role have not been examined, but a comprehensive analysis of her membership is possible by including additional sources (Hungarian Communist Party documents).
- For a further investigation of Erna Czövek's work as a writer, it may be advisable to use content analysis software.
- Czövek's work as a specialist writer has included a review of the periodicals *A Hangszer*, *Zenepedagógia*, but further in-depth analysis of these, as well as her monograph *Emberközpontú zenetanítás*, may provide further valuable insights.

References

- ÁBRAHÁM, Mariann (Ed.) (1991): *Két világrész tanára*. Ábrahám, Mariann – Varró, Gabriella, Budapest.
- ANTAL, László (1976): *A tartalomelemzés alapjai*. Magvető Kiadó, Budapest.
- BERLÁSZ, Melinda – TALLIÁN, Tibor (Ed.) (1984): *Iratok a magyar zeneoktatás történetéhez 1945-1956*. MTA ZTI, Budapest.
- BERLÁSZ, Melinda – TALLIÁN, Tibor (Ed.) (1986): *Iratok a magyar zeneélet történetéhez 1945-1956*. II. kötet. MTA ZTI, Budapest.
- BORONKAY, Antal (Ed.) (1983): *Brockhaus Riemann Zenei Lexikon*. 1. kötet. Zeneműkiadó, Budapest.
- CZÖVEK, Erna (1948): *Útmutatás a zongora ábécé tanításához*. Cserépfalvi, Budapest.
- CZÖVEK, Erna (1966b): *Útmutató a Zongoraiskola I. kötetéhez*. Zeneműkiadó, Budapest.
- CZÖVEK, Erna (1979): *Emberközpontú zenetanítás*. Második kiadás, Zeneműkiadó, Budapest.
- DUFFEK, Mihály (2015): *Zongora szakmódszertan személyes hangolásban*. Debreceni Egyetemi Kiadó, Debrecen.
- HUNYADI, Zsuzsanna (2018): *Zongoraiskolák tantárgy-pedagógiai összehasonlító elemzése – különös tekintettel a zenei képességek fejlesztésére*. Doktori (PhD) értekezés. EKE NDI, Eger.
- JÁRDÁNYI, Zsófia (2009): *Járdányi Pál hegedűpedagógiai munkássága*. Doktori (PhD) értekezés. LFZE, Budapest.
- KERTÉSZ, Attila (2015): A magyarországi zeneoktatás, hangszeres képzés és énekoktatás vázlatos története. In: Vas, Bence (Ed.): *Zenepedagógiai tankönyv*. PTE Művészeti Kar Zeneművészeti Intézet, Pécs. 59-90.
- MARTIENSSEN, Carl Adolf (1954): *Schöpferischer Klavierunterricht*. Breitkopf-Härtel, Leipzig.

- MEGYIMÓRECNÉ SCHMIDT, Ildikó (2015): *Zongora hangszeres tanításmódszertani jegyzet*. PTE Művészeti Kar Zeneművészeti Intézet, Pécs.
- NÁDASI, Mária (2004): A dokumentumelemzés. In: Falus, Iván (Ed.): *Bevezetés a pedagógiai kutatás módszereibe*. Műszaki Könyvkiadó, Budapest. 317-330.
- PETHŐ, Villő (2011): Kodály Zoltán és követői zenepedagógiájának életreform elemei. Doktori (PhD) értekezés. SZTE BTK NDI, Szeged.
- RUBIN, László (1928): A Galilei kör története. In: Vámbéry Ruzstem – Varró István (Eds.): *Századunk*. Hungária, Budapest. 464-469.
- SÁNTHA, Kálmán (2015): *Trianguláció a pedagógiai kutatásban*. Eötvös József Könyvkiadó, Budapest.
- SZABOLCS, Éva (2004): Tartalomelemzés. In: Falus, Iván (Ed.): *Bevezetés a pedagógiai kutatás módszereibe*. Műszaki Könyvkiadó, Budapest. 330-340.
- SZABOLCSI, Bence – TÓTH, Aladár (Eds.) (1965): *Zenei lexikon*. I. kötet. Zeneműkiadó Vállalat, Budapest.

Sheet Music Publications

- CZÖVEK, Erna (1946): *Zongora-Ábécé*. Cserépfalvi, Budapest.
- CZÖVEK, Erna (1947): *3 év zongora-etüdjei*. Cserépfalvi, Budapest.
- CZÖVEK, Erna (1966a): *Zongoraiskola 1. Z. 5223*. Zeneműkiadó, Budapest.
- CZÖVEK, Erna (1969): *Zongoraiskola 2. Z. 5243*. Editio Musica, Budapest.
- CZÖVEK, Erna (1973): *Miniatűrök zongorára. Z. 6751*. EMB, Budapest.

Publications related to the Research Topic

RÉTI, Tamás (2023): Klavierlernen und -lehren in der ersten hälfte des 20. Jahrhunderts in Ungarn. In: Ambrusné Kéri, Katalin – Józsa, Krisztián – Kanczné Nagy, Katalin – Tóth-Bakos, Anita – Borbélyová, Diana – Mészáros, Tímea (Eds.): *14th International Conference of J. Selye University. Pedagogical Section. Conference Proceedings*. J. Selye University, Komarno, Szlovákia. 177-188.

<http://uk.ujs.sk/dl/4478/RETI.pdf> [2024.02.14.]

RÉTI, Tamás (2023): Czövek Erna szellemi öröksége: Fókuszban az életpálya tananyagreforméri és szakírói szerepmotívumai. *Parlando*, 5. szám. 1-17.

https://www.parlando.hu/2023/2023-5/Reti_Tamas-Czovek_Erna.pdf

[2024.02.14.]

RÉTI, Tamás (2022): A zenepedagógiai sajtó Magyarországon 1860-1950 között. In: Kattein-Pornói, Rita – Mrázik, Julianna – M. Pogátsnik, Mária (Eds.): *Tanuló Társadalom: Oktatáskutatás járvány idején*. HERA Évkönyvek IX. Debreceni Egyetemi Kiadó – Magyar Nevelés- és Oktatáskutatók Egyesülete (HERA), Budapest – Debrecen. 604-612.

[https://hera.org.hu/wp-](https://hera.org.hu/wp-content/uploads/2022/05/HERA_Evkonyvek_IX_bc.pdf)

[content/uploads/2022/05/HERA_Evkonyvek_IX_bc.pdf](https://hera.org.hu/wp-content/uploads/2022/05/HERA_Evkonyvek_IX_bc.pdf) [2024.02.14.]

RÉTI, Tamás (2022): A zongora tárgy tantervi alakulása a XX. század első felében. In: Karlovitz, János Tibor (Ed.): *Szaktárgyszertani és más pedagógiai tanulmányok*. International Research Institute, Komarno, Szlovákia. 282-290.

<https://www.irisro.org/pedagogia2022januar/53RetiTamas.pdf> [2024.02.14.]

RÉTI, Tamás (2022): Egy zenepedagógiai alkotóműhellyé vált magánzeneiskola portréja a XX. század elején. In: Csehiová, Agáta – Tóth-Bakos, Anita – Szőköl, István – Strédl, Terézia – Nagy, Melinda (Eds.): *13th International Conference of J. Selye University. Pedagogical Sections. Conference Proceedings*. J. Selye University, Komarno, Szlovákia. 85-94.

<http://uk.ujs.sk/dl/4096/Reti.pdf> [2024.02.14.]

RÉTI, Tamás (2022): Czövek Erna és Varró Margit a XX. század alkotó zenepedagógusai. In: Buda, András – Kiss, Endre (Eds.): *Interdiszciplináris pedagógia a bizonytalanság korában*. A XII. emlékkonferencia tanulmánykötete, Debrecen. 239-255.

Publications related to Other Topics

RÉTI, Tamás (2021): Zenetanárok tanórai hatékonyságának támogatása a videotréning módszer használatával. In: Karlovitz, János Tibor (Ed.): *Szaktudományi és pedagógiai tanulmányok a világválság idején*. International Research Institute, Komarno, Szlovákia. 549-557.

<https://www.irisro.org/pedagogia2021januar/92RetiTamas.pdf>

[2024.02.14.]

RÉTI, Tamás (2021): Zongoraiskola 2 nem teljesen kezdőknek. *Parlando*, 1. szám. 1-4.

https://www.parlando.hu/2021/2021-1/Reti_Tamas.pdf [2024.02.14.]

RÉTI, Tamás (2020): Recezenzó a Zongoraiskola 1 kezdőknek kötetéről. *Oxipo interdiszciplináris e-folyóirat*, 2. szám. 103-105.

https://www.kpluszf.com/assets/docs/OxIPO/OxIPO_2020_4_103_Reti.pdf

[2024.02.14.]

Presentations related to the Research Topic

15 September 2023. RÉTI, Tamás: *Czövek Erna (1899-1983) zenepedagógiai munkássága szakírói tevékenysége tükrében.*

Retrieved from: 'Interdiszciplináris pedagógia és a korszakváltás bizonytalansága' XIII. Árpád Kiss scientific conference, Debrecen.

13-15 January 2023. RÉTI, Tamás: *Szakmai irányok és tevékenységek Czövek Erna zenepedagógiai munkásságában.*

Retrieved from: 'XI. Neveléstudományi és Szakmódszertani Konferencia' (Vzdelávacia, výskumná a metodická konferencia), Marcelová, Szlovákia.

14-16 January 2022. RÉTI, Tamás: *A zongora tantárgy tantervi progressziója a XX. század első felében.*

Retrieved from: 'X. Neveléstudományi és Szakmódszertani Konferencia' (Vzdelávacia, výskumná a metodická konferencia), Marcelová, Szlovákia.

24-25 September 2021. RÉTI, Tamás: *Hasonlóságok és különbségek Varró Margit (1881-1978) és Czövek Erna (1899-1983) zenepedagógiai munkásságában.*

Retrieved from: 'Interdiszciplináris pedagógia a bizonytalanság korában' XII. Árpád Kiss scientific conference, Debrecen.

8-9 SEPTEMBER 2021. RÉTI, Tamás: *Fodor Ernő (1878-1944) – az iskolaalapító zenetanár.*

Retrieved from: 'Selye János Egyetem XIII. Nemzetközi Tudományos Konferencia', Komárno, Szlovákia.

27-28 MAY 2021. RÉTI, Tamás: *Zenepedagógiai információforrások a XX. század első felében.*

Retrieved from: 'HuCER 2021 Konferencia', Budapest

29 April 2020. RÉTI, Tamás: *Czövek Erna szellemi öröksége.*

Retrieved from: „Innováció határok nélkül - 2020” conference, Pozsony, Szlovákia.

20 March 2020. RÉTI, Tamás: *Czövek Erna (1899-1983) a karizmatikus zongoratanár.*

Retrieved from: 'V. Nemzetközi Interdiszciplináris Konferencia', Debrecen.

Presentation related to Other Topics

17-19 January 2022. RÉTI, Tamás: *Videotrénings alkalmazása a zenetanári munkában.*

Retrieved from: 'IX. Neveléstudományi és Szakmódszertani Konferencia' (Vzdelávacia, výskumná a metodická konferencia), Marcelová, Szlovákia.