

László Stachó's selected publications, recordings, and lectures

Publications and recordings (selection)*

*Monograph, edited volumes and dissertation / Scholarly papers and book chapters / Music journalism /
Published music recordings and films / Further bibliography*

Monograph, edited volumes and dissertation

László Stachó (in preparation): *Bartók the Pianist: Romantic Imagination and Modern Performance*. Cambridge: Cambridge University Press.

László Stachó (Ed., 2019): [*László Dobszay: Teacher's Manual to The World of Tones, Vols. I–VI \[the official solfège & music theory textbooks of the Hungarian music school system\]*](#). Revised Edition. Budapest: Editio Musica Budapest, Z. 20023, ISMN: 978 963 3307 78 6.

László Stachó (Ed., 2018): [*Special Issue on Virtuosity in Music Performance*](#). *Musicae Scientiae*, 22 (4).

László Stachó (Ed., 2016): [*Virtuosity – An Interdisciplinary Symposium. Abstract Book*](#). Budapest: The Liszt Academy of Music, 64 pages.

László Stachó (2013): [*Bartók's Models and Ideals of Performing Practice*](#). PhD dissertation. Budapest: The Liszt Academy of Music.*

László Stachó, Bálint Molnár (Eds., 2009): [*Media Violence: Facts, Myths, Debates*](#). Budapest: Századvég Publishing House. ISBN: 978 963 7340 78 9, 366 pages.*

Scholarly papers and book chapters

(Items marked with an * are in Hungarian. For a full list see the [Hungarian Scientific Bibliography](#).)

László Stachó (2020, in press): Signification musicale et expressivité temporelle dans l'interprétation musicale : une vision basée sur la théorie de la pertinence. In: Márta Grabócz (Ed.): *Topiques et stratégies narratives en musique*. Paris: Editions des archives contemporaines.

László Stachó (2019): ['Gradus ad Parnassum' – The purgatory of instrumental technique: Notes on nineteenth-century instrumental pedagogy](#). In: Thomas Gartmann, Daniel Allenbach (Eds.): *Rund um Beethoven. Interpretationsforschung heute* (Musikforschung der Hochschule der Künste Bern, Band 14). Schliengen (Switzerland): Argus, 505–520.

* Items marked with an * are in Hungarian. All other publications are in English unless otherwise stated.

- László Stachó (2019): The analysis of musical imagination[[: On László Dobszay's theory of musical form]. *Hungarian Art [– Journal of the Hungarian Academy of Arts]*, 7 (1), 138–141.*
- László Stachó (2018): [Mental virtuosity: A new theory of performers' attentional processes and strategies](#). *Musicae Scientiae*, 22 (4), 539–557.
- László Stachó, Irène Deliège (2018): [Virtuosity's appeal](#). *Musicae Scientiae*, 22 (4), 449–453.
- László Stachó (2017): [Bartók the piano professor of the Royal Academy of Music in Budapest: Method and individuality](#). *Hungarian Music (Magyar Zene)*, 55 (3), 18–39.*
- László Stachó (2016): [Practice Methodology: Mastering the performer's 'real-time navigation' in the musical flow](#). *Arts and Humanities in Higher Education*, Special Issue online.
- László Stachó (2016): [Rigor and sensuality: Bartók's ideals of pianism](#). *Hungarian Music (Magyar Zene)*, 54 (1), 31–59.*
- László Stachó (2015): [The key to Bartók's genius as performer](#). *National Geographic Hungary* online.*
- László Stachó (2014): [Musical excellence and conceptions of musical ability: Introduction to the pedagogy of musical performance](#). *Parlando* online [– *The Hungarian Journal of Music Education*], 2014/1.*
- László Stachó, Suvi Saarikallio, Anemone Van Zijl, Minna Huotilainen, Petri Toiviainen (2013): [Perception of the emotional content of musical performances by 3- to 7-year-old children](#). *Musicae Scientiae*, 17 (4), 495–512.
- László Stachó (2012): How to teach music of highest value to children through media? In: Erika Gabos (Ed.): *The Effects of the Media on Children and Young People, Vol. 6*. Budapest: International Children's Safety Service, 280–287.*
- László Stachó (2012): [Structural communication and predictability in Bartók's and Dohnányi's performance style](#). *Studia Musicologica*, 53 (1–3), 171–186.
- László Stachó, Bálint Molnár (2009): Introduction to the empirical study of media violence. In: László Stachó, Bálint Molnár (Eds.): *Media Violence: Facts, Myths, Debates*. Budapest: Századvég Publishing House, 11–31.*
- László Stachó (2008): Bartók's 'fatherland melody': A reexamination. In: Mirjana Veselinović-Hofman (Ed.): *Musical Folklore as a Vehicle?* Belgrade: Serbian Musicological Society – International Musicological Society, 153–160.
- László Stachó (2006): After the generation of Bartók: A paradigm shift in Hungarian folk music research? *Szeged [– The Cultural Review of the City]*, 18 (3), 32–37.*
- László Stachó (2006): You are so beautiful, so splendid... my Hungary? – Bartók's curious longing for the fatherland. *Muzsika [– Hungary's Monthly Magazine of Classical Music]*, 49 (5), 36–40.*

László Stachó (2005): The discursive battlefield. In: Judit Gervain, Kristóf Kovács, Ágnes Lukács, Mihály Racsmány (Eds.): *The Thousand-Faceted Mind: A Festschrift for the 60th Birthday of Csaba Pléh*. Budapest: Akadémiai Kiadó (Publishing House of the Hungarian Academy of Sciences), 517–530.*

László Stachó (2004): Psychology in Central Europe: A *normative* program. In: József Jankovics, Judit Nyerges (Eds.): *Power and culture, Vol. 2*. Budapest: International Association of Hungarian Studies, 565–582.*

László Stachó, Bálint Molnár (2003): Media violence: Facts and myths. *Hungarian Media Research (Médiakutató)*, 3 (4), 23–52.*

László Stachó, Róbert Dudás, Rozália Ivády, Gabriella Kothencz, Zoltán Janka (2003): Addenbrooke's Cognitive Examination: Developing the Hungarian version. *Psychiatria Hungarica*, 18 (4), 226–240.*

Róbert Dudás, László Stachó, Gabriella Kothencz, Zoltán Janka (2002): Addenbrooke's Cognitive Examination: Testing the Hungarian version of a new cognitive test developed in Cambridge for the differential diagnosis of dementias. *Clinical Neuroscience*, 55 (Special Issue 1), 17.

László Stachó (2002): Musicology and psychology: A mutual regard. *Hungarian Music (Magyar Zene)*, 40 (3), 339–354.*

László Stachó (2001): Levels of musical psychosemantics: Innate, psychodynamic, and cognitive cues in musical meaning assignment. *Hungarian Review of Psychology (Magyar Pszichológiai Szemle)*, 56 (3), 465–477.*

Music journalism

From 2004 on radio programmes and concert reviews on the Hungarian Radio; articles, concert and book reviews, interviews in [Muzsika](#), Hungary's monthly magazine of classical music, the [Fidelio](#) online music magazine (in Hungarian), and the [Liszt Academy Concert Magazine](#) (in English).

Published music recordings and films

A Selection of the Best Concert Performances 2006–2013 from the Liszt Academy of Music, Vocal Arts DLA Programme (CD). With Judit Rajk (voice), László Stachó (piano). Budapest: The Liszt Academy of Music, 2013.

[Are You Free for a Minuet? – Haydn: Il maestro e lo scolare, Part I: Andante](#) (music film). With László Stachó and Ferenc János Szabó (piano), directed by Zsolt Balogh. Budapest: Hungarian State Television, 2009.

[*Are You Free for a Minuet? – Haydn: Il maestro e lo scolare, Part II: Tempo di menuetto*](#) (music film). With László Stachó and Ferenc János Szabó (piano), directed by Zsolt Balogh. Budapest: Hungarian State Television, 2009.

[*Mozart's Piano Works for Four Hands*](#) (concert film). With László Stachó and Maxim Emelyanychev (piano), directed by Zsolt Szél. Szeged: pART TV – The Cultural Channel of Southern Hungary, 2008.

For further bibliography including *Textbooks, Legal documents in music education, Professional background analyses in music education, and Interviews on professional work* (mostly in Hungarian) see the [Hungarian list of publications](#).

Lectures (selection)

*Invited talks and keynotes at international conferences / Other invited plenary lectures / Further conference talks
| Broadcasted 'University of Omniscience' talks*

Invited talks and keynotes at international conferences (selection)

[*Mastering the Time in Music Performance: Reconnecting with the Past, Feeling the Future and Enjoying the Present*](#). Invited plenary talk at the international symposium 'Musique et cognition: L'écoute et l'imaginaire dans l'expérience musicale'. Maison de la Recherche, Faculty of Arts, Sorbonne University, Paris, 16.11.2019.

[*Fight, Bond and Unity: The Art of Four-Hand Kurtág*](#). Keynote talk at the international symposium 'Vierhändig, immer einmal!' – Piano Four Hands Music Symposium, University of Music and Performing Arts Graz (Austria), 26.01.2019.

[*Mindfulness and the Practice Methodology*](#). Invited lecture-workshop at the *Art in Motion – Training for Creative Excellence* symposium, University of Music and Theatre Munich, 08.06.2018.

[*From Rhetoricity to Structuralism: Tracing the 20th-Century Trajectory to Modernism in Performance*](#). Invited talk at the international symposium *Rund um Beethoven – Interpretationsforschung heute*, Bern University of the Arts (Switzerland), 13.09.2017.

[*Mastering the Time in Music Performance \(and Elsewhere\): Reconnecting with the Past, Feeling the Future and Enjoying the Present*](#). Invited talk in the PLACE Group Research Seminar Series, Faculty of Education, University of Cambridge, 08.06.2017.

Renewal of Hungarian music pedagogy: New Kodály-based methodologies and practices to enhance the humanistic and social impact of music making. Invited talk at the International Health–Economy–Art 2017 Conference, John von Neumann University, Kecskemét (Hungary), 08.03.2017.

Practice Methodology: Developing Mental Maps and Images of Music. Invited talk at the conference Teaching of Practicing – New Knowledge and Change, Centre of Excellence in Music Performance Education (CEMPE), Norwegian Academy of Music, Oslo, 04.12.2015.

A New Cognitive Pedagogy of Music Practice for All Instruments and Voice. Invited talk at the ‘Pedagogy and the Academy Today’ – British Academy International Conference, University of Oxford, 30.09.2014.

A New Content-Based Cognitive Pedagogy of Music Practice for All Instruments and Voice. Keynote speech at the 21st International Kodály Symposium. Kodály Institute of the Liszt Academy of Music, Kecskemét (Hungary), 02.08.2013.

La réception de la musique de Bartók (in French). Invited lecture at the ‘Bartókiades’ organised by the Opera of Dijon (France), 14.01.2012.

How to Teach Music of Highest Value to Children Through Media? Invited talk at the 6th International Media Conference of the International Children’s Safety Service, Balatonalmádi (Hungary), 27.09.2011.

The Ugly in Music. Invited plenary lecture at the International Summer School in Systematic Musicology (ISSSM 2010). University of Jyväskylä (Finland), 15.09.2010.

László Stachó, Bálint Molnár: *Media Violence: An Eternal Debate?* Invited talk at the 4th International Media Conference of the International Children’s Safety Service, Balatonalmádi (Hungary), 04.12.2007.

Other invited plenary lectures (selection)

Music Performance and Altered States of Consciousness. Invited research seminar at the Centre for Systematic Musicology, University of Graz (Austria), 10.12.2019.

Performance Practice of the Last Romantics: What We, 21st-Century Piano Teachers Can Learn from Them. Keynote lecture of the 19th Slovenian EPTA (European Piano Teachers’ Association) congress. Conservatory of Music and Ballet Ljubljana, 23.11.2019.

The (A)political Kodály. Invited talk for the Oxford Hungarian Society, Wolfson College, University of Oxford, 08.11.2019.

Feeling in Real Time with Full Attention: The Pedagogy of Klára Kokas as the Basis of Music Education (in Hungarian). Invited talk at the conference “Music Is the Food of Soul...”: Conference on Music Education in Memory of Klára Kokas, Hungarian Academy of Arts, Budapest, 15.10.2019.

Practice Methodology und künstlerische Aufmerksamkeitssteuerung (in German). Invited talk organised by the Swiss University Centre for Music Physiology (SHZM), Department of Music, Zurich University of Arts, 05.04.2019.

Optimiser la pédagogie instrumentale sous l’éclairage des sciences cognitives (in French). Invited talk and workshop, Hungarian Institute, Paris, 10.04.2018.

Mastering the Time in Music Performance. Invited talk for the Cambridge University Hungarian Society, Queens' College, Cambridge, 20.01.2018.

The Capacity for Music: 'Navigating' in Real Time. CMS (Centre for Music and Science) Talk, Faculty of Music, University of Cambridge, 27.06.2017.

Bartók the Pianist: Personality, Individuality and Spontaneity (in Hungarian). Research Talk Series in Musicology of the Liszt Academy of Music, Budapest, 21.10.2014.

Performance Excellence as Smart Consciousness-Altering. Invited talk at the Summer Leadership Academy of the Common Sense Society (Budapest), Szirák (Hungary), 26.07.2014.

Music as a Consciousness-Altering Tool. MCR–SCR Seminar Night, Downing College, Cambridge, 16.07.2014.

Method, Influence and Individuality: Bartók and Early Twentieth-Century Piano Pedagogy. CMPCP/IMR Performance/Research Seminar. Institute of Musical Research, University of London, 27.05.2014.

Predictability, Force, and Attention: Bartók's and Dohnányi's Performing Style. Research Seminar, Centre for Systematic Musicology, University of Graz (Austria), 21.01.2014.

Excellence in Music. Invited talk at the Summer Leadership Academy of the Common Sense Society (Budapest) as member of the Summer Academy Faculty (along with Roger Scruton, Roger Pilon, Thierry Baudet), Bercel (Hungary), 09.08.2013.

A 21st-Century Concept of Musical Ability (in Hungarian). 'Social Sciences for the Society' – Educational workshop of the University of Szeged (Hungary), 19.04.2013.

Social Planning and Economic Potential in Kodály's Pedagogy: Challenges in the 2000s (in Hungarian). 'Can Music Belong to Everyone?': Kodály's Pedagogical Legacy in Present-Day Hungary – Symposium on music education policy. Faculty of Music, University of Szeged (Hungary), 13.12.2007.

Further conference talks (selection)

Bartók's Ideals of Performing Beethoven: A Transition from 19th-Century Performance Practice to Early 20th-Century Modernism. 'Beethoven Perspectives' – international conference, Beethoven-Haus, Bonn (Germany), 11.02.2020.

Moments of Focused Immersion (MFIs) During Music Performance: A Theoretical Framework. 'First International Conference Psychology and Music: Interdisciplinary Encounters', University of Arts Belgrade (Serbia), 25.10.2019.

A New Theory of Music Performers' Consciousness Changes During Performance. International Symposium on Performance Science (ISPS) 2019, Melbourne Conservatorium of Music, University of Melbourne (Australia), 18.07.2019.

Sándor Imre Nagy, György Révész, László Séra, László Stachó: *Incongruence as Source of Musical Humour* (in Hungarian). 28th National Congress of the Hungarian Society for Psychology, Institute for Psychology, University of Debrecen (Hungary), 31.05.2019.

Performers' Attentional Processes and Strategies: Implications for Music Pedagogy. European Platform for Artistic Research in Music (EPARM) Conference 2019, Gheorghe Dima Academy of Music, Cluj-Napoca (Romania), 30.03.2019.

Bartók and Central Europe: A Bartók Melody Reconsidered. 'The Birth of Contemporary Europe: World War I, Music and the Arts' international conference, National Museum of Greece, Athens, 11.11.2018.

Bartók's Beethoven: A Transition from 19th-Century Performance Practice to Early 20th-Century Modernism. 'Perspectives on Historically Informed Practices in Music' international conference, Faculty of Music, University of Oxford, 10.09.2018.

Subtle Changes of Consciousness During Performance: A Theoretical Framework. ICMPC15/ESCOM10 (15th International Conference on Music Perception and Cognition / 10th Triennial Conference of the European Society for the Cognitive Sciences of Music), University of Graz (Austria), 25.07.2018.

A New Model of Performers' Attentional Processes and Strategies: Implications for Performance Pedagogy and Music Theory. Performance Studies Network Conference 2018, Norwegian Academy of Music, Oslo, 06.07.2018.

Conductors' Attentional Processes and Strategies: Implications for the Rehearsal Process. Oxford Conducting Institute International Conducting Studies Conference 2018, St Anne's College, University of Oxford, 21.06.2018.

Affectivity and Temporality: An Integrative Theory of Musical Ability (in Hungarian). Musicological conference 'Talking on Music: Approaches, Methods, and Results', Hungarian Academy of Sciences, Institute for Musicology, Budapest, 07.06.2018.

Predictability, Freedom, and Spontaneity: The Performing Style of Dohnányi. 'International Dohnányi Day 2017 – An International Conference on the 140th Anniversary of Ernst von Dohnányi's Birth', Hungarian Academy of Sciences, Institute for Musicology, Budapest, 07.12.2017.

Practice Methodology: A Powerful Tool in Music Performance Education. International Symposium on Performance Science (ISPS) 2017, Reykjavík (Iceland), 31.08.2017.

Predictability, Force, and Individuality: The Performing Style of Bartók. 'Musicology: Theory and Practice, East and West' – 20th Congress of the International Musicological Society, Tokyo University of Arts (Japan), 21.03.2017.

Practice Methodology. Music Educator Showcase at the 2017 NAMM (National Association of Music Merchants) Show, Anaheim, California (US), 21.01.2017.

The Significance of Musical Meaning in Music Performance Education. 13th International Congress of Musical Signification, Canterbury Christ Church University, Canterbury (UK), 07.04.2016.

Mental Virtuosity. ‘Virtuosity – An Interdisciplinary Symposium’ (international symposium), Liszt Academy of Music, Budapest, 04.03.2016. (Also, I was the main organiser of this symposium.)

Practice Methodology: Mastering the Real-Time Navigation in the Musical Flow (talk and workshop). Reflective Conservatoire Conference, Guildhall School of Music and Drama, London, 28.02.2015.

The Ability of Real-Time Navigation in the Musical Flow: Theory and pedagogy. Performance Studies Network Third International Conference, University of Cambridge, 19.07.2014.

An Empathy-Based Pedagogy of Music Performance. ‘Music and Empathy’ – SEMPRE conference (Society for Education, Music and Psychology Research), University of Hull (UK), 09.11.2013.

László Stachó, Suvi Saarikallio, Anemone Van Zijl, Minna Huotilainen, Petri Toiviainen: *Perception of Emotional Content in Musical Performances by 3- to 7-Year-Old Children.* 3rd International Conference on Music and Emotion, University of Jyväskylä (Finland), 11.06.2013.

László Stachó: *Bartók’s Ideals of Beethoven Performance.* Manchester International Beethoven Conference, University of Manchester (UK), 26.06.2012.

Structural Communication and Predictability in Bartók’s Performance Style. International Musicological Colloquium to celebrate to 50th anniversary of the foundation of the Budapest Bartók Archives (‘Scholarly Research and Performance Practice in Bartók Studies: The Importance of the Dialogue’), Szombathely (Hungary), 16.07.2011.

Bartók’s Fatherland Melody: A Reexamination. ‘Musical Folklore as a Vehicle?’ – joint international conference of the International Musicological Society and the Serbian Musicological Society, University of Belgrade (Serbia), 21.11.2008.

The Impact of Musical Meaning on Rubato Playing in Historical Recordings. 10th International Congress on Musical Signification, Lithuanian Academy of Music and Theatre, Vilnius, 23.10.2008.

Relevance and Musical Performance (in Hungarian). Annual Conference in Linguistics and Philosophy of the Erasmus College Budapest, Institute for Linguistics, Hungarian Academy of Sciences, Budapest, 29.04.2008.

Cognitive Predictability and Relative Importance as Determinants of Subtle Tempo Changes in Nineteenth-Century Piano Performing Tradition: An Empirical Approach. CHARM/RMA Annual Conference on ‘Musicology and recordings’, Royal Holloway, University of London, Egham (UK), 13.09.2007.

Exploring Expressive Timing in Musical Performance: Narrative Perspectives. 18th Congress of the International Musicological Society, Symposium 'Narrativity and Signification in Music: Tools for a Transdisciplinary Approach', University of Zurich (Switzerland), 12.07.2007.

Creativity in Folk Music Variations: A Cognitive View (in Finnish). The 11th Finnish National Symposium on Music Research, University of Oulu (Finland), 30.03.2007.

Interpretation of the Emotional Content of Musical Performances by 3- to 6-Year-Old Children. 9th International Conference on Music Perception & Cognition (ICMPC9), University of Bologna (Italy), 22.08.2006.

You Are So Beautiful, So Splendid... My Hungary? – Bartók's Curious Longing for the Fatherland. Bartók's Orbit: The Context and Sphere of Influence of His Work – An International Conference, Bartók Archives, Institute for Musicology of the Hungarian Academy of Sciences, Budapest, 23.03.2006.

Media Violence as a Problem of Science Theory (in Hungarian). Media Violence Conference at the Institute for Art Theory and Media Studies, Eötvös Loránd University, Budapest, 13.05.2005. (Also, I was the main organiser of this conference.)

Judit Gombás, László Stachó: *Mathematical and Musical Abilities of Children Between 10 and 14 Years* (in Hungarian). 26th National Student Competition in Sciences and Humanities (Hungary), Developmental Psychology Section – 2nd-prize-winner lecture, College of Nyíregyháza (Hungary), 24.04.2003.

Interpretation of Musical Emotions at Kindergarten Age (in Hungarian). 1st National Student Competition in Art and Music Research (Hungary) – 1st-prize-winner lecture, Department of Music, Eötvös Loránd University, Budapest, 23.04.2003.

The Cognitive Paradigm in Hungarian Folk Music Research (in Hungarian). 15th Biennial Congress of the Hungarian Psychological Association, Szeged (Hungary), 30.05.2002.

Róbert Dudás, László Stachó, Gabriella Kothencz, Zoltán Janka: *Addenbrooke's Cognitive Examination: Testing the Hungarian Version of a New Cognitive Test Developed in Cambridge for the Differential Diagnosis of Dementias.* 6th Hungarian Conference on Alzheimer's Disease and Related Disorders, Győr (Hungary), 17.10.2002.

The Role of Short-Term Memory in Music Skill Acquisition. 5th Joint International Conference on Cognitive and Systematic Musicology, Department of Musicology, University of Jyväskylä (Finland), 09.08.2001.

Zoltán Kovács, László Stachó, Róbert Dudás, Zoltán Janka: *The Influence of Hypnotic Trance on Musical Experience* (in Hungarian). 8th Congress of the Hungarian Foundation for the Cognitive Sciences, Szeged (Hungary), 05.02.2000.

Broadcasted 'University of Omniscience' talks (in Hungarian)

László Stachó: [Classical Music as a Triggerer of Altered States of Mind](#). Educational lecture at the University of Szeged in the series 'Junior Free University – Szeged', 22.03.2012.

László Stachó: [The Personality Embedded in Music: An Introduction to the Psychology of Musical Performance](#). Educational lecture at the University of Szeged in the series 'Free University – Szeged', 30.03.2011.

László Stachó: [Meanings Embedded in Music: An Introduction to the Psychology of Music](#). Educational lecture at the University of Szeged in the series 'University of Omniscience', 24.10.2007.