

**Ádám Ignác** PhD (Institut für Musikwissenschaft, Ungarische Akademie der Wissenschaften)

ignaczadam@gmail.com

**When popular music became a part of academic research in Hungary. The case of János Maróthy.**

**(Wann populäre Musik zum Teil akademischer Forschung in Ungarn wurde. Der Fall von János Maróthy)**

**Stichworte:** János Maróthy, academic research, Hungary, popular music, Marxist musicology

In my paper I try to demonstrate the changes in János Maróthy's (1925-2001) aesthetic and political attitudes towards popular music from the late 1940s up to the early 1970s.

Being an internationally acknowledged Marxist musicologist, Maróthy found employment in many important musical institutions, in the framework of which he not only had an overview of the events of Hungarian popular music, but with his presentations and articles, he also exerted a considerable influence on them. In reconstructing and analyzing his aesthetic and sociological approach, however, one can point out Maróthy's forced ideological path, and notice how Khrushchev's proclamation on "peaceful coexistence" and the rapidly changing East-West relations from the 1960s influenced his thinking.

With the help of archival data and media coverage, I examine Maróthy's key texts, chosen from different periods. Primarily I elaborate those texts and sketches from the 1960s which demanded a revision in the matter of "socialist realism", and which announced a growing attention and tolerance towards the musical products of Western "mass culture": jazz and pop-rock.