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A chronicle of school music education

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A CHRONICLE OF SCHOOL MUSIC EDUCATION
IN HUNGARY, 1700–2012

by

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This dissertation is dedicated to my mother and the memory of my father
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ABSTRACT

This inquiry is a chronological overview of the history of school music education in Hungary. The study explores the topic from a large-scale humanistic perspective, in which historical context, general education laws, individual institutions and music educators, as well as music curriculum, textbooks, and teaching methods serve as evidence.

The chronological narrative delineates four distinct historical periods within which music education is examined: from the annexation of Hungary by the Austrians (around 1700) to the creation of the first royal edict on education in 1777; the effects and modifications of the edict and other policies from 1777 until the Compromise between Austria and Hungary in 1867; Hungary’s education system from the era of the Austro-Hungarian Empire until the end of World War II; and the history of Hungarian education in the second half of the 20th century.

Within each period, the study provides a general historical overview, a discussion of educational policies and laws, and specifics of music education. The latter includes the place and rationale of music in the curriculum, the content and
methods of music education, and the teachers and students of the subject.

This research found that for over three centuries educational laws have consistently set out to shape Hungary's culture by mandating that Hungarians learn to sing, mostly for religious or aesthetic reasons. Historically, outstanding teachers have made great strides in making this goal a reality at specific schools. Zoltán Kodály in particular was ahead of his time with his child-centered educational ideas and commitment to teaching children a variety of musics. To date, Kodály's approach is the only one that has realized the goals set out in the educational laws of Hungary. However, Hungary has far from succeeded in implementing Kodály's vision, having served only those children that were enrolled in music elementary schools. For the most part, inadequate teacher training and bureaucratic hindrances have kept the majority of elementary and secondary schools from adopting his approach in its entirety. Current policies perpetuate these problems, and discourage innovation or critical review of existing practices in music education.
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CHAPTER ONE

INTRODUCTION AND BACKGROUND

Historical Background and Context

Introduction

Hungary is best known in the international music education community for the efforts of composer, ethnomusicologist, and educator Zoltán Kodály. Kodály's goal was

...to produce a musically-literate populace with a love of fine music. He examined the teaching methods in use in different places and selected from them the most efficient and effective elements, including moveable-do solfège, Curwen hand signs, the “sol-mi” approach for beginners, and rhythm-duration syllables using “ta” and “ti-ti.” These are especially effective for teaching children, but what he set up in Hungary is a program of life-long learning and appreciation, not just a “children’s” method.¹

According to the International Kodály Society, music teachers in Hungary began to use Kodály’s system in 1950. The international music education community saw a demonstration of the methodology at the 1964 International Society of Music Education (ISME) conference in Budapest. Since then, ISME as well as other music education organizations have been bringing together

professionals at seminars, workshops, and conferences aimed at learning more about the approach. The success and worldwide popularity of the concept might naturally lead to the question “What was school music education like before Kodály’s time in Hungary?”

Hungary enjoys a 1000-year history in which education has been an important component. A testimony to this is the collection of publications detailing the country’s history of education from 1000 until recent times. These works often discuss royal edicts, laws, the founding and administration of institutions, school types, curriculum and its changes, and the role of important educational leaders. On the other hand, scholars tend to stay away from evaluating or even acknowledging the policies of the Communist era of the country, and often, this controversial time is not discussed at all. One of the few exceptions is the prolific discourse on Kodály’s approach, which became a success story of Communist-era public education.

Accounts of Hungarian educational history do not detail the curricular development or pedagogy of individual subjects. Music education in particular is mentioned sporadically, without a systematic approach to its evolution, policies,

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pedagogy, and availability to the public. Database searches, archives, journals, books, and other similar sources reveal no comprehensive overview on Hungary’s music education history. Oláh’s 1999 thesis confirms the same: “those who wish to find an overview of Hungarian music education history are in a bind...they would look in vain for a comprehensive account in libraries.”

The only exceptions are Hofecker’s 30-page book on the subject published in 1885, in which the author comments that music education history is, “the most overlooked subject of Hungarian education literature,” and Szabó’s overview of music teaching between 1848 and 1980.

Since “[n]ational systems of music education [not only] tell a story about cultural identity, but also about influences of other cultures,” it is imperative that researchers wanting to understand the history of music education in Hungary know the history of the country before delving into the history of education there.

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5 Imre Hofecker, A Magyar Zeneoktatas Tortenete (Budapest: 1885).


The main events of Hungary’s history after World War II have been documented in popular and scholarly literature alike. The Communist government came to power soon after the War ended and the country became a part of the Eastern Bloc. By 1956, the Hungarians began a massive uprising against the regime, which was crushed within months when Soviet forces invaded and occupied the country. The Communist regime ended in 1990. Soviet forces withdrew in 1991, and since that time, Hungary has transformed itself into a democracy forming its own identity in the world. Much less is known internationally about the country’s earlier history, even though it is intimately tied to that of the rest of Europe, albeit with a continuing thread of battling various occupying forces.

King István I established the Kingdom of Hungary in 1000, which he modeled after existing European medieval monarchies. Hungarians adopted Christianity around this time as well. Hungary was ruled by the Árpád dynasty from 1000 until 1301 and enjoyed continuous development, with the exception of the Mongolian Invasion of 1240-1241. The kingdom was led by rulers from various dynasties for the next 200 years, but lost its independence in 1541, when

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10 Ibid., 219-22.

11 Ibid., 352-3.
the Ottoman Empire occupied its central territory. Western Hungary fell into Austrian hands, and Transylvania became an autonomous principality.\textsuperscript{12}

In 1686, the Austrians ousted the Turks, and reunited and effectively annexed the country.\textsuperscript{13} Hungary fought unsuccessful wars of independence from 1703 through 1711 and again in 1849 against the Habsburgs, and finally in 1867, received full autonomy in its internal affairs from Austria. The country became independent after World War I, having lost much its land in the post-war restructuring of Europe. After World War II, it became a part of the Communist Bloc, regaining true independence in 1990.

**Overview: Education in Hungary**

Several scholarly accounts chronicle the history of Hungarian education. Among these are the works of Pukánszky and Németh: *A History of Education*, Mészáros: *The History of Hungarian Education 1790-1849*, and Horváth: *The History of Hungarian Education*.\textsuperscript{14} All three sources provide chronological overviews of the country’s education history, with Pukánszky and Németh

\textsuperscript{12}Homan, Szekfu, and Ember, Az erdélyi keres.

\textsuperscript{13} Before 1541, Hungary had been an independent kingdom. In 1541, it broke into three parts (Transylvania to the east, a Turkish-ruled part in the center, and the Hungarian Kingdom to the west, which was ruled by Austria). In 1686, the Austrians reunited the three parts and annexed it, making it part of Austria. Hungary as an independent country did not exist from 1541 through 1920.

\textsuperscript{14} Horvath, ed; Horváth; Pukánszky and Németh.
including chapters on the evolution of education in Western Europe. The brief summary that follows uses all three sources.\textsuperscript{15}

During Hungary's first 500 years, parochial and cathedral schools, the courts of the nobility, and universities were the centers of education. These institutions bore a close similarity to counterparts elsewhere in Europe, although some were established in Hungary later than in other countries. Nobles hired clerics to teach their children privately, and hosted noble poet-musicians, often trouvères\textsuperscript{16} and minnesingers\textsuperscript{17} in their courts. The Benedictine Order operated a great majority of parochial schools, whose curriculum emphasized reading in Latin and singing, with students often performing in church during religious holidays.\textsuperscript{18}

Hungary's first university was established in the city of Pécs in 1367. Records indicate that two other universities also existed for a few years, one in Óbuda, and the other in Veszprém. Documents suggest that the liberal arts, as well as law and medicine were part of the curriculum in Pécs. Still, scholarly sources conflict whether music was a subject at any of the universities in

\textsuperscript{15} These publications are available in Hungarian exclusively.

\textsuperscript{16} Northern French poet-musicians of the 12\textsuperscript{th}-13\textsuperscript{th} centuries. In Oxford Music Online (Oxford: Oxford University Press), s.v. "Trouvere."

\textsuperscript{17} German poet-musicians, often of noble birth, of the 12\textsuperscript{th}-14\textsuperscript{th} centuries. In Oxford Music Online (Oxford: Oxford University Press), s.v. "Minnesinger."

\textsuperscript{18} István Hegyi, Világunk Zeneoktatási Öröksége: A Zenetanítás Kisenciklopédiája (Pécs: Janus Pannonius Tudományegyetem, 1996), 87.
Hungary. The University of Pécs ceased to exist as such within a few decades, and continued its activities as a cathedral school, while a short-lived university (1465–1474) operated in Istropolis (known as Pozsony by Hungarians, Bratislava by Slovaks).20

During the Renaissance, a new class emerged, referred to as the literati (secular intellectuals) who were educated in the newly formed Humanist gymnasia. These schools combined the traditions of cathedral schools with a humanistic education, and were often supported by cities and churches jointly. The curriculum included reading and arithmetic as well as "worldly" subjects such as family law and music theory.21

While Western Europe was fighting a religious war ignited by the ideas of Martin Luther in 1517, Hungary was trying to withstand the ongoing attacks of the expanding Ottoman Empire. In the various battles, the majority of the Catholic leadership died—allowing Protestantism to spread within the country. Protestant ideals became popular among the citizens of free royal cities who demanded schools for their children that reflected their new beliefs and priorities. Thus, several Protestant gymnasia, highly influential for the next several centuries, were established.

19 Jozsef Benke, Egyetemunk Tortenete (Pecs: Alexandra, 2000); Hegyi, 88. Hegyi makes it explicit that music was not part of the curriculum in Hungary, while Benke includes it under his discussion of the quadrivium.

20 Benke, 64; Jozsef Benke, Az O-Es Kozeiokuk Egyetemei (Pecs: Hetkrajcar, 2006), 75, 76.

21 Hegyi, 81.
While most of Hungary was under Turkish rule (1541-1686), Transylvania remained a sovereign, predominantly Reformed Christian (Calvinist) principality. Protestant gymnasiums emerged quickly in various cities. During the early 17th century, Transylvania enjoyed its "golden age," which had a positive effect on education as well. Reforms were enacted in the region, including education in Hungarian, as well as tuition-free education for the needy.\footnote{Pukánszky and Németh.}


At the time the Ottoman Turks occupied Hungary in 1541, none of the medieval universities were in operation. Thus, in the occupied territories, education was available only in a handful of cities at the elementary and secondary levels. Archbishop Péter Pázmány (1570-1637) founded the University of Nagyszombat (a city not occupied by the Turks) in 1635, which offered training in philosophy and later theology.\footnote{Keri. Nagyszombat is currently in Slovakia, called Trnava.} The Turks themselves educated their own in

\footnote{22 Pukánszky and Németh.}


\footnote{24 Keri. Nagyszombat is currently in Slovakia, called Trnava.}
madrasahs, but these schools did not have any influence on Hungarian education.

Soon after Hungary was reunited and occupied by the Austrians in 1686, educational reform came to the forefront. The first major policy attempt to centralize Hungarian schools and regulate their curricula occurred in 1777, with the introduction of Queen Maria Theresa’s (1740-1780) *Ratio Educationis*. The edict made elementary education for children aged 6-10 mandatory in Hungary, and centralized the curriculum of all schools, regardless of affiliation, requiring the teaching of reading, writing, and basic arithmetic. In 1806, the *Second Ratio Educationis* came into effect, which modified the 1777 edict by making its goals easier to put into practice. Both edicts were mandatory only in Catholic schools, but Protestant institutions soon published their own regulations.

During this era, *gymnasia* and cathedrals became the centers of music. Churches and cities jointly employed professional musicians, who played for religious services and festivals, provided live entertainment music, and taught music part-time in all local schools. Toward the middle of the century, the first

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25 Madrasahs is the Anglicized plural form of madrasah. The Arabic plural is *madaris*.

26 Although the edict made school attendance mandatory, this policy was not enforced.

27 Pukánszky and Németh.

28 See Appendix A for definitions.

vocational high schools and teacher training schools emerged as well, with the latter including training in music teaching.\textsuperscript{30}

Higher education in Hungary was limited to the Budapest Science University in the early 19\textsuperscript{th} century, which completely depended on the Viennese Education Committee, and the language of instruction was Latin. The Austrians elected the professors and leaders of the Budapest University based on the applicants’ loyalty to the crown, not their level of expertise. As a result, the school could not match the quality of other European institutions and offered no training in music.\textsuperscript{31}

Dramatic changes were possible in Hungary after the Compromise of 1867, which declared Hungary’s partial independence from Austria (except in finance, defense, and foreign policy). The minister of education, József Eötvös, based new laws on the principle that it was the state’s right and responsibility to establish and maintain schools, and to write and enact curricular legislation. The state reserved the right to oversee the operation of public as well as parochial schools.\textsuperscript{32}

\textsuperscript{30}Hegyi, 88.

\textsuperscript{31}Pukánszky and Németh.

\textsuperscript{32}Horvath, ed.
Education became mandatory for every child between the ages of six and 12. The ministry had public schools established only in areas where parochial schools were not in operation already. Every young child was educated in his or her native language (at least, according to the law).\(^{33}\) Gymnasia continued to prepare students for university studies.\(^{34}\)

Austria-Hungary suffered a crippling defeat in World War I. For the first time in hundreds of years, Hungary had the opportunity to establish its own autonomous republic in 1918. In 1920, Hungary became a Regency, and the Treaty of Trianon redrew its international borders. Hungary lost two-thirds of its land, and became isolated from the rest of Europe. Overnight, three million Hungarians, the majority of the country's public elementary schools, and more than half of its high schools were beyond its borders. Aside from guiding a shocked nation, the new government began a new agenda of identity formation. The leadership adopted conservative Christian and right-wing policies, which included isolationism and anti-Semitism.\(^{35}\)

Improving education was seen as a cure for the decimated and demoralized society. The new ideology was populist and nationalist in nature and aimed to raise the education of the people to a level above that of its neighbors. By the mid 1920s, 5000 elementary schools had been built in rural areas. Teacher

\(^{33}\)Hegyi, 88.

\(^{34}\)Ibid.

training was improved through a law enacted in 1924, which required that future teachers enroll in a university as well as a teacher training institute, studying two academic subjects and teaching-oriented subjects. Student-teaching was possible in any of the designated elementary and secondary schools. Secondary schools were also modernized and differentiated by their curricula. Graduates from all three schools could attend one of four universities where they could choose among law, medicine, religion, liberal arts, and pharmacology. Other institutions of higher education offered training in engineering, economics, teacher training, commerce, and art and music.36

In 1948, the Communists took over all schools, Protestant, Catholic, private and public, and created a unified, government-run school system in which the curriculum, textbooks and methodologies were carefully controlled. All subjects became mandatory; ideological messages were channeled through Soviet works, and Soviet pedagogical ideas came to the forefront. While the overall system of three years preschool, eight years elementary education, four years secondary education, and three to five years tertiary training remained relatively stable, reforms were enacted continuously from 1950-1989, including the expansion of mandatory education until age 16.37

With the end of Communism in 1990, state schools that had been operated by religious institutions before 1948 were returned to their respective churches

35 Hegyi.

37 Estok.
and religious orders. Private schools emerged as well, and while education remained mandatory for ages 6-16, the length of elementary education and secondary education now depends on each school system. By the late 1990s, Hungary’s elementary and secondary schools had become much more diverse than ever before, boasting state, parochial or private administration and instruction with full accreditation.38

**Literature Review**

**Related Literature**

Many publications chronicle American music education history,39 policy and analysis,40 as well as the history of particular organizations.41 Historical sources on national systems of music education abound as well. However, many

38 Ibid.


of these accounts are not available in English.\textsuperscript{42} Marie McCarthy’s analysis of 20 years’ of published articles in the \textit{Bulletin of Historical Research in Music Education} listed only six or “(five percent of total studies) that address music education development in other countries,”\textsuperscript{43} even though “the future of music education in any nation depends in part upon a conscientious effort to know other educational systems, and to understand their successes and struggles.”\textsuperscript{44}

Existing dissertations,\textsuperscript{45} articles,\textsuperscript{46} books,\textsuperscript{47} and government reports\textsuperscript{48} on national histories of music education written in English are often fragmented or


\textsuperscript{43} Keene; Marie McCarthy, "The Bulletin of Historical Research in Music Education: A Content Analysis of Articles in the First Twenty Volumes," \textit{The Bulletin of Historical Research in Music Education} 20, no. 3 (1999): 185.

\textsuperscript{44} Kertz-Welzel: 9.

do not represent each country in equal detail. The following literature review focuses on studies in English, whose content or methodologies have directly impacted my own research on Hungary's school music education history.

The United States has been at the forefront of music education history research. Birge's, Keene's, and Mark and Gary's publications use primary and


secondary sources to describe the history of American school music education. They include foreign influences on U.S. music education thought and provide an overview of various organizations, movements, symposia, and the like.

These texts have served as the foundation for subsequent research, and are continually supplemented by various theses and articles. The wealth of inquiry spans local histories, curriculum and policy change. Two such exemplary works are Volk's dissertation on the history of multicultural music education in U.S. public schools, which provides a unique perspective on the changing landscape of American music education, and her book, which expands the topic into the international arena. Volk organized her dissertation chronologically, observing music education events in the context of historical developments. She validated information found in written accounts by verifying them in oral interviews with experts in multicultural music education. Volk found that multicultural music education has been gaining ground in the curriculum since the beginning of the 20th century. While its expansion may have been slow, there is growing acceptance and expanding diversity in the styles incorporated in multicultural


music education in the United States.

While the U.S. seems to have a wealth of resources, Latin American explorations into the history of music education are scarce in comparison. Some of the earliest traces of organized music education in North America seem to have been left by the Aztecs, whose contributions are examined only in one recent account. However, music was an important part of pre-Columbian civilizations, which the missionaries of the conquering Europeans recognized. The research team of De Couve, Dal Pino, Calvo, Frega, and Souza has been systematically uncovering the history of school music education in Latin America. The researchers collected primary and secondary sources on institutional and private music teaching, which they organized into historical periods. The narrative was then coded and tabulated into categories that answered the team’s research questions directly.

The team found that while different countries have tackled challenges and policy decisions in various ways, several commonalities exist. The Jesuits and Franciscans established mission schools whose curriculum included singing. Since the 19th century, musicians have played a central role in the formation of national cultural identities as well as in efforts to make music a part of general

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education. Education policy shows “a general but oscillating tendency to include arts teaching in the curriculum for general education, usually in kindergarten and primary school,” with conservatories, other tertiary institutions, and scholarly research rounding out the picture of music teaching and learning in Latin America.54

As in other Asian countries, South Korea’s own school music education system was born after World War II, which Choi described in her paper from a social and historical perspective.55 After offering a broad overview of Korean history, Choi organized the study chronologically, dividing the recent history of Korean school music education into four periods. Within each period, she emphasized the relationship between politics and propaganda, and the curriculum and methods of school music, describing music education philosophies and repertoire used in the classroom. Choi concluded that while school music has been a part of general education continually since World War II, the curriculum and repertoire have reflected the government’s political and social


agenda. The researcher identified the changes that have been occurring since the 1980s, which culminated in a diverse school curriculum that stresses the importance of Korean music as well as the understanding of other musics of the world.

Kertz-Welzel's inquiries into the history of German music education span four centuries. The author emphasized that "music education in Germany appears to be almost unknown in historical research [...] The German approach, which inspired Carl Orff to develop his method, seems almost to be a secret."56 Alongside Kertz-Welzel's general overview, which linked music education to religious, ethical, and political forces, Butt provided an account of Lutheran music education during the Baroque era, detailing the role of practical music study and analyzing the content and layout of instruction books.57

In 1985, a few years before Germany's reunification, Jakoby described a complex and varied school system of tertiary music education in the Federal Republic of Germany. The author identified several areas needing improvement, including a limitation on the number of students entering performance programs, the introduction of media studies, and a scientific approach to music teacher training curricula.58 In a more recent inquiry, Jank examined the history

56 Kertz-Welzel.

57 Butt.

of music education in Germany since the 1920s, and its current crisis and decline, which he found to be driven largely by disconnectedness between policies and actual teaching.\textsuperscript{59}

The situation of music education in the former Soviet Union has not been documented in English since 1991, but detailed information is available about Soviet music education between the 1920s and 1991.\textsuperscript{60} Revolutionary Russian educational policies of the 1920s have had notable impact on central and Eastern Europe in the 20\textsuperscript{th} century. In her narrative history dissertation, Nelson uncovered the intersection of ideology, politics, and music education, and its results in Russia between 1921 and 1930, which included the defeat of the avant-garde movement in that country.\textsuperscript{61}

The writings of Bartle, Lepherd, and Mekuriyev, respectively, concurred that a strict, centrally controlled system of special school types accommodated gifted students and provided music in general education as well. The system offered first-rate music and general education free of charge, and produced


\textsuperscript{61} Amy Nelson, "Music and the Politics of Culture in Revolutionary Russia, 1921-1930" (dissertation, University of Michigan, 1993).
internationally recognized professionals and a "fine quality of ...teaching as well as...students of which the Soviet Union may justly be proud."62

Music Education in Hungary

Hungarian music education history stands largely undocumented. English-language accounts of the previous 900 years of music education do not exist, and even in Hungarian, information is scattered about and is incomplete in the literature. It is thus a missing link for scholars in Hungary and worldwide who are interested in historical and comparative inquiry.

In his sobering reminder of the current state of Hungarian music education research, Hegyi reported that until the 1990s, universities—the best-equipped institutions to cultivate research—did not have music departments and were unable to support or encourage scholarly inquiry in this field. Most scholarly research came from the Liszt Academy, which has been dominated by musicological inquiry. Music teachers have been educated in teacher training colleges and these institutions have not focused on or had the resources to support scholarly research.63

In his book A History of Music Education in the United States, Keene

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63 Hegyi, 32.
suggested that, “music teachers deserve to know where they have been in relation
to where they are at the present. Without a secure knowledge of our past, music
educators reinvent methods and philosophies...” 64 Mark and Gary stated that
historical accounts of one country’s music education may help future and current
professionals in another country to better understand the achievements and
failures of their own educational systems, and to get to know their past education
leaders. Such knowledge may also inspire and rekindle a love for their
profession. 65

**Hungarian Music Education History**

Hungary’s educational history is long and complex, and has been
documented in various publications, including theses, articles, monographs, and
books. However, international knowledge about Hungarian music education is
largely limited to its developments of the second half of the 20th century, leaving
centuries of history, beginning from the Middle Ages, unknown.

Benke’s account of the history of ancient and medieval European
universities included a brief summary on the genesis of the University of Pécs and
mentioned existing documents about the existence of the University of Veszprém.
He also provided substantial detail about the history of the University of Pécs
from 1357 until the end of the 20th century. While much of the book focused on

64 Keene.

65 Mark, Gary, and Conference.
the re-establishment of the university and the development of its medical school
in the 20th century, the book mentioned the actual subject matters taught there:

law, philosophy and medicine.66

According to the accounts of Turkish traveler Evliya Chelebi, the buildings
of the University of Pécs were still standing in 1660. He also described five
madrasahs and eleven elementary schools of Pécs, as well as an active musical
and social life in the city. However, in their foreword, Pál Fodor and Imre
Karácson placed the most important value of Chelebi’s work as being his
descriptions of everyday life in Ottoman civilization, and not the reliability of his
historical accounts.67

During this time, Pozsony, Győr, and Sopron—cities free of the
Ottomans—boasted a rich musical life, according to Bárdos. In all three cities, the
centers of musical life were the church and the Jesuit gymnasium.68 The practices
of the Jesuits 1599-1773 were outlined briefly in Tóth’s essay.69 While art
education is mentioned (the preparation for and performance of plays), music

66 Benke, Egyetemunk Tortenete, 63; Benke, Az O-Es Kozepkor Egyetemei 78.

67 Evlia Cselebi, Torok Vilagutazo Magyavorszagi Utazasai 1660-1664
(Budapest: Gondolat, 1985).

68 Kornel Bardos and Veronika Vavrinecz, Győr Zeneje a 17-18. Szazadban (the
Music of Győr in the 17th and 18th Centuries) (Budapest: Akademiai Kiado, 1980),
Zusammenfassung; Bardos and Vavrinecz, Sopron Zeneje a 16-18. Szazadban, 626-7;
Benke, Egyetemunk Tortenete, 68.

69 Elek Toth, "A Jezsuita Gimnaziumok Magyarorszagon a Xvii. Szazadban,"
&iid=1.
appeared only as an important part of church services in the essay. The author provided no detail on the goals, methods, and teachers of the subject.

Musical life was detailed chronologically in Győr and Sopron, but with little detail about specifics for music education in Bárdos's monographs. He devoted particular detail to the activities and privileges of professional musicians in Sopron, which included tower, orchestral, and military musicians.70

Bárdos also published excellent monographs on the musical life in cities formerly under Turkish rule: Eger, Székesfehérvár, and Pécs. In the vein of his other works, Bárdos did not detail music education per se, but rather, provided a chronological account of all musical activities in these cities, which included the activities of the Jesuit (and later Cistercian) gymnasium and the teacher training institute in Eger (founded in 1828), which included music in its curriculum.71

Kelemen analyzed the Ratio Educationis of 1777 from several perspectives in his article. While the work provided useful information on the preparation for, the implementation, and aftermath of the law, it did not discuss the state of particular subjects.72 No music education history account discussed the law’s


importance from the perspective of music education.

The often forward-looking and unique elements of music teaching in the city of Pécs were detailed in *200 Years of Public Music Education in Pécs*.73 Akin to other works, it offered a chronological overview of school music education in Pécs at various institutes: the gymnasium (est. 1687), the municipal music school (est. 1788), the public elementary schools (*small schools*), and the boys’ choir school (est. 1888).74

During the second half of the 19th century, music learning became part of mandatory education in the first six grades of elementary schools. According to Hegyi, the favored method included learning by ear, which was expanded by a detailed curricular plan in 1905, which added the memorization and the reciting of lyrics with the rhythms of each song, and the use of dynamics. Music notation was taught in higher grades only, with individual teachers choosing a method of their liking.75 The 1925 curricular plan put the singing of folk songs in the forefront for the first time. In other respects, the goals established in the 1905 plan remained the same and were duplicated in the curriculum of high schools. In subsequent years, new legislation modified the repertoire to the extent that it required political messages to be reflected in the songs.76

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74 Ibid.

75 Hegyi, 34.

76 Ibid.
After the Communist party took over Hungary’s leadership in 1948, the country’s education system was centralized. The Ministry of Education dictated content, methods, approaches, and textbooks for all grades of public schooling. Countless works have studied various aspects of Kodály’s approach to music education since it was introduced to the international community in the 1960s. Among these were Sándor’s and Ribiere-Raverlat’s comprehensive books, detailing approach, method, and repertoire.\textsuperscript{77}

Berlász and Tallián documented the formation and expansion of schools that offered an education in music from 1945 until 1956. These institutions were at the elementary (municipal music schools\textsuperscript{78}), secondary (art high schools and conservatories), and tertiary (teacher training colleges, music academy) levels. In particular, the authors described financial and educational questions faced by these schools.\textsuperscript{79}

Music elementary schools\textsuperscript{80} came into being beginning in the 1950s.\textsuperscript{81} Soon after, researchers began to study the musical effectiveness and possible

\begin{itemize}
\item \textsuperscript{77} J. Ribiere-Raverlat and Margaret Safranek, \textit{Musical Education in Hungary} (Paris: A. Leduc, 1971); Frigyes Sandor, \textit{Musical Education in Hungary} (Budapest: Corvina, 1966).
\item \textsuperscript{78} Municipal music schools are state-supported after-school institutions that offer one-on-one instrumental lessons with mandatory group training in solfege and music theory.
\item \textsuperscript{79} Melinda Berlasz and Tibor Tallian, \textit{Iratok a Magyar Zeneoktatas Tortenetehez} (Budapest: MTA Zenetudomanyi Intezet, 1984).
\item \textsuperscript{80} Their curriculum is identical to the curriculum of regular elementary schools, except that they provide 5-6 hours of weekly music classes taught by specialists of the Kodály approach. In contrast, regular elementary schools provide 1-2 hours of music.
\end{itemize}
transfer effects of such an education. Among the pioneering Hungarian researchers was Kokas, who, using scientific methods, found the Kodály approach an effective tool to teach children music, and to positively impact children's intellectual and social development. At the same time, Józsa's findings indicated as early as the early 1970s that regular elementary schools, with 1-2 hours per week dedicated to singing, were not meeting music educational goals set forth in the curriculum plans.

Breuer provided an overview of Hungarian musical culture during the first 40 years of Communist rule. While this account included some detail about music activities in public schools, the information was not organized clearly. Thoughts about legislation and philosophy reflected the Marxist-Leninist propaganda common during this era in Hungary.

Music education of the 1970s was the focus of Ittzes's study from 1981. He designed written surveys, which he sent out to hundreds of music educators and schools across Hungary. After analyzing the responses, he concluded that while training per week, taught by general elementary school teachers in the lower grades, and, where available, specialists in the upper grades).


infant schools, municipal music schools, and music elementary and art secondary schools provided high-quality music education, the chronic lack of musically well-trained teachers in mainstream elementary schools contributed to the extremely low level of students’ musical skills in such institutions.85

Echoing the findings of Ittzes, Szabó opened the door for an ongoing debate in the music education profession. Her seminal work in 1980 summarized her own observations as a music educator. She asserted that the Kodály concept did not and could not be implemented in mainstream public schools due to two main factors: the lack of adequate time dedicated to singing-music, and the ongoing methodical mistakes committed by elementary school teachers.86

Laczo’s studies in the 1980s focused on the transfer effect of music education on intelligence, using quantitative methods.87 He pointed out that while effective music education (such as the type offered in music elementary schools) may have positive developmental results beyond music, two hours per week spent on singing was not adequate to attain the goals of music education set forth in the curriculum of regular elementary schools.


Strém's 1988 comprehensive study provided a complex picture of Hungary's musical culture, including concert attendance, tastes, and music in schools. Within music education, he examined the musical preferences of young adults who were raised with the Kodály approach. Strém conducted written surveys and interviews with around 1,500 young adults who were graduates of municipal music schools or music elementary schools. He excluded students who had studied at mainstream elementary and secondary schools from his sample, claiming that the Kodály approach was never put into practice in those institutions. Strém found that the most important factors to determine young people's musical attitudes and preferences were the quality and personality of their former music teachers and cultural influences outside of schooling.

After Communist rule ended in 1990, several waves of reforms were implemented in Hungarian public education. In general, they have given educators and schools more autonomy, while still maintaining national standards via the National Core Curriculum. Bernáth's brief general overview sketched such structural changes, with no mention of the particularities of music education. Nagy identified two positive traits of the 1995 National Curriculum and the 2000 Curriculum Framework, namely their emphasis on skill

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development (as opposed to the amassing of information), and their interdisciplinary approach. She also noted that the Framework allowed for pedagogy to drive the curriculum and textbook content. At the same time, she also named several areas in need of updates and change, such as the training of teachers, the evaluation of the place of popular music and technology in music education, a reexamination of the Kodály concept and its possible development, and the modernization of classrooms as well as textbooks and other teaching tools.91

In her 2004 study, Járainé concluded that regular elementary and secondary schools have been failing at teaching music, while music elementary schools continue to meet or exceed international standards.92 Other inquiries into the experience of students in singing classes in general curriculum elementary and secondary schools vs. alternative schools (such as Waldorf schools) have offered similar conclusions: Kodály's approach has never been put into place in general schools and the time spent on the subject is inadequate to produce positive results.93

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93 Marta Janurik, "Aramlatelmeny Az Iskolai Enek-Zeneorakon," Magyar Pedagogia 107, no. 4 (2007); Marta Janurik, "Hogyan Viszonyulnak Az Altalanos Es
The 2007 Kodály Symposium and Forum in Szeged offered renewed insights into the state of Hungarian school music education. The presenters identified only municipal music schools, and not general elementary schools, as elementary institutions for learning music. They also referred to scholarship from the past 50 years that has examined and affirmed the effectiveness of Kodály's approach in achieving results even beyond musical competency, which include cooperation and problem solving, but emphasized that Kodály's concept is effective only if its philosophy truly permeates the school system—as it does in the case of music elementary schools.

The presenters also affirmed that general elementary schools do not teach singing effectively, largely due to the limited time allocated for the subject and the inadequate training of teachers. The attendees of the symposium agreed that training for classroom music teachers working in general elementary and secondary schools must be improved by allowing them more time to study the

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Kozepiskolas Tanulok a Klasszikus Zenehez?," *Uj Pedagogiai Szemle* 7, no. (2009);


subject and to participate in student-teaching not only in public schools, but also in municipal music schools.96

*Specialized Schools*

Hegyi reported that the first municipal music school was established in 1727 in Buda, but little is known about its operations.97 Several more such schools were opened in the 19th century, and their operations have been documented in detail. The *Nemzeti Zeneiskola* (National Music School) opened in 1840 in Pest, and later became Hungary’s leading music high school, the *Konzervatórium* whose history is described in various accounts.98 The churches operated countless boys’ choir schools as well. One in particular stands out: The *Gregoriánum or Singing School* in Pécs opened its doors for an extended visit by Kodály in the late 1940s, helping him refine his educational approach.99 The Liszt Ferenc Music Academy, established in 1875, has been the subject of various publications, with its history preserved in the school’s library and archives.100

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97 Hegyi.


99 Dobos, ed., 91.

Summary and Conclusions

Existing accounts about Hungary's education history offer limited information about music education. Works on the history of music education are rare and, when available, offer extremely detailed accounts of a limited scope, such as musical life in particular cities or Zoltán Kodály's concept of music teaching. The most well-documented era is the 20th century, but very little is known about music teaching in Hungarian schools in earlier times.

The literature reviewed above maintains that Hungary has consistently included or attempted to include music education in its education policies throughout the centuries. Yet, no unified account exists that informs music education professionals about Hungary's music education history. Thus, in this study I attempt to present, in a systematic way, the history of Hungarian music education, which may offer new insight for current and future professionals alike.

Rationale and Purpose

In this study I present a history of Hungarian school music education over the past 300 years. The goal of historical research in music education is to help “practitioners discover their ‘roots’ and chart their futures.”101 Since “historical

research in music education is a relatively new field of study," it is not surprising that no document traces Hungarian music education history in a systematic and unified way. Many articles and books have been written and published on Hungarian education history, but none presents a comprehensive view on the evolution of music teaching and learning over the centuries. Moreover, existing sources—such as royal edicts or laws about education, school archives, and the like—have not yet been scrutinized from the perspective of music education. Music education philosophy, curricula, and teaching approaches are discussed only in monographs that focus on particular cities or schools.

By providing a unified chronicle, professionals in Hungary may gain a first glimpse into the historical particularities of their field, helping them to make informed decisions for the future. Moreover, this account may broaden the perspective of scholars interested in comparative music education worldwide.

In this study I will address the following questions:

1. What shaped the development, content, and approaches to music education in Hungarian primary and secondary schools from 1700-2000?

2. Why was music included in the curriculum of Hungarian primary and secondary schools from 1700-2000?

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3. What content and pedagogical approaches were used in music instruction in Hungarian primary and secondary schools from 1700-2000?

4. Who was responsible for music instruction in Hungarian primary and secondary schools from 1700-2000?

5. Who had access to music instruction in Hungarian primary and secondary schools from 1700-2000?

6. What implications does the history of music education in Hungary have both nationally and internationally for the rest of the profession?

**Limitations of Study**

This work has at least three important limitations. First, I focus exclusively on music instruction in primary and secondary school music education in Hungary. I leave the investigation of tertiary and private music instruction, the role of music in special education, and comparisons with other national music education histories for future work.

Second, I narrate historical events as well as policy decisions, but do not analyze the effects of such phenomena or make suggestions for future policy making. Instead, I rely on evaluations and reflections that already exist in various sources. While I do mention the most important personalities in the evolution of music education history in Hungary, I am unable in this study, to focus on their lives and biographies in detail.
Third, I describe but do not evaluate the teaching approaches chosen by Hungarian music educators.

**Procedures**

**Research Lens**

Historical research aims to "acquire insight into the ideas and realities that shaped the lives of men and women of earlier societies" and provides a valuable means to verify and analyze large-scale social change. Within the historical framework, several approaches exist, although they are less well defined than in other types of research. Historian Charles Tilly identified four dominant approaches in historical research, grouped by scope and research method. These four categories are:

1. Large-scale humanistic, in which researchers gather a wide variety of sources on a broad historical theme (such as a changing culture) in order to provide a picture of that particular era and phenomenon.

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105 Phillips, 50.

106 Tilly, 97.

107 Ibid., 104-5.
These studies are qualitative in nature.  

2. Small-scale humanistic: researchers examine the life of one person, using primary and secondary sources, and place that person in a historical context, giving the reader a glimpse into the society in which that person lived.  

3. Large-scale social-scientific, in which a historical topic is explored via existing, often mathematical, data. In this type of research, statistical or other quantitative analysis is employed to draw conclusions about the phenomenon under investigation.  

4. Small-scale social-scientific research involves studying changes over time in one specific location via quantitative data and analysis.  

Tilly also discussed historians' choice to present history in one of two main ways: the traditional one that describes political forces and "the actions of motivated actors," and the more recent perspective of collective biography that aims to reconstruct how ordinary people experience large structural changes.  

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109 Tilly, 101-2.  
110 Ibid., 107-8.  
111 Ibid., 112.  
112 Ibid., 92.  
113 Ibid., 94.
Combined with the large-scale humanistic approach, the traditional narrative acknowledges the complexity of collective life, but looks for patterns of whole peoples. On the other hand, the newer approach combines analytical methods borrowed from sociology, economics, and political science to aggregate “uniformly described individual events or lives into collective portraits.”

Volk applied Tilly’s four approaches to historical research in music education, citing existing works that fit into the above categories. She also described methodologies that researchers use during their investigations, including content analysis, immersion and saturation, and using genealogical and government sources.

The large-scale humanistic approach in historical research rests on the notion that “history’s dominant phenomena are large social processes,” and uses a narrative style to interpret a culture, its mentalities, and meanings. To piece together the story, a wide variety of texts are grouped into families with similar themes, from which a particular interpretation is woven together. This context accounts for individual experiences, the history of institutions, as well as

114 Ibid., 103.
115 Ibid., 95.
117 Ibid., 59.
118 Tilly, 97.
119 Ibid., 98.
120 Ibid., 105.
national political forces. Volk equated such a context to a "layer cake," in which social-political events provide the broadest foundation, with general education serving as the second layer, and music education resting on the top.

In this study, I aim to answer research questions that target three centuries of historical and social developments within the framework of music education. I follow Tilly and Volk's large-scale humanistic approach, as it "uses small evidences focused on a large theme...and the individual people...become a part of the whole picture of a culture." Furthermore, it is a qualitative investigation of a broad topic: Hungarian music education history.

The approach, combined with the qualitative nature of the study, lends itself to a narrative-style presentation that investigates broad national and historical patterns, and places individuals within these parameters. I employ immersion and saturation, and content analysis of primary and secondary sources as my basic methods of investigation. I organize my findings chronologically, grouped by recurring topics, in order to help readers situate the current state of Hungarian school music education in a historical framework.

In my historical inquiry, I explore national laws that shaped public schooling and within that, public music education. I also investigate individuals

121 Ibid., 99.
and institutions that have shaped music education in Hungary. By examining these three tiers (laws, institutions, individuals), I attempt to provide a context for Hungarian music education, and describe its impact on the lives of children, and on Hungary's culture in general.

The sources (a wealth of archival evidence on the activities of individuals and schools, laws set forth in government documents, and a variety of relevant secondary sources) and methods (immersion/saturation, content analysis) mirror those used in the large-scale humanistic approach, and are further discussed below. The findings are organized into a chronological narrative with themes grouped together.¹²⁴

Throughout my dissertation, I rely on the following historical research procedures:

a. Data collection and verification
   i) Authenticity (external criticism)
   ii) Credibility (internal criticism)

b. Usefulness of data (the determination if the data can answer research questions)

c. Interpretation and presentation of data¹²⁵

¹²⁴ Phelps and others, 92.
¹²⁵ Heller, 105-7; Phillips, 51.
Data Collection and Verification

Data for this research consists of primary and secondary sources, and were collected through immersion and saturation, which are defined as “the gathering and reading everything possible on the topic.”[^126] Primary sources “provide the evidence upon which historians rely in order to describe and interpret the past.”[^127] These included various written formats, including manuscripts, articles, letters, school records, yearbooks, and textbooks.[^128]

*The Hungarian National Educational Library and Museum* owns the most comprehensive collection of school reports. The bibliography boasts 18 volumes and lists thousands of reports from every school in Hungary, covering the years 1850 to 1949. School reports were not published 1949-1980, and began to reappear in earnest in the 1990s. Other sources the library offers include curriculum plans, historical regulations of the Ministry of Education, as well as a few documents with similar content from the 18th century.

Aside from archival resources scattered in city and school archives, the school reports found at the *Hungarian National Educational Library and Museum* are the most important primary sources of information on Hungarian education history. “These volumes are not mere reports; they are the academic forum of teachers, the colorful imprints of school life, and the source of

[^127]: Rampolla, 12.
[^128]: Ibid.
I also employed content analysis in my investigation, which is defined as "look[ing] over a long period of time seeking evidence of trends." This technique proved useful when reviewing Hungary's laws regarding education, all of which the Hungarian government has made available free of charge at its www.1000ev.hu website.

In addition to using the above primary sources, I also consulted secondary sources—retrospective books and journal articles—as they present existing research, and point to further sources in their bibliographies.

I verified the collected data through external and internal criticism. For external criticism, which is the process of verifying the authenticity of data, I followed these steps: establish the age, authorship, and genuineness of the source; determine the completeness of the source and its place of origin.

During the research process, I also kept internal criticism in mind. In general, internal criticism scrutinizes the credibility of the contents of a source by considering the reliability of the author's memory, establishing the intention of the author in producing the document, determining the level of expertise of the

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131 Rampolla.

132 Phelps and others, 106.

133 Heller, 106; Rampolla, 11.
author, and taking into account the historical circumstances and possible biases of the author. Moreover, identifying the intended audience and how the audience may have influenced the document's contents may provide further clues to the level of credibility of a source.\textsuperscript{134}

**Usefulness of Data**

Throughout the investigation, I revisited the original research questions to evaluate whether the gathered and verified information was answering them. Hancock and Algozzine refer to this system as a process of thematic analysis:

"[the] ongoing review of accumulated information in order to identify recurrent patterns, themes, or categories."\textsuperscript{135}

Frega's framework, which has been applied in an ongoing team-led research effort on the history of Latin American music education,\textsuperscript{136} served as the model how I organized and documented the verified data in a systematic manner. The data were sorted into categories that broadly reflect the research questions. These include the name and location of schools, educational aims of teaching music, teaching methods used, musical activities, repertoire, and evaluation. A table based on the above categories provided an overview and a visual reminder of progress made, or of particular data missing:

\textsuperscript{134}Rampolla, 11.


\textsuperscript{136} Frega: 58-67.
Table 1-1 Data Collection Table on Music Education in Schools

<table>
<thead>
<tr>
<th>Year</th>
<th>Location</th>
<th>Music Education Aims</th>
<th>Methodology</th>
<th>Musical Activities in the Classroom</th>
<th>Repertoire</th>
<th>Source</th>
</tr>
</thead>
</table>

I organized information on laws and legislation in a similar way:

Table 1-2 Music Education Legislation Table

<table>
<thead>
<tr>
<th>Law/policy</th>
<th>Year</th>
<th>Description</th>
<th>Grades Affected</th>
<th>Source</th>
</tr>
</thead>
</table>

In addition to the above, I used a “Miscellaneous” column for other information wherever necessary.

Interpretation and Presentation of Data

Three scholarly works served as models to establish and maintain a consistent perspective, organization, and presentation of the data. Choi recounted the history of Korean school music education of the past 50 years from a social and historical perspective. After offering a broad overview of Korean history, Choi organized the study chronologically, placing emphasis on the relationship between politics and propaganda, and the curriculum and methods of school music.137

The research team of de Couve, Dal Pino, Calvo, Frega, and Souza has offered several presentations and articles on the history of music education in Latin America. Their two articles, one on the history of Argentine music education in the 16th to 18th centuries, the other on the same historical period in various Latin American countries, summarized their research in a diachronic narrative. After providing a brief historical background, the team presented the content in a chronological framework that grouped the data in two categories: institutionalized music education, and non-institutionalized music education. Within the first group, the articles discussed institutions, educators, and methods used in the classroom, while the second group focused on private music teachers and repertoire.

Volk presented a chronological dissertation, in which each chapter covered a well-defined era of U.S. music education history. Within each chapter, she first described the historical and educational context before discussing multicultural music education. Each chapter offered information themed by the same subheadings, allowing for easy recognition of recurring themes.

In this dissertation, I delineated appropriate eras, and within each era, I organized the information in the following manner: historical background, education history, education policies and laws, music education. I separated eras


139 Patrick M. Jones, “A History of the Armed Forces School of Music” (dissertation, Pennsylvania State University, 2002); Volk, “History of Multicultural Music Education in the Public Schools of the United States, 1900-1990”.
and their corresponding chapters with Interludes, which highlight educational edicts and laws of seminal importance in the history of music education in Hungary.

Sources of and Access to Information

I found primary and secondary sources in the following libraries and archives:

Magyar Tudományos Akadémia Könyvtára (Hungarian Science Academy Library) Budapest, Arany János u. 1. Founded in 1826, it is one of the largest research libraries and archives of the country.

Pécsi Egyetemi Könyvtár (Pécs University Library) Pécs, Szepesy Ignác u. 1-3. Aside from operating as a comprehensive research library, it also houses various special collections, such as the Bishop’s Archives.

Fővárosi Szabó Ervin Könyvtár (Metropolitan Szabo Ervin Library) Budapest, Szabó Ervin tér 1. With 61 branches in Budapest, this public library fulfills the needs of the general public as well as independent researchers.

Szabó Ervin Könyvtár Zenei Gyűjtemény (Music Collection) Budapest, Ötpacsirta u. 4. This is one of the largest public music libraries of the country, housing sheet music, books, and recordings.
Országos Pedagógiai Könyvtár és Múzeum (Metropolitan Pedagogical Library and Museum) Budapest, Könyves Kálmán körút 40. This research library boasts the most comprehensive collection on Hungarian pedagogy, education, textbooks, and research on youth. It also houses a selected collection on relevant foreign literature.

Országos Széchényi Könyvtár (Metropolitan Széchényi Library) Budapest, Szent György tér 4-5-6. This research library collects and preserves written, printed, audiovisual and electronic documents of Hungarian cultural history.

Baranya Megyei Könyvtár (Library of Baranya County) Pécs, Apáca u. 8. Aside from holding a large collection of books and journals, the library houses a special collection on the history of the region.

I recorded data from archival sources by source location, author, and date. The above-mentioned tables were used in Microsoft Excel to facilitate information management. Microsoft Word was used to track sources.

**Researcher Bias**

According to Glesne, "When you are already familiar with a culture, or group, or school, your angles of vision are narrowed by preformed assumptions about what is going on." Glesne refers to this research in familiar territory as

140 Corrine Glesne, *Becoming a Qualitative Researcher: An Introduction* (Boston, MA; London: Allyn and Bacon, 2010).
backyard research, and states that while it can be extremely valuable, it needs to be undertaken with full awareness of potential difficulties. I am well aware of my own biases and perspectives during the research. External audit and peer debriefing helped alleviate possible researcher bias during the analysis of data.

At the same time, being an “insider” had its special benefits. For one, being a native Hungarian facilitated the access to and interpretation of sources and data. My fluency in German was also of paramount importance for historical research on Hungary. Moreover, being a graduate of Hungarian public schools and music schools allowed me an important understanding of some structures and priorities in Hungarian music education. This work is not intended to be the definitive history of Hungarian music education, but a history of it, documented by one individual during a certain time and in a particular place.

Definition of Terms

Throughout this study, there are numerous terms used to describe the Hungarian education system. In order to expedite the reading of this dissertation, all definitions have been placed in Appendix A.
Summary and Outline

Historical research has provided many national histories of music education, enlightening readers on the similarities, differences, successes and struggles of practitioners throughout the world. While much is known about the most successful 20th century method of Hungarian music teaching, namely, the Kodály method, there is far less information available on its predecessors and on the place of music in the curriculum in centuries past.

Disparate sources point at the existence of a thriving music education culture in Hungary, with marked growth after 1867 not only at the elementary and secondary levels, but also in teacher training and the preparation of performing artists. In this dissertation, I provide a panorama of Hungarian public school music education in the past 300 years, within the contexts of history and educational policies.

The study is divided into chapters marked by important events in the history of Hungarian education policy. In this chapter, I have described the purpose of the study and provided a literature review and an outline of my approach to the research. In Chapter Two, I summarize music education in Hungary 1700-1777 and follow this with Interlude I, a detailed analysis of the 1777 Ratio Educationis—Hungary’s first edict regulating public schools.

Chapter Three focuses on the implementation of the 1777 and 1806 laws, with special attention paid to Protestant schools. In Interlude II, I provide a summary and analysis of the 1868 public school law, which leads into Chapter
Four, an examination of music education in public schools 1868-1945. Interlude III is a brief overview of the 1948 state takeover of schools. Chapter Five follows, detailing music teaching in public schools during Communist rule (1948-1989), and the first decade of post-Communist policies and practices.

Finally, I provide an overview of the study in Chapter Six and attempt to answer the research questions based on the research. It concludes with recommendations for further scholarly inquiry.
CHAPTER TWO

BEGINNINGS: 1700-1777

While Hungarian school music education enjoys a 1000-year history, it has never been immune to political and social turmoil. Just as Western European music education slowed during the Middle Ages, the 150-year long Turkish occupation of much of the country halted its progress in Hungary. General schooling—music education included—regained strength following this occupation, with the help of various religious schools and royal edicts.

Historical Background

During the 17th century, Western Europe witnessed the rise of the Sun King, Louis XIV, the beginnings of the Scientific Revolution, the early decades of colonization in North America, and the English Civil War. During the 18th century, the scientific revolution and the Enlightenment put many countries on new paths in their history. The French and American Revolutions created the foundations for new societies, while other parts of the world experienced little change in political and social structures.¹

¹ Euan Cameron, Early Modern Europe : An Oxford History (Oxford [u.a]: Oxford Univ. Press, 2004).
In 1686, the joint military forces of the Holy League ousted the Turks from Hungary, and reunited it. Transylvania in the east (which had been relatively autonomous), the central area (ruled by the Ottomans), and western Hungary (known as the Kingdom of Hungary or Royal Hungary, ruled by the Austrian Habsburgs) were again one. However, Hungary did not regain its independence with this military victory. Instead, Habsburg control was expanded gradually throughout the country, under the leadership of emperor Leopold I. He expanded Catholic influence in the country and limited the political importance of the Hungarian nobility and the Diet.

During the Turkish occupation (1541-1686), Protestantism had spread freely in the central and eastern parts of Hungary. Largely due to this, the counter-reformation had limited success there during this time. Antal Molnár’s account on the Jesuit missions in Turkish-occupied Hungary demonstrates this clearly: The Jesuit order reached Ottoman Hungary in 1612 and established missions in several cities: Nándorfehérvár (1612-1632), Temesvár (1632-1653), Pécs (1612-1686-1773), Andócs (1642-1684), Kecskemét (1633-1635) and Gyöngyös (1633-1682-1773). These establishments were under local or Austrian Jesuit control. There were no more than two to six priests in each location, charged with helping

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3 “Diet” refers to a deliberative assembly of nobles, where each member has an equal vote. Péter Bán and László Á Varga, *Magyar Történelmi Fogalomtár* (Dictionary of Hungarian Historical Terms) (Budapest: Gondolat, 1989).
existing Catholic parishes, leading missions into Protestant territories, and maintaining schools. The last was of paramount importance, as the traditional European system of education practically died out in Turkish-occupied territories.

**Figure 2-1** Map of Hungary in 1606

![Map of Hungary in 1606](http://www.historicaltextarchive.com/hungary/hutor1.gif)

West/north: Royal Hungary, Center: Turkish territories, East: Transylvania.

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5 Horváth, 49.

Royal Hungary, under Austrian control, was predominantly Catholic, but witnessed a surge in Protestantism as well. Recognizing the political implications of this, the Catholic Habsburgs made several attempts to curb the Protestants' influence in the region. Between 1671 and 1681, Jesuits occupied Protestant churches and schools (with the help of the Austrian army), and many Protestant pastors were sent to trial. After 1686, the Habsburgs were eager to stretch the influence of Catholicism in the newly reunited territories. They took away the assets of powerful Protestants and redistributed them to Catholic Hungarians and foreigners loyal to the Austrian crown. The emperor outlawed the practice of Protestantism in central Hungary and limited the influence of the Diet.7

Such political and religious instability led to an eight-year long war of independence (1703-11) led by Ferenc Rákóczi II. During this time, Rákóczi and the Hungarian Diet forged numerous laws, including education and religious tolerance. However, Rákóczi ousted the Jesuits due to what he perceived as their Habsburg [Catholic] sympathies and outdated educational practices. Many of the laws of this brief era were never put into practice, even after the Treaty of Szatmár (1711), which normalized relations between the Hungarians and the Austrians.8

7 Ibid., 81-82.

The new emperor Charles III (ruled 1711–40) forged an agreement with the Hungarians that kept the country under Habsburg rule as long as the dynasty existed. However, the monarch was to rule Hungary not as emperor, but as a king subject to Hungary's constitution and laws. In order to assure his ongoing executive power in Hungary, the King established a permanent royal council in Buda in 1723. The council reported directly to the king and bypassed the Hungarian Diet, whose real political influence was limited. The council remained in power until the Compromise of 1867.

In practice, the Habsburgs ruled Hungary autocratically, giving limited control to its own leaders over its fate, and giving no control to them on foreign affairs, defense, and finance. Charles also continued the Habsburgs' counter-Reformation campaign. Charles' successor, his daughter Maria Theresa (ruled 1740-1780) worked on strengthening Austria's relationship with the Hungarian nobles, while fending off foreign threats. However, her relationship with the Hungarian leadership was contentious at best. By the 1760s, Maria Theresa insisted on raising taxes in Hungary, but did not explain what the taxes would

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9 Charles III, king of Hungary, is known as Charles VI, emperor of Austria, outside of Hungary.

10 Albert Seaton, *The Austro-Hungarian Army of the Seven Years War* (Reading, Berkshire: Osprey Publishing Ltd., 1973). The council was temporarily disbanded 1848-1861.

11 Horváth, 83.

12 Maria Theresa, queen of Hungary, is known as Maria Theresa, empress of Austria, outside of Hungary.
finance. She also tried to disperse the armies of the Hungarian nobles (who had fought alongside Austrian soldiers in Maria Theresa’s various wars) and levy a permanent military tax on them instead. As a result, the Hungarian nobility was reluctant to even hear other matters that the Queen brought before them, even though the country was in desperate need of modernization. Maria Theresa proceeded to rule autocratically, circumventing the Hungarian Diet, as her father had done. Her efforts included bringing the education system under the state’s control. This was a first step toward separating church and state.

**Education History**

Since the founding of the Kingdom of Hungary in 1000, education had been the responsibility of the church. School types and curricula developed along the same lines as their counterparts in Western Europe until the 1540s. However, during the Ottoman occupation, Hungarian education became extremely fragmented. Several *madrasahs* emerged in the newly conquered territories, but only Muslim students were educated here. Traditional European schooling and education, intended for Christian Hungarians, died out with only a few

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13 Szalay and Baróti.


exceptions. The other territories (Transylvania and Royal Hungary) were swept up in the Reformation, with Lutheran and Calvinist churches and schools springing up in various locations, bringing with them fragmentation of school types, curriculum and teaching methods.16

In the 17th century, as the counter-Reformation gained momentum in Royal Hungary, schools were affected directly. Religious education came to the forefront, as Catholics and Protestants alike used schools as important battlegrounds for their political and social wars.17 Hungarian Catholic education underwent a substantial renewal under the leadership of Archbishop Péter Pázmány (1570-1637). He mandated that every parish with a full-time priest should also employ a full-time teacher. While there was no mandatory elementary education law, Pázmány’s urging helped an entire system of Catholic elementary schools to emerge in Royal Hungary. Pázmány also had four-year girls’ schools established and run by various convents, and helped the Jesuit order to establish six more secondary schools across the country. These schools followed the unified curriculum of the Jesuit order, the *Ratio Studiorum*, forged in 1599.18

16 Pukánszky and Németh.

17 Horváth, 60.

18 The number of Jesuit gymnasia in Hungary reached 37 by the middle of the 18th century. Pukánszky and Németh; Toth, "A Jezsuita Gimnáziumok Magyarorszagon a Xviii. Században."
Aside from the educational efforts of the Jesuits, the Piarist order also established schools in Hungary, but in smaller numbers. Although their first Hungarian school was founded in 1666, their expansion did not begin until the 1720s. Their influence would become immense after 1773, when they “inherited” the assets and schools of the disbanded Jesuit order.

Several notable Protestant education leaders emerged in the 17th century as well. Among them was Johannes Amos Comenius, the outstanding Moravian scholar, who spent four years (1650-54) in Sárospatak, Hungary. Among Comenius’ lesser known and unfinished works is De Rerum Humanarum Emendation, in which he proposed a dual solution to the unique social and political problems of central Europe: He urged an end to Habsburg and Catholic rule, as well as the implementation of an entire new pedagogy, which offered practical, enjoyable learning within a graded system that included religious education, reading and writing, and some form of natural and social sciences. His presence in Hungary helped his educational innovations to be put into use. His textbooks and approaches became widespread in Protestant schools in the region for generations to come.

In Transylvania, János Apáczai Csere (1625-1659), who had been educated in Holland and was heavily influenced by Puritanism and the ideas of Descartes, authored several influential textbooks in Hungarian, most notably in the natural

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20 Pukánszky and Németh.
sciences. His work as an educator and author made him a trailblazer in Hungary’s education history. However, in spite of his and Comenius’s innovations, their efforts were not implemented everywhere, as Protestants did not follow a uniform curriculum like the Jesuits, who taught Latin, Greek, Hebrew, Scripture, theology, ethics, mathematics and philosophy.\textsuperscript{21}

The fragmentation of elementary schools was also observable by the 17\textsuperscript{th} century: aside from religious differences, they served different purposes in cities and in rural areas. While city schools prepared students to continue their studies in secondary schools, rural schools provided a close-ended curriculum designed for rural (peasant) life. Regardless of location and denomination however, these elementary schools focused on religious education, writing, arithmetic, and in cities, Latin.

Education continued to be closely tied to religious establishments in the 18\textsuperscript{th} century as well. Thus, the ongoing Catholic-Protestant conflicts had an immediate effect on Hungary’s schools and education. Because the Habsburgs were Catholics, the Austrian leadership made several aggressive moves to curb Protestant education. Between 1686 and 1703, King Leopold closed numerous Protestant schools across the country, but during the War of Independence of 1703-11, several Protestant schools were re-opened.

Education Policies and Laws

Such strife in religious and school matters was common throughout Europe and secular leaders recognized that their intervention in education was crucial if they were to realize their comprehensive plans of modernization.\(^\text{22}\) In Hungary, the first legal step to put education under the state’s control came from Charles III, who, in 1715, declared that the monarch had the right to oversee all educational institutions, regardless of denomination (law LXXIV).\(^\text{23}\) However, Charles would not make any practical attempts to enforce this law, and left it to his daughter, Maria Theresa to realize the principles he laid down in 1715.

Upon inheriting the throne, Maria Theresa found a politically demoralized country on the verge of breakup.\(^\text{24}\) Thus, she crafted a comprehensive reform plan, which aimed to help the Habsburg Monarchy catch up to Western Europe in economic, social, military and administrative matters.\(^\text{25}\) Maria Theresa was an enlightened ruler, who recognized that her progressive plans could not be realized without a complete overhaul and modernization of the education system. Yet, she treated Austria, Hungary, and the Netherlands provinces as separate entities, and crafted unique laws for each.\(^\text{26}\)

\(^{22}\) Donnermair.


\(^{25}\) Kelemen.

\(^{26}\) Donnermair, 12.
Continuing her father’s perspective on education, Maria Theresa chipped away the control and relative educational autonomy of the various churches step by step, until she decreed the *Ratio Educationis* as law in 1777. Her policies leading up to 1777 were as follows:

In 1760, she established the court’s commission on education (*Studien Hofcommission*) in Vienna, Austria.27 A similar body was established in Pozsony soon after (1763, 1764) to oversee educational matters in Hungary; the appointed Hungarian administrators were not cooperative.28 Yet, in 1766, there were 134 secondary schools (75 Catholic, 31 Calvinist, 24 Lutheran, 4 other).29

In 1767 the Queen ordered the Chancellor’s Office (in Austria) to overhaul public education and to ensure that the reforms would be implemented. Frustrated by the lacklustre attitude of the Hungarian leadership, the Queen pulled the matter of education under her control in 1769, circumventing the Hungarian Diet. In yet another centralizing step, she abolished the Jesuit Order in 1773, giving all of their schools to the Piarists. In the same year, she had a new Education Commission be established, and in 1776 Hungarian school district lines were drawn. With these administrative elements in place, she had intended that her 1777 comprehensive education law, the *Ratio Educationis* would be implemented in subsequent years.

27 Ibid.

28 Kelemen., Pozsony was the capital of Hungary 1541-1784, and the seat of the Hungarian Parliament 1541-1848. It is also known as Pressburg or Bratislava. Today, the city is the capital of Slovakia.

29 Horváth, 193.
Music Education Before 1777

Until the middle of the 18th century, education was under the control of the Catholic and Protestant churches in Hungary. Continuous and comprehensive evidence for music education is difficult to obtain during this period, as records were neither detailed nor consistent, or did not survive. However, although the curriculum changed during the centuries and varied across denominations, existing data does suggest the ongoing presence of music education in Hungarian schools.

Historically, religious songs formed the basis of music education in schools. Some of the earliest evidence dates from the 11th century, from the Benedictine secondary school of Pannonhalma. Founded in 996, it is the oldest educational institution of Hungary. Its 1093 book inventory lists 43 liturgical texts that used the customary neumes and diastematic neumes of the era. Monks used these books during Sunday mass, and boys aged 10-14 learned from them. Singing class was held every day during the week preceding a religious holiday. Otherwise, it was held once per week, on Saturdays.30

This practice continued for centuries, and was expanded by the secular practice of trouvère singing in the 12th-15th centuries. In the 13th century, several parish (elementary) schools emerged, where the curriculum included the singing

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of religious songs within the subject of religious education. By the 14th and 15th centuries, in line with western European standards, secondary schools included Guidonian theory as part of the curriculum in the quadrivium. By this era, these schools, although run by the church, embraced secular education and humanistic subjects. A unique piece of evidence from this era is the collection of the six notebooks of Archbishop László Szalkai (1475-1526), preserved in the library of the Esztergom Basilica. Together, they comprise the “Szalkai Kódex”. Volume one contains the 14-16 year old Szalkai’s notes on astronomy, calendar calculation, and medicine. Volumes two and three include analyses of Latin poems; volume four is on family law; and volume five details rhetoric and composition. Volume six is dedicated to notes on music theory, with the opening melodies of about 100 religious songs in music notation.

Western European education practically disappeared in Turkish-occupied territories in the 16th and 17th centuries. Whatever music making remained was the realm of professional musicians who were paid from cities' budgets. Musicians were employed to play at church services, public events, and as teachers in private music schools—the only form of music education available at this time.

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33 Horváth, 49.

34 Zoltan Abrudabanyay, "Az Alap- és Középfokú Zeneoktatás Kezdetei a XIX.
In 16th- and 17th-century Royal Hungary and Transylvania, music education continued to be available in parochial schools as part of religious education (i.e. the singing of religious songs), or as part of the quadrivium (as music theory) in secondary schools. In 1560, the council of Nagyszombat

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declared that all Catholic parishes should employ a teacher in Royal Hungary, but it stopped short of making elementary education mandatory. As a result, new elementary schools were established—albeit at a very slow pace—that either employed the parish cantor as the teacher, or hired a specialist as singing teacher. The curriculum centered on reading and writing, moral and religious education within which the singing of appropriate songs was an important element.36

Evidence exists about vibrant musical life in Jesuit schools across the country that included choirs and student orchestras. Relatively close to Vienna and undisturbed by the Turks, the Sopron gymnasium (1636-1773) boasted a choir that sang polyphonic works in various languages, and the Győr gymnasium (1630-1773) maintained a student orchestra that played at all church and school celebrations. In formerly Turkish territories, the Eger Jesuit school (1688-1773) became famous for its student choir and orchestra, and in Pécs (1687-1773) the student orchestra was active at school and city celebrations. On the other hand, the Székesfehérvár Jesuit school relied on the professional orchestra of the town for its own events. After 1773, when the Jesuit order was dissolved by Pope Clement XIV, the order’s schools were taken over by other orders (mainly the Piarists and Cistercians), who continued and sometimes even expanded on the

Hungarian Catholic schools included music as part of the curriculum to varying degrees in the 16th-17th centuries. In Jesuit institutions, the 1599 *Ratio Studiorum* and the 1735 *Instructio Private* dictated the curriculum. While the 1599 rules did not mention explicitly music or singing as part of the curriculum, the latter was designed specifically for use by Jesuit schools in Austria and Hungary, and included curriculum for choral and instrumental music to be performed at church services.

Piarist education was eclectic and locally governed, but all curricula were based on a unified philosophy and approach. In many ways, it mirrored the curriculum of the Jesuits (i.e., educating the youth for a life based on Christian values, and with learning through the school performances of Christian dramas) but it included a heavier emphasis on vocal and instrumental music education. The 1714 founding letter of the Piarist elementary and high school in Vác is one of the earliest to require in writing the teaching of singing and instrumental music.

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39 Toth, "A Jezsuita Gimnaziumok Magyarországon a Xviii. Században."

starting at the elementary level. Moreover, the daily logs of the Tata Piarist gymnasium, (founded in 1764/65) list the youth orchestra and instrumental music lessons among the most important daily activities.42

While Protestant denominations enjoyed marked curricular autonomy, philosophically they were quite in agreement about educational content, especially when it came to the place of music in the curriculum. Education leaders, teachers, and school reports agree and provide ample evidence for the place of music in Protestant education.

Johann Honter (or Honterus), a 16th century humanist and educator, had a central role in the history of education in Protestant Transylvania. He helped the elementary and secondary schools of Brassó be opened in 1541. Its rules and curriculum, the Constitutio Scholae Coronensis of 1543, are attributed to him. The city council approved the Constitutio in the same year. The surviving version of the book is based on a hand-written copy of the printed edition from 1657. In the document, core subjects consist of rhetoric, geography, poetry, Greek, Latin


42 Bárdos, A Tatai Esterházyak Zenéje 1727-1846; "The Founding Documents of Hungarian Piarist Schools".

43 Brasso is currently located in Romania. Its Romanian name is Brasov.

and music. The cantor was to practice music with the students daily, and students were to sing regularly at school and public services and funerals. All students were required to own a music book which contained the songs in use.\textsuperscript{45} Honterus published various (authenticated) textbooks, including the 1548 \textit{Odae cum Harmoniis}, which includes 21 4-part choral pieces for school use.\textsuperscript{46} His most well-known textbook, \textit{Rudimenta Cosmographica} was published 39 times in 6 countries between 1542 and 1692.\textsuperscript{47}

In his curriculum in Transylvania, János Apáczai Csere also included music as an optional subject, and Comenius’s curriculum in Sárospatak included church song singing several times a week.\textsuperscript{48} The schedule of the Lőcse (then northern Hungary, now in Slovakia) Lutheran secondary school of 1589 is a typical example of how Protestant schools were educating their young at this time. This schedule separated the students into five levels. Out of these, the last three years received education in singing, three or four times per week, for one hour each.\textsuperscript{49} Many schools used the same book for instruction, with the most

\begin{footnotesize}
\begin{itemize}
\item\textsuperscript{48} Pukánszky and Németh.; Horváth.
\item\textsuperscript{49} Andras Nemeth, Istvan Meszaros, Bela Pukánszky, \textit{Nevelestortenet Szovegygyujtemeny} (Budapest: Osiris Kiado, 2006).
\end{itemize}
\end{footnotesize}
popular being the Énekes Könyv ("Singing Book") by Gergely Szegedi. The earliest printed edition dates from 1569. The first book includes only the Hungarian texts of Protestant religious songs. Approximately 40 years later, in 1607, Albert Szenci Molnár’s Psalterium ("Psalm Book") was published, which included music notation as well as text in Hungarian.

**Figure 2-3** The Cover of the Singing Book from 1569

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50 Horváth, 92; Gergely Szegedi and Áron Szilády, Szegedi Gergely Énekes Könyve 1569-Ből (Budapest: Magyar Tudományos Akadémia, 1893).


http://www.arcanum.hu/oszk/lpext.dll/eRMK/1f0f/2167/22ee#JD_RMNY0264
Several sources provide evidence that Protestant students held official roles as singers at funerals and church services since the 16th century.\textsuperscript{54} It is thus not surprising, that by the 17th century, many Lutheran schools boasted student choirs.\textsuperscript{55} According to several 17th and 18th century documents, singing class became a twice-weekly activity in several Calvinist schools as well, namely in the cities of Nagybánya (1651), Székelyudvardhely (1682), Miskolc (1708, 1717),

\textsuperscript{53} Fekete. Used by Permission.  
http://www.epa.hu/00000/00021/00038/mksz2003_3_04.htm

\textsuperscript{54} These sources are listed in the references of Szabolcsi and Bónis.

\textsuperscript{55} Sándor Payr, "A Dunántúli Evangélikus Egyházkerület Története. 1. Kötet; Dunántúli Evangélikus Egyházkerület Története. 1. Kötet".
Debrecen (1739), Kolozsvár (1762), Sárospatak (1786) and Pápa (1795). Comenius’s *Scholae Pansophicae Delinatio*, written as early as 1651 in Sárospatak, included not just the singing of religious songs but also instrumental music. However, instrumental music would not be taught at Calvinist schools until the 19th century, partially because of the surviving 16th century Calvinist attitude against it. Moreover, regardless of the widespread activities of student choirs, rote learning became the most widespread method of teaching music in schools because only a fraction of the published songbooks included music notation.

The singing of monophonic psalms had been the custom in Hungarian Calvinist churches since the times of John Calvin. However, by the 18th century, polyphonic singing appeared in several German and Swiss congregations. Accordingly, Swiss teachers pioneered a new type of vocal training for young boys in Protestant secondary schools to help them sing the monophonic Geneva psalms in harmony. A well-known Hungarian music educator of his time, György Maróthi (1715-1744) was impressed by this new approach to psalm singing and music education, which he hoped to bring to Hungary, specifically to Debrecen, one of the most important centers of Calvinist life in the country.

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56 Szabolcsi and Bónis.
57 Ibid.
58 Dobszay.
In 1739, he organized a Collegium Musicum (a boys’ choir) at the Debrecen Protestant Secondary School using the methods he had learned in Switzerland. Aside from renewing music education, he also planned to overhaul the entire education system of Calvinist secondary schools. He hoped to establish music secondary schools, and to teach Protestant worshippers to sing from music notation. He worked tirelessly toward his goals, teaching and publishing various texts, including a book of psalms and praises with monophonic melodies and a foreword in 1740, and the 4-part choral version of the psalms and praises in 1743 (entitled *A soltárok négyes notájik* [transl. “The four-part melodies of psalms”]).

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60 This choir still thrives today.
The latter includes a section on the methodical introduction to reading and singing written scores ("A Harmóniás Éneklésről való Tanítás" [transl. "Teaching about Singing in Harmony"]).

Maróthi's efforts were ended by his premature death at the age of 29, but János Varjas (1721-1786), who married Maróthi's widow, continued his pioneering work. He republished Maróthi's 4-part psalms in 1756, with an expanded version on the reading of music notation ("A Soltároknak a Kóták szerént való Éneklésének Mesterségének Rövid Summája" [transl. "The Short Summary of the Mastery of Singing Psalms from Score"]). Varjas also republished Maróthi's textbooks on various subjects, including arithmetic. 61 Pointing at the popularity of Maróthi's efforts in music, his 4-part psalms were republished in 1764 and again in 1774. 62 Perhaps due to the efforts of Maróthi and his followers, the first widely used psalm book that included music notation was published in 1744 in the city of Kolozsvár. 63

Ample primary evidence documents the activities of polyphonic choirs in cities and towns with Calvinist schools by the middle of the 18th century: 1744 Nagykőrös, 1746 and 1755 Kolozsvár, 1752 Sárospatak, 1753 and 1768


62 Szabolcsi and Bónis.

Székelyudvarhely, 1770 Kunszentmiklós, and 1785 Miskolc.\textsuperscript{64} Supporting the activities of these ensembles, more singing books appeared around this time in publication as well (1744, 1751, 1761 Kolozsvár: \textit{Hungarian Calvinist Polyphonic Psalms}; 1766 Székelyudvarhely: \textit{Harmoniae Praeses} by Zsigmond Orbán).\textsuperscript{65}

The 1770 curriculum for the elementary grade of the Debrecen school provides detailed instructions for music education: It urges teachers to begin teaching pupils the basics of singing as well as twelve psalms, four praises, and a rhyming and singable version of the Ten Commandments.\textsuperscript{66} This was a necessary stepping-stone to support the proliferating polyphonic choirs of Calvinist high schools, which used Maróthi’s approach. Maróthi’s polyphonic psalms followed a structure that had become outdated in Western Europe by the 16th century. In it, the melody was carried in the tenor, which was surrounded by two higher (discant and altus) voices and one lower (bass) voice, all singing the same rhythms. This meant that Hungarian musical practices were lagging behind the innovations in Western Europe—a trait attributed largely to the cultural isolation

\begin{footnotesize}
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\item \textsuperscript{65} Zsigmond Orban, "A Nevezetesebb Dicséreteknek És Nemely Halottenekeknél Harmoniája," (Szekelyudvarhely: Szekelyudvarhelyi Reformatus Kollegium Konyvtara, 1744).
\item \textsuperscript{66} István Meszáros, \textit{Népoktatásunk 1553-1777 Között} (Budapest: Tankönyvkiadó, 1972), 233–235.
\end{itemize}
\end{footnotesize}
of the country during the Turkish occupation. (The country’s musicians would eventually bridge this divide in the late 19th century.\textsuperscript{67}

\textbf{Figure 2-6} The Cover of the 1770 Debrecen Curriculum\textsuperscript{68}

\begin{center}
\begin{tabular}{c}
\textbf{METHODVS,}\\
\textbf{QUAM,}\\
\textbf{IN COLLEGI\O}\\
\textbf{REFORMATORVM}\\
\textbf{HELVETICAE CONFESSIONIS}\\
\textbf{DEBRECINENSI,}\\
\textbf{Omnes Scholas Inferiores Docentes,}\\
\textit{inde ab infima}\\
\textit{ELEMENTARIORVM CLASSE}\\
\textit{vise ad}\\
\textit{ORATORIAM \& LOGICAM,}\\
\textit{sequuntur.}\\
\textbf{DEBRECIN\I,}\\
\textit{Per Stephanum Margitai Typogra.}\\
\textbf{A. P. C. N., etc Iose LXX.}
\end{tabular}
\end{center}

Traditionally, cantors had been responsible for all church-related music, and it became their job to teach singing to students as well. By the 16th century, this proved to be an impossible task, and cantors began to hire others to cover some of their responsibilities. Most commonly, students in upper grades became “substitute cantors” until in 1846, a law was put into place to curb their activities

\textsuperscript{67} Szabolesi and Bónis.

and protect that of cantors. Cantors were gradually displaced as singing teachers as well, but the quality of teaching did not improve universally. The Consistory of 1739 in Kolozsvár for instance, urged the closer supervision of singing teachers to improve the quality of singing among students as well as the congregation. Moreover, the Debrecen school administrators expressed dissatisfaction with the quality of work of the private singing teachers in 1759.

**Summary**

Hungary's general education landscape mirrors its geographic, religious, and social fragmentation in the 17th and 18th centuries. While schools in the formerly Turkish territories struggled to re-establish elementary and secondary education, institutions in other regions continued their efforts undisturbed by foreign occupation. However, there were no opportunities for advancement for pupils in rural schools who learned a close-ended curriculum.

By the 17th or 18th centuries, elementary and secondary schools of all denominations included some form of music education, ranging from the singing of religious songs to training on orchestral instruments. The content and methodology of music education was dictated entirely by the religious orders (such as the Jesuits) or by the local school staff (as was the case with Protestant

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69 Szabolcsi and Bónis.

70 Ibid.

71 Abrudabanyay.
schools), which led to enormous differences in approaches and outcomes. These ranged from students learning how to sing monophonic religious songs by rote to others taking weekly instrumental lessons and participating in choirs and orchestras.

Maria Theresa recognized that it had become urgent to unify and modernize the entire school system, in order to churn out a workforce that the increasingly competitive European economic landscape demanded. After several centralizing steps (which included curbing the control of the Catholic and Protestant churches and establishing school districts), she crafted Hungary’s first state-created education plan, the *Ratio Educationis* of 1777.
INTERLUDE I

THE RATIO EDUCATIONIS OF 1777

Figure 11-1 The Cover of the Ratio Educationis, 1777\(^2\)

During Maria Theresa’s reign, Hungary’s diverse and often confusing educational system consisted of approximately 4000 elementary and 135 secondary schools.\(^3\) Elementary education lasted about four years, and secondary schools consisted of four to six years of additional study. The curriculum centered on religious education, with special emphasis on reading,


\(^3\) Kelemen.
writing, and arithmetic at the elementary level, and Latin, Greek, history, and some natural sciences at the secondary level.\textsuperscript{74}

The Queen had very limited reliable aggregate data, and to this day, detailed information on individual schools, teacher education, curriculum and the like is fragmented. Surviving information does suggest that half of Hungarian settlements had no permanent teachers. Teacher training and the quality of teachers varied widely: While the Jesuits made every effort to train their best to become teachers, in many Protestant schools, older students were appointed to teach the lower grades.\textsuperscript{75}

In order to make the general educational landscape more transparent, the \textit{Ratio Educationis} classified and unified school types, curricula and the like, following the fundamental ideas of the Prussian education system that was under development at this time.\textsuperscript{76} The Prussian system dictated mandatory schooling, teacher training, a national curriculum and the testing of students. An edict of 1763 under Frederick II of Prussia’s rule made schooling mandatory for Prussian children aged five to thirteen, with reading, writing and arithmetic as the main subjects. While the law was established by the state, schools remained under denominational control.\textsuperscript{77}

\textsuperscript{74} Horváth.

\textsuperscript{75} Meszáros, \textit{Népoktatásunk 1553-1777 Között}.

\textsuperscript{76} The subsequent section is based on the Hungarian edition of the \textit{Ratio Educationis} with a foreword by Aladar Friml.

\textsuperscript{77} James Van Horn Melton, \textit{Absolutism and the Eighteenth-Century Origins of
The *Ratio Educationis*, written in 1777 specifically for Hungary by Hungarian authors József Úrmenyi and Dániel Tresztyánszky, was a royal edict that included three sections: the administrative leadership and funding of schools, school types and their curricula, and order and discipline in schools. In general, all educational matters were brought under the jurisdiction of the royal government. Nine school districts were established, with local government officials overseeing educational matters, including the appointment of school administrators. Funding for schools came from the royal treasury, local taxes, religious orders, and in some cases, tuition.

The edict provided detailed information about school types, which are summarized in the following table:78

<table>
<thead>
<tr>
<th>School type</th>
<th>Location (how many in Hungary)</th>
<th>Years of study</th>
</tr>
</thead>
<tbody>
<tr>
<td>University</td>
<td>Buda (1)</td>
<td>4</td>
</tr>
<tr>
<td>Academy</td>
<td>Various (5)</td>
<td>4</td>
</tr>
<tr>
<td>Model gymnasium</td>
<td>10 total (5 in the same location as academies, 5 elsewhere)</td>
<td>2</td>
</tr>
<tr>
<td>Gymnasium*</td>
<td>Various/many</td>
<td>2</td>
</tr>
<tr>
<td>Middle school</td>
<td>Various/many</td>
<td>3</td>
</tr>
<tr>
<td>Elementary school**</td>
<td>Various/many</td>
<td>4-8 (depending on student’s progress)</td>
</tr>
</tbody>
</table>

* same curriculum as model gymnasium ** some were normal schools, where elementary teachers were trained

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78 This and all subsequent tables are the author’s own.
The edict also defined teacher preparation for each school type. At the university and the academies, teachers were required to have university level education, and were appointed only upon the approval of the royal court. Teachers in gymnasia also needed to meet certain qualifications, but it was the responsibility of the administrators and the local government to hire them. The edict required three teachers in each middle school, each of who was required to cover administrative or religious education responsibilities. In normal schools (i.e. teacher training schools), three specialized teachers were necessary: one each for writing, drawing, and music. The latter instructed future teachers how to play the organ, as elementary teachers were often the cantors for the local congregation. The other two teachers (writing and drawing) instructed the future teachers about teaching children. The royal court reserved the authority to approve teachers in normal schools, but allowed local administrators to appoint them in other elementary schools. In these, often only one teacher was present who was required to have been trained in a normal school. The edict also required that a trained religion teacher or priest be present at every school and every school level, including the university.

The *Ratio* prescribed mandatory and elective subjects in each school type:
Table I1-2  Subjects in Schools According to the Ratio Educationis, 1777

<table>
<thead>
<tr>
<th>Subject</th>
<th>Rural elementary</th>
<th>City elementary/normal</th>
<th>Middle school</th>
<th>Gymnasium</th>
<th>Academy</th>
<th>University</th>
</tr>
</thead>
<tbody>
<tr>
<td>Religion*</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Reading</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arithmetic</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rural studies</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home econ.</td>
<td></td>
<td>M (in some)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>German</td>
<td>E</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morals</td>
<td>E</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Latin</td>
<td>E</td>
<td>E</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Natural sci.</td>
<td>E (in some)</td>
<td></td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>History</td>
<td></td>
<td></td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geography</td>
<td></td>
<td></td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greek</td>
<td></td>
<td>E</td>
<td>E</td>
<td>E</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geometry</td>
<td></td>
<td></td>
<td>E</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Civics</td>
<td></td>
<td>E</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mathematics</td>
<td></td>
<td>M</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bookkeeping</td>
<td></td>
<td>M</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Literature</td>
<td></td>
<td>M</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composition</td>
<td></td>
<td>M</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laboratory</td>
<td></td>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poetry</td>
<td></td>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Newspaper reading</td>
<td></td>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The arts</td>
<td></td>
<td>M (1st 2 yrs)</td>
<td>E**</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Law</td>
<td></td>
<td>M (2nd 2 yrs)</td>
<td>E**</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Divinity</td>
<td></td>
<td></td>
<td>E**</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Medicine</td>
<td></td>
<td></td>
<td>E**</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

M=mandatory, E=elective, Shaded fields: subject not offered

*At academies and the university, “religion” means attendance at daily and Sunday services.

**Each university student chose one of the four subjects.
From the above, it is clear that the edict was a monumental effort to streamline education in Hungary. It created a transparent educational system that mirrored many Prussian educational policies and built upon the existing culture of Hungarian schools and their curricula. It placed the heaviest emphasis on religion, reading, and writing. However, it stopped short of making education mandatory in Hungary.79

In 1778, after the first school year of the *Ratio Educationis* was completed, elementary school supervisors gathered in Buda to discuss the edict. Their 13-day conference resulted in a 133-page document, the *Projectum Budense*, which contained clarifications and more details about all facets of elementary education. While its suggestions were never officially ratified, it became the guiding document for school supervisors across the country. This document made elementary education de facto mandatory by discouraging and punishing absenteeism.80

The *Ratio Educationis* is thus a product of state-dictated modernization, in which there was little, if any, dialogue between the educational lawmaker(s) and the individuals participating in education as students or teachers.81 Yet, the edict was of paramount importance as it created a unified system of schools from

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79 While many academic sources cite the *Ratio Educationis* as the first document to declare education mandatory for children aged 6-12, upon a thorough reading of the document it becomes clear that this is not the case.


the elementary to the university level. It also separated Hungarian education from the education systems of other countries, most notably that of Austria.

In spite of the edict's many progressive propositions, Protestant schools did not follow it. The edict itself proclaimed that they are to remain autonomous. Roman Catholic schools, being loyal to the Catholic Queen Maria Theresa however, treated the edict as law. These institutions became the precursors to Hungarian state-run schools of the late-19th and 20th centuries. Thus, Catholic schools became state-run institutions that followed the laws and edicts of Catholic rulers. At the same time, once the country of Hungary ceased to be officially Catholic, Catholic schools continued to follow the laws and edicts of the secular lawmakers.\textsuperscript{82}
CHAPTER THREE

DEVELOPMENT: 1777-1867

The edict of 1777 provided a starting point for the centralized development of Hungarian public education. While the plan would not be realized fully due to various financial and political obstacles, it motivated leaders across the country to continue their efforts in modernizing and expanding schooling for Hungarians, which generally included some form of music education.

**Historical Background**

During the late 18th and much of the 19th centuries, political, social and economic changes continued throughout the Western world. A young United States quickly grew in size and strength early during this time period, but was soon facing a civil war of its own.\(^1\) The French Revolution in 1789 ushered in significant changes in French society, and inspired various nations to try to follow suit. While Napoleon's rise to power and his military offensives did not meet with enthusiasm outside of France,\(^2\) by 1848, the ideals of the French Revolution had begun to fuel the revolutions that swept across Europe in 1848, most notably in

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France, the German states, Switzerland, Sicily, Poland, and Hungary. This era also witnessed the unification of Italy, a drawn-out process that took over 50 years.4

During this tumultuous era, Chancellor Klemens von Metternich of Austria walked a tightrope, trying to maintain a balance of power among Europe's countries. While he is often criticized as a roadblock to several countries' efforts towards liberal and constitutional change, his diplomatic work often receives praise for having helped avoid major wars in the 19th century.5

After the death of Maria Theresa in 1780, her successors did little more than attempt to maintain the feudal state in spite of the sweeping changes in the Western world. Most subsequent kings continued to rule via edicts and allowed the Hungarian Diet to meet only sporadically.6 After suffering several military defeats against the French, Francis I (ruled 1792-1835) hoped to shield his nation from the sweeping reforms the French Revolution had started by entering the Holy Alliance (1815-1848) with Russia and Prussia. After banning the Hungarian Diet from holding sessions for 14 years, the court agreed to allow the Hungarian leadership to meet, which began the Reform Era in Hungary's history.7


7 Sandor Szilagyi, *A Magyar Nemzet Tortenete* (Budapest: Athenaeum
Between 1825 and 1847, the Hungarian leadership met at several sessions and authored countless new initiatives. Among the most important were the founding of the Hungarian Academy, the National Museum, the National Theater, as well as numerous acts supporting industrialization. Several political leaders emerged during this era, with various points of view. Count István Széchenyi sponsored initiatives from his own money, such as the construction of the first bridge to connect Buda and Pest, the founding of the Academy, and steam boating on Hungary’s main rivers. On the other hand, the likes of Lajos Kossuth focused on more radical changes such as ending feudal serfdom, imposing taxes on all citizens, and creating a democratic political system.\(^8\)

Francis’s son, Ferdinand V (1830-1848) followed on the Hungarian throne. As Ferdinand’s mental capacities often came into question, Chancellor Metternich became the de facto ruler. The increasing pace of progressive change in Hungary did not meet with enthusiasm in Vienna. Between 1836 and 1840, many reformist leaders were imprisoned. Still, by 1844, Hungarian became the official language of Hungary, and in 1847 the law ensured freedom of the press and ended the legal privileges and tax-exempt status of nobles.\(^9\)

However, the 1848 revolutions in Europe attested to the general dissatisfaction with the political leadership. Hungary demanded political

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\(^8\) Szilágyi.

\(^9\) Taylor.
autonomy from Austria. The Emperor hastily agreed for Hungary to have its own constitution, its own elected parliament, and freedom of the press. Soon after, minister Metternich resigned and the Viennese removed Ferdinand from the throne. The new Hungarian parliamentary leadership had little time to enact changes, as the new emperor, Francis Joseph opened a massive military offensive against his own province, which became the Hungarian War of Independence of 1848-49. With the help of the Russians, Austria restored the pre-revolutionary order, punished the revolutionary leaders in a mass execution, and imposed martial law.\textsuperscript{10}

Following the restoration of Austrian control, the Hungarian intelligentsia withdrew completely from participating in politics, during the next decade. Many were reluctant to cooperate with the Austrian leadership, in spite of repeated invitations to normalize relations. Thus, the Austrian leadership hoped to realize the social, educational and economic modernization of Hungary through absolutist practices. This era of "passive resistance" became increasingly problematic to the Habsburgs because their defeats in the Italian independence movement and the Austro-Prussian war depleted their financial and military resources considerably. Likewise, the reserves of the Hungarian nobility were dwindling as well, bringing the two sides to the Compromise of 1867. The agreement ensured the sovereignty of the Kingdom of Hungary, with its own Parliament and prime minister. However, Austria and Hungary would share a

\textsuperscript{10} Ibid.
single head of state, and military, foreign policy and financial matters would continue to be handled in Vienna.\textsuperscript{11}

\textbf{Education History}

The comprehensive educational plan of 1777 was a milestone in Hungarian educational history. It is the first document to systematize Hungarian schooling, to include progressive educational ideas, and requirements for teacher preparation. Many of its ideas could not be realized, as the educational infrastructure necessary was not yet in place. However, it provided a comprehensive starting point.

Maria Theresa's son, King Joseph II (1780-1790) created over 6000 edicts and laws, among them many regarding education. In order to have Transylvanian schools adhere to the principles set forth in the \textit{Ratio Educationis}, he brought forward a similar set of rules for the region in the 1781 edict, the \textit{Norma Regia}.

This edict established an elementary, middle, and gymnasium system akin to that of the \textit{Ratio} of 1777, but did not rule on higher education. The curriculum in gymnasia was reduced to the following subjects: Latin grammar, Latin literature, geography, history, arithmetic, religion and ancient Greek. There was limited mention of the study of Hungarian and German, and the natural sciences were omitted completely. In conjunction with the edict, Joseph had the Educational Council of Transylvania established and invited Catholic, Calvinist,

Lutheran and Unitarian leaders to participate in it. However, Protestant leaders refused to participate, citing their autonomy in all educational matters.\textsuperscript{12}

**Figure 3-1** The Cover of the *Norma Regia, 1781*\textsuperscript{13}

Joseph's main political goal was to further unify the nations in the entire monarchy, and he found education to be an effective tool for this. He made German the official language, including in schools. He also ruled that all children, regardless of religious affiliation, should attend the same elementary schools. These reforms did indeed cause the population to unite—against the king. Catholics and Protestants alike felt that Germanizing the Hungarian population

\textsuperscript{12} Jozsef Martonfffi, *Norma Regia Pro Scholis Magni Principatus Transilvaniae* (Nagyszeben (Cibinium): Martin Hochmeister, 1781).

was not desirable. Moreover, Protestants were reluctant to send their children to “unified” elementary schools, fearing that their unique value system would be weakened in such schools. The King lowered the enrollment in gymnasia and in higher education by introducing tuition fees and giving scholarships only to high academic achievers. At the same time, he encouraged the reform and expansion of girls’ schools, which were operating under the guidance of nuns.\footnote{14 Szilagyi.}

The Hungarian Diet of 1791 ensured the ongoing autonomy of Protestant schools until the legislation would agree on a comprehensive educational plan, universally valid for the whole country. The Diet had a regional committee formed whose job was to author the first draft of this plan. The committee’s mission was to create a curriculum that was appropriate for students of all denominations and one that would provide a comprehensive national education. The committee consisted of Catholics and Protestants alike, and completed its work in 1793. The most important subjects were religion, the Hungarian language, history and civic studies of Hungary, morals, and physical education. However, the draft was never discussed in the diet because the session ended before the committee completed its work. The only progressive idea that was put into practice was the expanded use of Hungarian as the language of instruction.\footnote{15 Horváth.}

Unlike his brother Joseph, Leopold II (ruled 1790-92) encouraged the use of the Hungarian language, even in secondary and higher education. By 1805, Hungarian became the official language in all Hungarian schools. However, after
Leopold’s death, the Viennese court opposed any new legislation that came from the Hungarian Diet. The Austrian leadership considered education to fall under the jurisdiction of the royal court and hoped to continue shaping it through edicts. Yet, in the next few decades, Hungarian as well as Austrian law making was halted due to the Napoleonic wars that swept across Europe.16

**Education Policies and Laws**

Under the rule of King Francis I (1792-1835), several entities published their own rules on education. Francis’ court published the second *Ratio Educationis* in 1806. Like its predecessor, the second *Ratio* was a royal edict. Its main goal was to update the existing guidelines (from 1777) in Hungarian education. Overall, it represented a conservative turn in education policy in Hungary, except that it encouraged the teaching of the Hungarian language (as well as establishing Hungarian as the language of education in the lower grades). While it created a more transparent school system and easier curriculum, it did so by reducing the natural sciences and favoring the teaching of Latin and rhetoric in gymnasia. This left the academies to pick up the slack, with a proliferation of mandatory subjects (in 1777 only the arts and law were mandatory).17

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17 Szilagyi.
The new school system in the second *Ratio* looked as follows:

**Table 3-1** School Types Identified by the *Ratio Educationis, 1806*

<table>
<thead>
<tr>
<th>School type</th>
<th>Location (# in Hungary)</th>
<th>Years of study</th>
</tr>
</thead>
<tbody>
<tr>
<td>University</td>
<td>Buda/1</td>
<td>5-7</td>
</tr>
<tr>
<td>Academy</td>
<td>Various/5</td>
<td>5 (4)</td>
</tr>
<tr>
<td>Model gymnasium</td>
<td>5 cities (10)</td>
<td>2</td>
</tr>
<tr>
<td>Gymnasium</td>
<td>Various/many</td>
<td>2</td>
</tr>
<tr>
<td>Middle school</td>
<td>Various/many</td>
<td>4 (3)</td>
</tr>
<tr>
<td>Elementary school</td>
<td>Various/many</td>
<td>4-8 (depending on student’s progress)</td>
</tr>
</tbody>
</table>

Numbers in parentheses denote corresponding numbers from the first *Ratio Educationis of 1777*.

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The second *Ratio* prescribed the following curriculum:

**Table 3-2 Curriculum by School Type According to the *Ratio Educationis*, 1806**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Rural elementary</th>
<th>City elementary</th>
<th>Normal school</th>
<th>Middle school</th>
<th>Gymnasium</th>
<th>Academy</th>
<th>University</th>
</tr>
</thead>
<tbody>
<tr>
<td>Religion*</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Reading</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arithmetic</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rural studies (M)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home econ.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(M in some)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>German (E) (M)</td>
<td>E</td>
<td>M</td>
<td>E</td>
<td>E</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Morals</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Latin (E) (E) in some</td>
<td>E</td>
<td>E</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Natural sci. (E in some)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(M)</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td><em>Mechanics</em></td>
<td></td>
<td></td>
<td></td>
<td>E</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Drawing</em></td>
<td></td>
<td></td>
<td></td>
<td>E</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Music</em></td>
<td></td>
<td></td>
<td></td>
<td>E</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>History</td>
<td></td>
<td></td>
<td>E</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Geography</td>
<td></td>
<td></td>
<td></td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greek (E) (E) in some</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geometry (E)</td>
<td>M</td>
<td></td>
<td>(E)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Civics (E) (M)</td>
<td>(E)</td>
<td></td>
<td>(M)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mathematics</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(M)</td>
<td>M</td>
</tr>
<tr>
<td>Bookkeeping</td>
<td></td>
<td></td>
<td></td>
<td>(M)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Literature</td>
<td></td>
<td></td>
<td></td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composition</td>
<td></td>
<td></td>
<td></td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Laboratory</td>
<td></td>
<td></td>
<td></td>
<td>(E)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Logic/rhetoric</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(M)</td>
<td></td>
</tr>
<tr>
<td><em>Philosophy</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td><em>Physics</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Poetry</td>
<td></td>
<td></td>
<td></td>
<td>M (E)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Newspaper reading</td>
<td></td>
<td></td>
<td></td>
<td>(E)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The second *Ratio* made marginal adjustments to the number of schools in the country, with the exception of model gymnasia, whose number was lowered by half to five. The general curriculum was reduced somewhat, while a few new subjects were introduced in the higher grades. The most important subjects remained religion, arithmetic, and writing. In summary, the second *Ratio* only refined and eased the curriculum, while leaving the foundation of its predecessor intact. The new edict did, however, detail the curriculum in normal schools.

Still enjoying autonomy in educational matters, the two main Protestant denominations also published their own comprehensive educational plans (1806: the Lutheran *Systema Scholarum*, 1807: the Calvinist *Ratio Institutionis*).

The Lutheran system named four school types, not too different from the system the Catholic edicts had created:

**Table 3-3 Lutheran School Types, 1806**

<table>
<thead>
<tr>
<th>School type</th>
<th>Grades/student ages/years to complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rural school (can be coed)</td>
<td>4 grades/ages 6-12/6 years to complete</td>
</tr>
<tr>
<td>Girls' school (like rural school, separated for girls)</td>
<td>Same as rural school</td>
</tr>
<tr>
<td>City school</td>
<td>4 grades/ages 6-12/6 years to complete</td>
</tr>
<tr>
<td>Gymnasium</td>
<td>5 grades/ages 11-17)</td>
</tr>
</tbody>
</table>
The four school types differed in curriculum, textbooks used, teaching methods, the age of students and years of study, and the minimum number of teachers required. They listed many of the same subjects the Catholic edicts had identified, but separated singing as its own subject, mandatory in most schools.

**Table 3-4 Curriculum by Lutheran School Type, 1806**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Rural school</th>
<th>Girls’ school</th>
<th>City school</th>
<th>Gymnasium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading/writing</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Arithmetic</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Religion</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Elem. Agricult.</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elem. receipts</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Singing</td>
<td>M in grades 2, 3</td>
<td>M in grades 2, 3</td>
<td>M in grades 2, 3</td>
<td></td>
</tr>
<tr>
<td>Natural science</td>
<td>M (for boys)</td>
<td></td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>P.E.</td>
<td>M</td>
<td></td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Economics</td>
<td>M (for boys)</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Home econ.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ethics</td>
<td></td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shorthand</td>
<td></td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Health science</td>
<td></td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geography</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>German</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Hun. grammar</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Latin</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>World history</td>
<td></td>
<td>In grade 4</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Civics</td>
<td></td>
<td>In grade 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mechanics</td>
<td></td>
<td>In grade 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drawing</td>
<td>M</td>
<td>In grade 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ancient lit.</td>
<td></td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Logic</td>
<td></td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Aesthetics</td>
<td></td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Pedagogy</td>
<td></td>
<td></td>
<td></td>
<td>M for future teachers only</td>
</tr>
</tbody>
</table>

M: Mandatory subject, shaded fields: subject not offered/not mandatory
Rural schools aimed to raise competent and hard-working peasants, while city schools catered to the needs of future merchants, artisans, and those wishing to study in a gymnasium. The gymnasium attempted to prepare students to be administrators or to enter higher education. Girls’ schools at the elementary level offered a tailored education for future homemakers.

Even textbooks were specified, with some examples of authors. None of these textbooks were for singing. Rural schools had to make due with the cantor teaching grades one and two, while another teacher worked with the third grade. The first three grades of city schools served as the training ground for new teachers, while grade four was reserved for a permanent and experienced educator. In gymasia, the system called upon five teachers with each teaching two or three subjects. The document also mentioned higher education in philosophy, mathematics, physics, law, politics, medicine, or theology within a two-year curriculum. School administrators were also specified at each school type, from a local pastor leading rural schools to a bishop overseeing gymasia in his jurisdiction.19

Eager not to fall behind, the Calvinists published their own *Ratio* in 1807, which has been nicknamed the *Álmosd Ratio* (after the name of the location

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where it was crafted). Unlike other denominations' school programs, the Calvinist plan did not differentiate between school types according to location, for example rural vs. city. Instead, it offered either a four-year terminal education, or an 11-year education that prepared students for jobs or further study in higher education.

At the elementary level, the Calvinists established the following path:

**Table 3-5 Curriculum in Calvinist Elementary Schools, 1807**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Years 1, 2</th>
<th>3rd year</th>
<th>Terminal 4th year</th>
<th>Preparatory 4th year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading/writing</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arithmetic</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Geography</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Zoology</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hun. grammar</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Religious studies (incl. singing)</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Orthography</td>
<td></td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Astronomy and technology</td>
<td></td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing (composition)</td>
<td></td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Hun. history</td>
<td></td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Physics</td>
<td></td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Mechanics and architecture</td>
<td></td>
<td></td>
<td></td>
<td>M</td>
</tr>
</tbody>
</table>

Unlike the Catholic edicts or the Lutheran plan, the Calvinists emphasized geography in their elementary curriculum. Their curriculum in gymnasia was not

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substantially different from the subjects taught in Catholic and Lutheran schools.

Below is the curriculum for Calvinist gymnasia:

**Table 3-6 Curriculum in Calvinist Gymnasia, 1807**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Lower division (grades 1-4)</th>
<th>Upper division (grades 5-7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Latin (writing)</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Geography</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Arithmetic</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Religion</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>History of Hungary</td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Latin (spoken)</td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>History of Antiquity</td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Greek philosophy</td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Ancient literature</td>
<td></td>
<td>M</td>
</tr>
</tbody>
</table>

M: Mandatory subject, shaded fields: subject not offered

After the seven-year gymnasium, students who wished to enter higher education attended a two-year preparatory program where the subjects included theology, mathematics, logic, Greek, physics, philosophy, and the study of the New Testament. Completing this program entitled students to enter the academy where subjects included theology, law, and liberal arts. Aside from curricular
matters, the plan also prescribed the use of specific textbooks, but made no mention of the methods or books for teaching singing.\textsuperscript{21}

While Calvinist education leaders wrote their own plans in subsequent years (notably Debrecen 1812, 1820, 1842; Sárospatak 1810, 1837; Nagyenyed 1820; Pápa 1840), they differed little from one another. Their most notable traits were changing the emphasis to and from the natural sciences, adding one more year to the years of instruction, and allowing Hungarian to become the primary language of instruction.\textsuperscript{22} Thus, the Calvinists took a successful step toward unifying their elementary and secondary education.\textsuperscript{23}

The continued autonomy of Protestant schools and various political tensions hindered the goal of unifying the educational system throughout Hungary. Yet, during the Reform Era, several new educational proposals were presented. Some notable examples of these include the following: A failed parliamentary proposal to make singing a mandatory subject in elementary schools (1843), and a 1848 proposal by minister of religion and public education József Eötvös to make education explicitly mandatory for boys aged 6-12, and girls 6-10, and to have the state fund public education, if the school did not have

\textsuperscript{21} Ratio Institutionis ex praescripto Conventus Superintendentiae Helv. Conf. addictorum Transibiscanae per deputationem literarius Almosdini elaborate etc. Debrecini. Impressit Georgius Csathy. 1807. In Janos Klamarik, \textit{A Magyarországi Közepiskolok Újabb Szervezete Torteneti Megvilagítassal.} (a Mu Elso Fele) (Budapest: Eggenberger-fele (Hoffmann es Molnar) konykereskedese, 1893).


\textsuperscript{23} Matyas Bajko, "A Reformatus Kollegiumok Tortenteneck Osszehasonlito Vizsgalatahoz (the Comparative History of Reformed Schools)."
any affiliation with a religious order. The proposal also declared that "religion" should not be a school subject in public schools, but included singing as a mandatory subject. Eötvös hoped to have the university in Pest launch a teacher education track as well in order to provide formal training for future secondary school teachers.\(^{24}\)

**Figure 3-3** Portrait of József Eötvös \(^{25}\)

The royal council of Buda brought forward its regulations for Catholic elementary schools in 1845. While some rejected the rules because the Hungarian Parliament did not ratify them, they remained an important guideline until the 1850s, during which time the number of elementary schools rose from 9,000 to

\(^{24}\) Pukánszky and Németh.

around 12,500. The 1845 regulations separated elementary education to lower grades (1, 2) and upper grades (3, 4, 5), of which the lower grades were mandatory for all children, and where the higher grades served as preparation for study in gymnasia or trade schools. Singing was listed as one of the mandatory subjects.

Table 3-7 Curriculum in Catholic Elementary Schools, 1845

<table>
<thead>
<tr>
<th>Subject</th>
<th>Grades 1, 2 (mandatory)</th>
<th>Grade 3 (to transfer to gymn.)</th>
<th>Grade 4 (2-year terminal curriculum)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading, writing</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Arithmetic</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Singing</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Hungarian (if language of instruction is another language)</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Latin</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mechanics</td>
<td></td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Natural science</td>
<td></td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Drawing</td>
<td></td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Architecture</td>
<td></td>
<td>M</td>
<td></td>
</tr>
</tbody>
</table>

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26 Pukánszky and Németh.

After the Austrians had defeated Hungary in the 1849 War of Independence, they continued to centralize education. Among their centralization efforts is the Organisationsentwurf of 1849, brought forth by the newly formed Austrian Ministry of Culture and Education, under the leadership of Minister Leo Thun. While the law was written with Austrian secondary schools

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28 Photograph by Boglarka Kiss from "Magyarorszag Elemi Tanodainak Szabalyai (House Rules of Hungary's Elementary Schools)." Used by Permission.
in mind, the royal council made it valid within Hungary starting with the 1850/51 school year. Even though the Entwurf was eventually replaced by other laws and was criticized heavily for its perceived “Germanizing” traits, its influence has been enormous on secondary education in Hungary to this day.29

The goal of secondary schools was to provide the necessary knowledge for administrative jobs or to prepare students for studies in higher education.30 The law established two types of secondary schools: gymnasium and “real schools.” Each was divided into lower and higher divisions. Gymnasia offered an eight-year long curriculum (divided into four lower and four upper grades) and prepared students for further study at the university, and required comprehensive exit exams. Real schools offered a six-year curriculum (divided into three lower and three upper grades) and prepared students for further study in technical and natural science-oriented fields, and required only year-end exams.31

Mandatory subjects included Latin, Greek, one’s native language, geography, history, mathematics, natural science, physics, and introduction to philosophy. The list of electives included other languages, calligraphy, stenography, drawing, singing and physical education. However, the ultimate


30 Pukánszky and Németh.

goal of teaching all subjects was to build well-behaved students with high morals and religious understanding.\textsuperscript{32}

Another essential aspect of the law was its strict guidelines on the preparation, training, and employment of teachers. The law also required that each school publish annual reports with the following content: an academic paper by one of the school’s teachers; the past year’s curriculum, statistical data on the school, regulations of the school; changes at the school; and a list of educational materials at the school including their funding. These reports became essential in understanding Hungarian secondary education until 1945, when they ceased to be published.\textsuperscript{33}

Elementary school education was the focus of the 1855 \textit{Grundsätze für die provisorische Organisation des Unterrichtswesens} (transl. “Guidelines for the provisional organization of the educational system”) authored under the guidance of Leo Thun. This established mandatory schooling for children aged sixe to twelve in Hungary, either in rural schools (with two or three grade levels) or in city schools (four grade levels).

\textbf{Summary of the Education System}

During the first half of the 19\textsuperscript{th} century, various royal Catholic edicts and Protestant school policies came into being. The second \textit{Ratio} was a clear continuation of the first, while the Protestant plans were efforts to catch up or

\textsuperscript{32} Ibid.

\textsuperscript{33} Horanszky; Ministerium den Cultus und Unterrichts.
even surpass their Catholic counterparts. By mid-century, the proposals and regulations that came into being were to be implemented at all schools, regardless of religious affiliation. The goal of elementary education remained to provide basic knowledge (reading, writing, arithmetic) and a religious and moral framework for life, while secondary schools prepared pupils for higher education or administrative careers.34

While children in all elementary schools sang during religion class, Lutherans made singing its own mandatory subject in elementary grades II and III as early as in 1806. It took until the middle of the 19th century for proposals on elementary education to follow suit, with singing becoming an elective subject in gymnasia in 1850.

Music Education

In light of the plentiful evidence of music education and music making in Hungarian schools before 1777, it is perhaps striking how little the various edicts, laws, and guidelines concerned themselves with music or singing as a subject. Was music education a part of the 1777 edict? While there is no explicit mention of music or singing being a concrete part of the curriculum, religious (Christian) education continued to be a central idea at all grade levels. Although the monarch and the state were now determining the content of education, they were

34 Moriz Lovy, "Historische Entwicklung Des Volksunterrichts," Padagogischer Jahresbericht 49, no. (1896); Pukánszky and Németh.
subservient to the doctrines of Roman Catholicism, and the *Ratio Educationis* refrains from dictating the curriculum for the mandatory subject of religion.

Across all denominations, singing was mentioned only within the context of religious education at the elementary level in the first part of the 19th century, except in Lutheran schools. It is perhaps reasonable to assume that religious education continued as before—in which case singing and even instrumental education may have continued to be part of children's lives. However, beyond the elementary school, most curricula did not even acknowledge the existence of the subject of music (or singing) at all. It was not until mid-century that singing appeared as a mandatory subject in elementary schools and as an elective in gymnasia.

The only notable exception to this in the early 19th century was to be found in the normal schools. Both the 1777 and the 1806 Catholic edicts mention singing and music as part of the curriculum for future teachers. The 1777 edict explained that many rural teaching posts include a provision for the teacher to provide the music for church services in the towns or villages in which they teach. The second edict did not explain this provision in detail, but continued to require the presence of music education in normal schools.  

In spite of the absence of music in the prescribed curriculum and the loss of many accounts from this time period, the surviving primary sources still paint the picture of a vivid and varied musical life in schools across Hungary. These

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sources include elementary school supervisors’ notes, school and city yearbooks, textbooks (i.e. singing books), as well as various other archival materials. Supervisors had freedom in writing their reports, so their observations varied greatly: some provided detailed accounts on curriculum and the level of preparation of the pupils, while others only discussed the salaries of teachers. Below are examples of musical activities in schools across Hungary and Transylvania, including rural and city schools, as well as gymnasia.

**Elementary Schools**

The 1778 yearbook of the Buda elementary school reports that pupils attend four grades, and that singing was an elective subject in each. In 1786, Gergely Kiss Backamadarasi, a supervisor of rural Calvinist elementary schools in Transylvania, summarized the responsibilities of rural school teachers as teaching children to read, write, count, sing, and the beginnings of history and other subjects.

Supervisors’ notes from the Küklő region (in Transylvania, now part of Romania) depict an especially rich musical life in Calvinist elementary schools. The report from the village of Bonyha (1818) praises the singing of religious and “worldly” (folk) songs; accounts from 1830 (from the small towns of Csávás,

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36 Ertesito (School Report), (Buda: 1778); Meszaros, Nepoktatasunk Szervezeti-Tartalimi Atalakulasa 1777-1830 Kozott.

Dicsőszentmárton, Héderfája) detail that children successfully sing psalms, praises, funeral songs, folk songs alone and in groups. The report from Csávás boasts that older students even use sheet music. The report from the town of Nagy kend (1839) mentions the use of the Új Énekéskönyv [trans. “New Songbook”]. This 1838 publication became very popular throughout Transylvania in Calvinist schools.38

Another primary source, an official school report from 1831, details life in the rural elementary school in Igar in western Hungary. The notes include singing as a mandatory subject in each of the four grades and the use of the church songbook Dicseretek (trans. “Praises”).39

The elementary school of the village of Dáka in northwestern Hungary has enjoyed numerous visits from supervisors for the past three centuries. The surviving notes from the early 19th century mention pupils singing in the school in 1829 and 1834.40

An 1845 account about the typical day in a rural preschool in Nagyalmás in northeastern Hungary reports that pupils practiced spelling and reading in 30-minute lessons, and after a short break practiced arithmetic. They took a two-


39 Igar--Ertesito (Igar School Report), (Igar); Meszaros, Nepoktatasunk Szervezeti-Tartalmi Atalakulasa 1777-1830 Kozott.

40 Dezso Toth, “Epizodok Daka Iskolatortenetebol,” Nevelestrotenet 2 (2004). Toth owns the primary sources, which could not be examined.
hour lunch break, played and exercised in the yard, and went home after having sung and practiced drawing.\(^{41}\)

Sources on elementary education in Székesfehérvár, Hungary’s first capital, provide a useful overview of the status of music in schools during the early part of the 19th century. The earliest surviving written curriculum dates from 1810 and does not include singing or music. However, the yearbook of Szekesfehervar’s public schools from 1854/55 lists singing as one of the mandatory subjects in the three-year curriculum of all elementary schools.\(^{42}\)

The 1858 yearbook of Szeged (in southern Hungary) elementary schools lists singing as a mandatory subject in all grades, except the lower grades of the real school, which omitted it.\(^{43}\) The 1859 Eger (in northern Hungary) yearbook details the musical activities of students, stating that students from all four grades sang in four-part harmony during church services.\(^{44}\)

**Gymnasia**

Various secondary sources attest that the most important centers of music teaching and learning during this era were the Protestant gymnasia, especially


\(^{44}\) Anonymous, *Ertesitveny Az Egri Nyilvanos Nagyosztalyu Foelemi Tanodarol* (Report About the Public City Elementary School of Eger) (Eger: 1859).
those of the Calvinist denomination. This is not surprising, given the rich history of music education in these institutions. The Calvinist gymnasium of Debrecen continued its long tradition of choral singing during this time, expanding music education with instrumental lessons as well. By the late 18th century, evidence points at the existence of violin and flute lessons in Debrecen, as well as the continuous demand for pipe organs in Calvinist churches, many of which were played by former students from the Debrecen gymnasium. The ongoing history of the choir (founded by Maróthi in 1739) is well documented in various sources. Professor József Zákány authored the choir's first rules in 1847. Members of the choir had to follow strict rules of attendance and behavior. By mid-century, the choir was a regular guest in various Calvinist locations, earning money for its operations. Zákány also introduced instrumental music to the gymnasium's curriculum. The gymnasium's yearbook from 1853/54 lists singing and music as an elective subject in all eight grades.

Although the founding letter of the Vác gymnasium (from 1714) prescribed singing as a mandatory subject, primary sources from there (1807) do not


48 anonymous, Ivventus Litteraria Lycei Liberae Et Regiae Civitatis Szegediensis
report on subjects taught at all in the early part of the 19th century. The same is
ture of the gymnasium in Szeged (1815). By mid-century, yearbooks included a
list of subjects taught, and Catholic gymnasia either omitted singing and music
from their curricula or included it as an elective subject in four or all eight
grades.49

Infant Schools

In response to the growing number of working women's demands for
institutional daycare services, several infant schools opened their doors in the
early 19th century in Europe, including Hungary. They followed the infant school
and theories of English educationist Samuel Wilderspin.50 Based on models in
Western Europe and elsewhere, Teréz Brunsvzik51 opened the first infant school

(Szeged: Grunn, 1815); Zsolt Vereb, "Az Iskola Tortenete", Vaci Piarista Gimnázium

49 The following sources are yearbooks from the schools mentioned above:
Anonymous, A Pecsi Katholikus Fogymnasium Programmjá 1856/7-Diki Tanevben
(Pecs: 1857); anonymous, "Tudósítvány a Pannonhegyi Szt. Bene-Rend Gyori Fo-Gymnasiu
Announcement About the Benedictine Model Gymnasium in Gyor, 1857/8),"
(1858); Anonymous, Az Egri Kath. Nagy-Gymnasium X., XI. Evi Programjá (the 10th
and 11th Annual Plan of the Catholic Gymnasium of Eger) (Eger: 1859, 1860);
Anonymous, A Pesti Kir. Kath. Fogymnasium Ifjusagának Erdemcorozata Es Tanari
Személyzete Az 1862/3 Tanev Masodik Feleben (the Faculty and Achievements of the
Students of the Royal Catholic Model Gymnasium in Pest, During the Second Semester
of the 1862/63 School Year) (Pest: 1863); Anonymous, A Debreczeni Romai Katholikus
Gymnasium Ifjusagának Erdemcorozata Az 1864/5 Tanév Masodik Feleben (the
Achievements of the Students of the Catholic Gymnasium of Debrecen During the
Second Half of the 1864/65 School Year) (Debrecen: 1865); Marton Nagy, A Szegedi
Kegyes Tanitorendt Nagy-Gymnázium Evkonyve 1851-52-Iki Tanevben (Szeged: 1852).

50 Pukánszky and Németh.

51 Friend and perhaps the “immortal beloved” of Beethoven
in central Europe in Buda in 1828. It provided care for children aged from 18 months to seven years, whose parents were unable to care for them during the day. Soon, various locations across Hungary followed, and by 1848, their number was close to 90. As these institutions were privately funded through donations, they remained independent of state curricular or financial control.\textsuperscript{52}

Brunszvik was fully versed in Pestalozzi’s theories about early childhood education and modeled her schools after his ideas. Music making had its own place in the curriculum: Children often sang songs with lyrics that contained moralistic messages or defined some standard of behavior. Akin to elementary schools, children in preschools took their first steps towards reading and writing as well as religious studies.\textsuperscript{53}


\textsuperscript{53} Pukanszky.
Other Outlets for Musical Learning

In the wake of the proliferation of various schools and the state’s growing control over education, several institutions for teacher training were established in the 19th century. While their history is beyond the scope of this study, it is important to mention the establishment of the first training school for infant school teachers (Tolna, 1837) and the Catholic training school for elementary school teachers in Eger in 1828. These, and similar institutions of higher learning, such as the training school for Calvinist teachers, est. 1855, became the only sanctioned centers of teacher training at the infant school and Catholic elementary school levels. Both institution types included music as part of the

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54 "Nevelestortenet Noi Szemmel (Education History from through Women's Eyes).". http://www.sk-szeged.hu/statikus_html/kiallitas/neveles_noi/neveles.html Used by Permission.

55 Major.
required curriculum for future teachers. The *Entwurf* of 1850 also made provisions for the training of secondary school teachers. As no such schools existed at the time, the law called for a committee to examine and approve new secondary school teachers.\(^5^6\)

The growing demand for public concerts and private lessons in music is also evident in the proliferation of professional musicians, private music teachers, and orchestras across Hungary's largest cities from the late 18\(^{th}\) century on. Maria Theresa attended several opera performances at the Eszterházy estate in Hungary, which was under the musical leadership of Joseph Haydn. However, performances by newly formed orchestras, music schools, and music lessons were a uniquely private enterprise with no goal to expand its activities to educate students in public schools.

The first music school opened its doors in Buda in 1727 (under the leadership of György Nase), followed by several others throughout the 18\(^{th}\) and 19\(^{th}\) centuries, among them in Pécs (1788), Buda (1836), Pest (1851), Debrecen (1861). Their predecessors were the Italian orphanages (*conservatorios*), dating back to 1537 in Naples. The Hungarian institutions often had some financial relationships with local city governments, but were not part of the public school system. The clientele of these schools generally came from the nobility and the budding bourgeoisie—music aficionados who could afford instrumental or vocal

\(^5^6\) Ministerium den Cultus und Unterrichts.
The circumstances of the founding of the Keszthely music school in 1799 provide a unique record: in response to the letter by Count György Festetics inquiring about the establishment of a music school, a clarinet virtuoso and friend of Wolfgang Amadeus Mozart, Anton Stadler, responded in a 50-page document, which details matters of curriculum, equipment, classrooms, teachers, and the like. By 1801, students from the music school participated in concerts, a practice that continued until 1817.

Following the models of their English and German counterparts, several Hungarian local choral societies sprung up in the 1840s. They were exclusively male choirs, singing folk-like melodies and serving as outreach and volunteer organizations. The Hungarian National Choir Society was founded in 1867 and was led by composer Ferenc Erkel. These societies became the precursors of

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58 Count Festetics (1755-1819) was a leading humanist of his time. He abolished serfdom and ensured everyone's religious freedom on his land, and founded the following institutions: an elementary school, a secondary school, a religious training school, a normal school, the first European tertiary institute for agriculture, a hospital and vaccination clinic, Hungary's largest private library.


60 Szabo, A Magyar Enektanitas Kalvariaja, 54.

61 "Helikon Unnepsegek (Helikon Celebrations)," Magyar Kurir March 7 (1817).
workers' choirs in factories, and later, largely due to Zoltán Kodály's initiative, they became mixed choirs in the 20th century.62

**Music Books**

As long as singing (or music) continued to be a part of the subject matter of "religion" in elementary and secondary schools, the majority of "textbooks" remained psalm and other religious songbooks in the classroom. As the edicts and guidelines allowed the schools to develop their own religion curricula, they did not specify methods, approaches, or textbooks. As a result, there is limited information available on the musical content of religious education from the first part of the 19th century. The few exceptions include the use of the aforementioned "Praises" in the Calvinist elementary school in Igar (1831).

Historically, young children learned to sing by rote and singing was a part of religious education not just in Hungary, but in other parts of Europe as well. Thus, no textbooks existed for the methodical teaching of singing and music. Not until Pestalozzi and his colleagues63 developed a new approach to teaching in general and a systematic method to teach singing, was there a consideration for creating textbooks for the subject.64 The development of this new approach in the

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62 Major.

63 One of Pestalozzi's colleagues, G.F. Kübler, applied the pedagogue's ideas for use in music teaching.

early part of the 19th century preceded Hungarians’ efforts in the 1840s to make singing a concrete school subject of its own. Once the laws, guidelines, and edicts acknowledged singing as a subject, teachers and musicians began to write books for it. Still, the revolution and the subsequent war and era of passive resistance slowed the pace of educational reforms, including the printing and use of music textbooks.

A passionate supporter of early childhood education and founder of one of the first rural infant schools in Hungary (in Hidja, 1836), Amália Bezerédy was also the author of the first Hungarian children’s book. Dedicated to her daughter, Flóra, the book Flóri Kőnyve [trans. “Flori’s Book”] was first published in 1840. It was still in publication in the 1920s. Aside from her efforts in education, she was also a noted writer, poet, and accomplished musician. Unfortunately, she died at age 33 before Flóri Kőnyve was published. The book, which included rhymes, short stories, illustrations, and notated songs, enjoyed wide use in homes as well as infant schools throughout the country.6s

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Figure 3-6 Bezerédy's Self-Portrait

Figure 3-7 A Fragment of Bezerédy's Manuscript

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67 Kunstlerne. Used by Permission.
Protestant educators continued to use psalm books and church singing books as the most common sources of music for educational purposes in the early part of the 19th century. An account from Debrecen details music education in the pre-elementary classes beginning in 1828.69 Most students in this group were five to nine years old and the singing of a few psalms was the extent of their musical learning.70

68 "Axio Art". Used by Permission.

69 These grades were called “classificato alumnorum scholae initiativae.”

While Maróthi’s book was still in use in the Debrecen school in the 1820s, by the mid-19th century, several teachers from leading Protestant schools wrote and published various music books for school use. Among these were Károly Szotyori Nagy and József Zákány: Énekhangzatos könyv rövid útmutatással az énekklés tanítására (Debrecen, 1846) [trans. “Singing book with short guidelines for singing instruction”] written specifically for school use, and the Templomi és Halotti Karénekes Könyv Magyarországi Reformátusok Számára (Debrecen, 1859) [trans. “Choral book for church and funeral use for Hungarian Calvinists”]. The former hoped to help teachers teach harmonized psalm singing and to develop students’ musical skills to a level that would allow them to lead congregational singing. In the book’s foreword, the authors complained about the state of harmonized psalm singing, which they blamed on the lack of well-trained singing teachers in schools.

Calvinist minister András Batizi published his singing book in 1851. Like Zákány, he too complained about the low quality of musical preparation that schoolteachers received. His book focused on developing children’s rhythm before adding pitch differentiation and notation. The book introduced neighboring tones before teaching intervals wider than a second. Methodologically, Batizi instructed children to think of notes as rungs on a ladder.

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71 Bajko and Barcza, A Debreceni Reformatus Kollegium Tortenete (the History of the Calvinist School in Debrecen); "A Pallas Nagy Lexikona, Az Osszes Ismeretek Enciklopediaja (Lexicon of Pallas, an Encyclopedia of All Knowledge)".

72 Szabo, A Magyar Enektanitas Kalvariaja, 13.
and to sing wider intervals by “thinking of the notes on neighboring rungs in your head only, and singing only the required one.” In spite of the efforts of Zákány, Szotyori and Batizi, in 1863, Sámuel Ivánka continued the woeful reports on the state of singing in schools and Calvinist congregations, prompting him to publish books for congregational and Sunday school use.\textsuperscript{73}

Unique among singing books for school use is Károly Színi’s (1829-1896) work, published in 1865.\textsuperscript{74} He turned to collecting folk songs after having taught in Calvinist schools in eastern Hungary. Although he was not the first person to seek out and notate folk melodies—the practice began in earnest in the 1830s\textsuperscript{75}—his pioneering book helped the popularization of authentic Hungarian folk songs as well as the establishment of further folk music research by such musicians as Béla Vikár, Béla Bartók, and Zoltán Kodály.\textsuperscript{76}

\textbf{Figure 3-9} Portrait of Károly Színi\textsuperscript{77}

\begin{quote}
\footnotesize
\textsuperscript{73} Ibid., 15.
\textsuperscript{74} Karoly Szini, \textit{A Magyar Nep Dalai Es Dallama}. \textit{Hangjegyekre Tette Es Kiadta Szini Karoly}. 200 Dal (Pest: Heckenast G, 1865).
\textsuperscript{75} Szabo, \textit{A Magyar Enektanitas Kalvariya}. , 1.
\textsuperscript{76} Gyula Ortutay, \textit{Magyar Neprajzi Lexikon} (Budapest: Akademiai Kiado, 1987).
\end{quote}
Endre and Ferenc Zsasskovszky were pioneering teachers, composers, and musicians in the mid-19th century. Both taught at the Eger teacher training school and authored several influential songbooks for Catholic worship and school use. Two of these were the Énekkönyv a Tanuló Ifjúság Számára (Eger, 1859) [trans. “Songbook for the learning youth”] and the Egri ének-káté, Vagyis az Ének Elemei Kérdések és Feleletekben. Az Elemi Tanodák és Minden Kezdő Használatára (Eger, 1860) [trans. “The catechism of Eger, or the elements of singing in question-answer format. For the use of elementary schools and all beginners”]. Their numerous books educated and influenced generations of Catholic worshippers, students, elementary school teachers and members of the clergy. Most of their books included a scale exercises to help students learn music notation, and a collection of Germanic youth songs. Their last book for use of Catholic elementary school-age children was reprinted as late as 1941, over 40 years after their death.

The 90 years that followed the publication of Maria Theresa’s edict on education were rather chaotic. However, these tumultuous times still allowed for Hungarian public education to continue its progress. The various regulations and proposals as well as the yearbooks, textbooks, and newly established institutions attest to the importance of public schooling, and the place of music making in it.

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78 Szabo, A Magyar Enektanitas Kalvariaja, 21.

79 Istvan Dios, Magyar Katolikus Lexikon. 15, Veszp - Zs (Budapest: Szent Istvan Tarsulat, 2010).
Summary

Before 1777, Hungarian general education, and music education within it, was under parochial control and was highly fragmented. Although evidence points to the existence of music education appearing in schools, it was neither mandatory nor standardized.

The urge to modernize and regulate elementary and secondary schools in Hungary stemmed not from Hungarian education leaders, but from an outside force—the Austrian government. The royal edicts of 1777 and 1806 as well as the Entwurf of 1850 were of Austrian authorship and were valid only in Catholic schools. Protestant autonomy continued to plague attempts at unifying Hungary’s education system, although some Lutheran and Calvinist educational plans were among the best of the era. The first truly Hungarian proposals to unify and reform education came from the mid-1800s, but none could come to fruition due to the disruptions of the 1848-49 Revolution and War of Independence and their aftermath.

The edicts and educational plans were generally slow to add singing as a separate subject in elementary education, and singing never reached mandatory status in secondary schools during this period. The Lutheran education plan of 1806 was the pioneer in making singing a mandatory subject for children in elementary school. Primary sources bear witness to various musical activities in elementary and secondary schools during this era, ranging from psalm singing by rote to students participating in large vocal or instrumental ensembles using
sheet music. While the Calvinist educational plans mentioned singing and music only as electives, primary sources point to a continued tradition of high-level musical activities, especially in school choirs.

As long as singing was not its own subject, few accounts inform of music education methods. Within the subject of religion, singing was only one tool for delivering the content of a religious education. The situation was similar in infant schools as well: children sang songs with lyrics that bore moralistic or ethical messages.

The most commonly used “music textbooks” in the late 18th and early 19th centuries were religious songbooks. The first true music textbooks emerged in the mid-1800s, after singing had become a separate subject. The majority of the textbooks contained collections of notated songs, some with brief instructions on proper singing technique.

Hungarian society’s demand for music was on the rise, however. The urbanizing middle class often achieved music literacy and competence in performance not in public schools, but by attending music schools or joining choral societies. As such institutions charged fees for their services, this kind of music making remained unattainable to the masses living in rural areas and those who were from the lower classes or had humble financial means.

In spite of the numerous edicts, guidelines, and evidence of a rich musical life in Hungary, much of the 19th century did not witness an organically built, Hungarian educational system. It would only become possible for Hungarians to
develop and change their schools on their own after the 1867 *Compromise*. The established practices, institutions, and the string of educational policies created before 1867 would establish the direction that Hungarian public education would take in the late 19th and early 20th centuries. Hungarian music education, while also connected to its past, would enjoy a new era in which towering figures such as Ferenc Liszt and Zoltán Kodály would forge a unique path, opening opportunities for more people than ever before.
INTERLUDE II

THE ELEMENTARY EDUCATION ACT OF 1868 AND
THE SECONDARY SCHOOL ACT OF 1883

Following the 1867 Compromise between Hungary and Austria, the Hungarian political leadership enacted countless laws. The Ministry of Education and Religion, first established in 1848, now became the head of the national educational system, authoring and enforcing laws. The Ministry defined school types, years of instruction, and mandatory and elective subjects. Periodically, the Ministry published curriculum plans, which defined in detail the years, hours, methods, content of each subject, as well as approved textbooks. Two groundbreaking laws for public education would determine the future face of Hungarian schools in the decades that followed.  

The Elementary Education Act of 1868 and Secondary School Act of 1883, unlike their predecessor education acts, successfully brought the realm of public education under the control of the Ministry of Education, regardless of a school’s religious affiliation. The laws granted private and parochial schools continued autonomy in certain matters such as teacher appointment, discipline, and budget, but mandated that the schools follow the laws, regulations and curricula published by the Ministry of Education. In essence, parochial and private schools

\[80\text{"1000ev.Hu"},\text{\ CompLex Kiado Kft. http://1000ev.hu/}.\]
had to seek approval from the Ministry for their curricula, which had to be in agreement with the law.\textsuperscript{81}

The elementary school law required healthy children aged six to fifteen to attend school, which could be under state, church or private control. Its goal was to enhance the literacy rate of the general public, whose majority (52\%) in 1868 had never attended school.\textsuperscript{82} The law specified which subjects schools should teach, what equipment they should have, the maximum number of students per teacher, teacher salaries, who should pay for tuition or offer financial assistance, the group of administrators that should run the school, and declared supervisors' rights to visit and audit all schools, and to generate statistics. The language of instruction was each child's mother tongue, which in many cases required that a teacher speak several languages. The law was explicit about allowing only formally trained teachers to teach, and exempted only already practicing teachers from this rule.\textsuperscript{83}

The law identified school types by location and the age of children:

\begin{itemize}
\item \textsuperscript{81} Great Britain Board of Education, \textit{Education in Scandinavia, Switzerland, Holland, Hungary} (London: Printed for H.M. Stationery Off., by Wyman and Sons, 1902), 525.
\item \textsuperscript{82} In contrast, by 1940, 94\% of Hungary's population was literate.
\item \textsuperscript{83} "1000 Ev Torvenyei Internetes Adatbazis"; Education., 1868 XXXVIII; Pukánszky and Németh.
\end{itemize}
The law allowed for churches and private entities to establish schools, and also specified in which cases small towns and rural areas had to establish and maintain schools. The Ministry also took it upon itself to establish and maintain schools from its own budget if circumstances warranted it. The law also mandated that 20 normal schools should operate across the country.

The curriculum was differentiated for each school type, with religion, arithmetic, reading a writing remaining the most important. Singing was also mandatory in all of them. The table below summarizes the subjects taught in each school type:
**Table 12-2** Curriculum in Elementary Schools, 1868

<table>
<thead>
<tr>
<th>Subject</th>
<th>Elementary</th>
<th>Higher elementary</th>
<th>City school</th>
<th>Normal school</th>
</tr>
</thead>
<tbody>
<tr>
<td>Religion and morals</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Reading and writing</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arithmetic</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Grammar</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conversation</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Natural science</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Geography and history of Hungary</td>
<td>M</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agriculture and gardening</td>
<td>M</td>
<td>M (boys)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Civics</td>
<td>M</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Singing</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>P.E.</td>
<td>M</td>
<td>M (boys)</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Penmanship and drawing</td>
<td></td>
<td></td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Mother tongue</td>
<td>M</td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Hungarian (if mother tongue is other)</td>
<td>M</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Constitution</td>
<td>M (boys)</td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Bookkeeping</td>
<td>M (boys)</td>
<td></td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Needlework</td>
<td></td>
<td></td>
<td>M (girls)</td>
<td></td>
</tr>
<tr>
<td>Grammar and literature of mother tongue</td>
<td></td>
<td></td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>German as a foreign language</td>
<td></td>
<td></td>
<td>M (starting in grade 3)</td>
<td>M</td>
</tr>
<tr>
<td>Geometry</td>
<td></td>
<td></td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Geography</td>
<td></td>
<td></td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>History</td>
<td></td>
<td></td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Chemistry</td>
<td></td>
<td></td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Agriculture or</td>
<td></td>
<td></td>
<td>M</td>
<td></td>
</tr>
</tbody>
</table>
The law also identified special training schools for female teachers to teach all girls' classes in upper elementary and city schools. Their curriculum included the following: religion and morals, penmanship and drawing; mother tongue and spelling; Hungarian, German, geography and history; pedagogy, arithmetic, natural science with applications in gardening and women's work such as cooking, singing, home economics, and student teaching.

After years of heated debate and the nagging need to modernize and integrate secondary schools into the system of education, the Hungarian Parliament passed the *Secondary School Act of 1883*. It named the following as the goal of secondary education in Hungary, "to provide students with general knowledge and prepare them for scientific study in higher education."\(^{84}\)

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\(^{84}\) "1000 Év Torvényei Internetes Adatbazis", 1883 XXX.
Continuing the ideas of the *Entwurf*, it called for the gymnasium and the real school to continue their operations. However, unlike in previous years, both school types were mandated to include an eight-year curriculum (as opposed to the six-year curriculum of real schools). Children aged nine or older who have successfully completed the first four elementary grades were eligible to study at these schools. The curriculum was broadened substantially, but singing was not listed as one of the subjects. The following table illustrates the mandatory curriculum in each school type, with electives determined in curriculum plans.85

**Table I2-3 Curriculum in Secondary Schools, 1883**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Gymnasium</th>
<th>Real school</th>
</tr>
</thead>
<tbody>
<tr>
<td>Religion and morals</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Hungarian literature</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Literature of the language of instruction</td>
<td>M (if appropriate)</td>
<td>M (if appropriate)</td>
</tr>
<tr>
<td>German language and literature</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Latin language and literature</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Greek language and literature</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Geography</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>History of Hungary</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>World history</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Psychology and logic</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Mathematics</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Natural history</td>
<td>M</td>
<td>M (and geology)</td>
</tr>
<tr>
<td>Natural science and chemistry</td>
<td>M</td>
<td>M (taught separately)</td>
</tr>
<tr>
<td>Geometry</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Penmanship</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Physical education</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Drawing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>French language</td>
<td></td>
<td>M</td>
</tr>
</tbody>
</table>

M = mandatory, shaded fields: subject not offered

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85 Ibid.
In general, gymnasia prepared students for more academically oriented studies in higher education, while real schools helped students succeed at polytechnic institutions. Secondary schools could be under government control (the school budget was covered by the government), under the government’s direction (the budget was covered by municipalities or private entities), or under the government’s supervision (the budget was covered by the church with the government’s supervision). 86

The language of instruction followed the needs of each school, but Hungarian was a mandatory subject, as were comprehensive exit exams. Students aged nine or older could enter secondary schools, if they provided proof of four years of successful training at elementary schools, or its equivalent. The Ministry of Education determined the list of approved textbooks to be used in all secondary schools. The government also determined the content of the annual school reports, which were first required by the Entwurf, and regulated the training and approval of secondary school teachers as well as the administrative structure of schools. 87

The elementary and secondary school system described in the above charts bears a significant resemblance to the Catholic schools from earlier times. At the same time, the notion of public schooling in one’s mother tongue as well as the

86 Great Britain Board of Education, 525.

87 The rest of these laws contain details about salaries, discipline of teachers, excused/unexcused absences of students and the like. “1000 Ev Torvenyei Internetes Adatbazis”, 1883 XXX.
contents of that education stem from the Lutheran tradition.\textsuperscript{88}

In the case of music education, the 1868 law separated singing from religious education in elementary schools and made it mandatory for children under fifteen. The 1883 secondary school law did not specify the place of singing or music in the curriculum, but continued to require religion as a mandatory subject, which, as before, encompassed the singing of religious songs.

These two laws, which were made possible in the political climate ensured by the 1867 \textit{Compromise}, would be fundamental in shaping public education in Hungary for the next 80 years.

CHAPTER FOUR

INTO THE 20TH CENTURY: 1867-1945

The 1867 Compromise gave Hungary a chance to step on the path of industrial, social, and cultural development. Until World War I, the country enjoyed fast-paced progress economically and culturally. Between the two world wars however, the dismembered country struggled to find its identity and place in a reorganized Europe, only to lose its footing again during and after World War II. This era produced some of the most significant developments in Hungary's music education, several of which would garner worldwide attention.

Historical Background

The roughly 80 years between the signing of the Compromise and the end of World War II were a tumultuous time in history. The U.S. emerged as a leading power on the world stage, with other countries such as a newly united Germany and Italy, the Russian Empire, and a quickly developing Japan trying to keep pace. Several countries entered into various political and military alliances with each other in the late 19th and early 20th centuries, fighting each other in World War I, the bloodiest confrontation the world had seen up to that time.89 During the Great War, the Russian Revolution caused tremendous social and political

change in that country at enormous human cost. After the signing of the various peace treaties, which redrew the national borders of Europe, all nations sought new identities and directions.90

By the 1920s however, Mussolini had gained dictatorial powers in Italy, and the Great Depression helped Hitler gain similar stature in Germany, while Stalin’s rise to power radically changed the Soviet Union. Following World War II, the victorious powers of the Soviet Union and the U.S. divided up the European battleground into zones of political, military, and economic interests.

From a Hungarian perspective, 1867 offered new hope. The signing of the Compromise between Austria and Hungary created the Austro-Hungarian Empire, a dualist state with two independently run nations. They shared matters of foreign policy, and the head of state: the emperor of Austria and king of Hungary, Franz Joseph I. This agreement allowed Hungary to begin shaping its own internal affairs for the first time since Turkish rule, which began in 1541. The Compromise brought unprecedented economic progress in the new capital of Budapest as well as in all parts of the country.91 Budapest became the fastest growing European capital, reaching one million inhabitants by 1930, up from 370,000 in 1880.92


91 Budapest was formed in 1873 by joining together three cities: Buda, Pest, and Óbuda.

92 Andras Gero, Sorsdöntések : A Kiegyezes - 1867, a Trianoni Beke - 1920, a Parizsi Beke - 1947 (Budapest: Goncol Kiado, 1989); Kozponti Statisztikai Hivatal,
In 1896, the country celebrated the 1000th anniversary of its founding with a series of massive building projects—among them various parks, squares, churches, and a metro line in Budapest—as well as cultural events across the country.\footnote{Erno Pivanyi, ed. Az Ezereves Magyarorszag Es a Millenumi Kiallitas : Magyarorszag Legszebb Tajainak, Varosainak Es Mukincseinek Valamint a Kiallitas Nevezetessegeinek Fenykepgyujtemeny (Budapest: Teka, 1990).} By this time, Hungary’s railway system facilitated its prospering commerce and industrializing economy. At the same time, while the working class experienced considerable growth, thousands of peasants lived in poverty. Peasants’ options were limited to moving to large cities in search of industrial work or leaving the country in the hopes of finding a better life. Yet the overall liberal attitude in cities encouraged one million Jews to move to Hungary, with many joining the economic and political elite of the country.\footnote{Margit Szakacs and Julia Szekely, "Kettos Kotodes : Az Osztrak-Magyar Monarchia (1867-1918)," (Budapest: Enciklopedia Humana Egyesulet, 2001).}

However, the problems of ethnic and linguistic groups living within Hungary remained unresolved during this time: Many minority groups felt that Hungary’s leadership was not meeting their political, social, or economic needs. Increasingly, these numerous groups, including Slovaks, Romanians and others, wished to break away from the Empire and form their own independent countries.\footnote{Laszlo Klima, "A Magyar Nep Es Magyarorszag Tortenete", ELTE http://ludens.elte.hu/~briseis/finnugor/egyestort/magyar/magytort.html (accessed August 8 2012).}
Hungary, as set forth in the *Compromise*, was tied to Austria’s military interests, which put the country on a disastrous path during World War I (1914-1918). One strategy employed by the English and French political leadership was to break up the monarchy’s unity by supporting the efforts of minority groups. In 1918, just before the monarchy’s defeat, a revolution swept across Hungary that erased the Kingdom of Hungary and established a democracy. The new system survived for mere months, however: After French, Romanian and Serbian troops invaded the country, the leadership caved to a Communist coup d’etat in 1919. Following initial military successes in driving out foreign forces from Hungary, the Communist government conceded defeat in the same year.96

The victorious Allies sought a legitimate Hungarian government to have as a partner in signing a peace treaty to end World War I. They welcomed the formation of the Kingdom of Hungary led by admiral Miklós Horthy in late 1919. As the Hungarian parliament dethroned the Habsburgs, Horthy served as regent, signing the *Treaty of Trianon* in 1920. Under the terms of the treaty, the Austro-Hungarian Empire was broken into several countries, with Hungary losing two-thirds of its land (180,000 km² or around 70,000 square miles), five of its ten biggest cities, and over half of its population (down to 7.6 million, losing 3.4 million ethnic Hungarians, as well as half a million soldiers who died in World War I).97

96 Ibid.
97 Estok.
Between the two World Wars, Regent Horthy established a limited parliamentary democracy. In the 1920s, the political leadership consisted largely of the existing privileged nobles, while by the 1930s, citizens without such background began to emerge in politics as well. The Hungarian elite steered all political efforts toward regaining its lost territories under the dogma of "territorial revision." The struggles to realign the country's economy in the 1920s and the Great Depression coupled with this dogma created a fertile ground for political extremism to come to the forefront.99

The two European countries that supported Hungary's territorial claims were Italy and Germany, which became its most important political and trading partners. This put the country on yet another disastrous path: While it regained

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99 Estok; Klima.
its most desired territories by 1941, the country entered World War II as an ally of the Axis powers. Hungary became a servant to Hitler’s plans, bowing to all his demands, including the persecution and deportation of Jews.\textsuperscript{100}

When the Hungarian leadership attempted to switch sides in 1943/44, a successful coup led by Germany removed Horthy from the helm and established a fascist government. German troops occupied the country and kept its citizens in terror until Soviet troops defeated them in 1945. Having lost yet another war in less than 30 years, Hungary gave up its regained lands, which restored the borders drawn in 1920. Aside from the deported masses, which are estimated at about half a million people, Hungary lost half a million military and civilian lives, and witnessed the complete destruction of its infrastructure, and loss of wealth to German and Soviet forces during this time.\textsuperscript{101}

After the end of World War II, a democratically elected government was poised to rebuild the country as the newly formed Republic of Hungary. However, the Soviet-backed Communist takeover in 1948 led to the creation of a Soviet-style constitution in 1949, thus forming the People’s Republic of Hungary instead. The Communists seized privately owned land, factories, and parochial schools, and formed a \textit{de facto} satellite state of the Soviet Union.\textsuperscript{102}

\textsuperscript{100} Estok.
\textsuperscript{101} Ibid.
\textsuperscript{102} Klima.
Education History

The period between 1867 and 1945 brought tremendous progress, destruction, and change in Hungary. The educational landscape was heavily influenced by the times, with politics and economics both leaving indelible marks. The starting points to all changes were the laws of 1868 and 1883, which regulated the elementary and secondary schools of the country.

The Goals of Education

Although the Ministry of Education had controlled the oversight and the overall curriculum of public schools since 1868, it did not speak of educational approaches used in the classroom. It continued to proclaim that the goals of elementary education were to provide essential knowledge, based on a religious and moral foundation and to raise honorable citizens.\textsuperscript{103} To this end, the Ministry provided curriculum plans and a list of approved books. On the other hand, the aims of secondary schools were to train cultured students and to prepare them for study in higher education. Here too, the government allowed teachers considerable autonomy in the delivery of the prescribed curriculum.\textsuperscript{104}

After an initial surge in their numbers in the 1850s, the growth of elementary schools slowed by the 1860s, and the success of the 1868 law

\textsuperscript{103} Illes Endre Fenyo Istvan, Pandi Pal, Soter Istvan, ed. Eotvos Jozsef Muvei (Budapest: Magyar Helikon, 1973), 403.

\textsuperscript{104} "1000 Ev Torvenyei Internetes Adatbazis", 1883 XXX.
depended on tremendous investments. Around the time the law was written, only about half of the children attended school. According to statistics from the era, 15% of small towns and villages did not have a school at all. In order to enforce mandatory elementary education in Hungary, the government needed almost 14,000 additional trained schoolteachers. This led to an expansion of elementary school teacher training programs across the country, with several laws guiding their curriculum. While the pace of improvement was slow, by 1920, 87% of the adult population was literate, and the number reached 94% in 1940.

The progress of secondary schools showed a similar trend: The number of Hungary’s secondary schools increased from 179 to 264, with its faculty receiving increasingly better training in higher education and in practice schools for pre-service teachers, the first of which was established in 1872.

During the Communist uprising of 1919, the new government proposed various sweeping changes in the entire education system of Hungary, which were never put into practice. When the Treaty of Trianon came into effect, Hungary lost two-thirds of its elementary schools, and half of its secondary schools,

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105 Pukánszky and Németh.
106 Istvan Kollega Tarsoly, Tudomany; 2. Tarsadalomtudomanyok (Szekszard: Babits K., 2000).
107 Pukánszky and Németh.
108 Education.
109 Pukánszky and Németh.
requiring yet another school building program and re-evaluation of the public school system.  

Between the two World Wars, the overarching goals of educational politics were to hone patriotism in a positive way, to shield the youth from the spirit of internationalism, and to “re-Hungarianize” the nation’s intelligentsia. Kúnó Klebelsberg, Minister of Education (1922-1931) hoped to restructure Hungarian society through education that bore Christian-nationalistic ideologies. He wanted to create a culturally unified nation confident in its education and culture.  

The Minister recognized the urgent need to raise the quality of elementary education as well as provide cultural programs to the public. In the late 1920s, he began a massive program of elementary school construction. However, the Great Depression and the looming war prevented the completion of the program. In the case of secondary schools, the Minister urged the curriculum to include more practical subjects, including modern foreign languages. To further improve secondary education, a 1924 law imposed strict rules for secondary school teacher education and training.\textsuperscript{112} For instance, all teachers had to hold degrees from a teacher-training program as well as from a college of arts and sciences where they were to have studied two subjects they would teach in secondary school. They also had to spend at least one academic year in a pre-service position in a practice

\textsuperscript{110} Keri, "Nevelestörtetet."

\textsuperscript{111} Pukánszky and Németh.

\textsuperscript{112} Kollega Tarosly.
By the 1930s, religious aspects of public education gave way to increasingly nationalistic thought, largely due to the anxiety caused by the threat of assimilation either by Nazi Germany or the Soviet Union. Elementary education was expanded to eight grades in 1940, but World War II prevented this change from taking effect. Secondary schools were unified around their curriculum plans, which included an increasing number of “national courses”, such as Hungarian history, literature, and art, which replaced natural sciences and classic courses such as Greek and Latin.

In general, the 1920s and 1930s were a period of updating the system that was put in place in the late-19th century. However, economic, political, and military disruptions halted the progress of public schools in Hungary. Over half of all elementary and secondary schools suffered damage during World War II. In the years that followed, the entire system of education would be rebuilt, yielding to various political and social pressures.

**Education Laws and Policies**

Unlike in previous eras, The Ministry of Education now had enormous influence over the actual fate of public elementary and secondary schools. Their

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113 "1000 Ev Torvenyei Internetes Adatbazis", 1924 XXVII
114 Pukánszky and Németh.
115 Estok.
history is closely tied to the laws, curriculum plans, and other policies created and published by the Ministry.

**Elementary Education**

The *Elementary Education Act of 1868* remained in effect with only minor changes until 1945. In 1879, Hungarian became the official language of instruction. In 1921, the modification further clarified the nature, need, and enforcement of mandatory education for children aged 6-15; the 1926 law called for the establishment and maintenance of rural elementary schools across the country. The 1927 law updated the goals, curriculum, and administration of city schools, and the 1938 regulation affected elementary school teacher education within the realm of higher education. After about 20 years of attempts to expand elementary education to eight grades, the 1940 law succeeded in this expansion.

**Secondary Schools**

The regulations regarding secondary schools changed often during the

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116 Ibid.

117 "1000 Ev Torvenyeci Internetes Adatbazis", 1879, XVIII.

118 Ibid., 1926 VII.

119 Ibid., 1921 XXX, 1927 XII, 1938 XIV. The city school law kept singing in the mandatory curriculum.

120 Ibid., 1940 XX.
same period. One of the fundamental changes was expanding the schooling available to girls. Although not a law *per se*, the Minister of Education permitted the formation of secondary schools for girls in 1875. This school type originally consisted of seven grade levels (one preparatory, four secondary, two advanced secondary), later settling for six, with a prerequisite of five years' elementary school education. The goal of the school was to provide the daughters of wealthy citizens with an education that was on par with secondary education for boys. By the end of the 19th century, there were about 20 such schools in Hungary. Graduates were entitled to enter elementary school teacher training programs.\textsuperscript{121} The curriculum for these schools included many academic subjects that boys studied, as well as ones boys did not.

**Table 4-1** Curriculum in Girls' Secondary Grades, 1875

<table>
<thead>
<tr>
<th>Subject</th>
<th>Secondary grades</th>
</tr>
</thead>
<tbody>
<tr>
<td>Religion and morals</td>
<td>M</td>
</tr>
<tr>
<td>Hungarian language and literature</td>
<td>M</td>
</tr>
<tr>
<td>German language and lit.</td>
<td>M</td>
</tr>
<tr>
<td>French language and lit.</td>
<td>M</td>
</tr>
<tr>
<td>History</td>
<td>M</td>
</tr>
<tr>
<td>Geography</td>
<td>M</td>
</tr>
<tr>
<td>Mathematics and geometry</td>
<td>M</td>
</tr>
<tr>
<td>Natural history</td>
<td>M</td>
</tr>
<tr>
<td>Chemistry</td>
<td>M</td>
</tr>
<tr>
<td>Natural science</td>
<td>M</td>
</tr>
<tr>
<td>Economics</td>
<td>M</td>
</tr>
<tr>
<td>Health science</td>
<td>M</td>
</tr>
</tbody>
</table>

\textsuperscript{121} "A Pallas Nagy Lexikona, Az Összes Ismeretek Enciklopediaja (Lexicon of Pallas, an Encyclopedia of All Knowledge)".
<table>
<thead>
<tr>
<th>Basics of education</th>
<th>M</th>
</tr>
</thead>
<tbody>
<tr>
<td>Singing</td>
<td>M</td>
</tr>
<tr>
<td>Drawing</td>
<td>M</td>
</tr>
<tr>
<td>Calligraphy</td>
<td>M</td>
</tr>
<tr>
<td>Home economics</td>
<td>M</td>
</tr>
<tr>
<td>Physical education</td>
<td>M</td>
</tr>
<tr>
<td>English language and literature</td>
<td>E</td>
</tr>
</tbody>
</table>

M=mandatory, E=elective

In 1895, the medical school and Ph.D. departments of universities and polytechnic schools opened their doors to women, but paradoxically, girls were not allowed to study at gymnasia, which was a prerequisite for medical school and Ph.D. programs. The loophole closed in 1896, when the first girls' gymnasium opened in Budapest. The curriculum was very similar to the established plan for boys, except that it included singing in all eight grades.

The 1883 secondary school law saw the following modifications: In 1890, Greek language study was replaced by drawing and the study of Greek literature. In 1924 the real gymnasium was added to the existing two 8-year secondary school types. Its curriculum was a combination of subjects at gymnasia and real schools:

122 "1000 Ev Torvenyei Internetes Adatbazis", 1890 XXX.
123 Ibid., 1924 XI.
### Table 4-2 Curriculum in Secondary Schools, 1924

<table>
<thead>
<tr>
<th>Subject</th>
<th>Gymnasium</th>
<th>Real gymnasium</th>
<th>Real school</th>
</tr>
</thead>
<tbody>
<tr>
<td>Religion and morals</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Hungarian literature</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Literature of the language of instruction</td>
<td>M (if appropriate)</td>
<td>M (if appropriate)</td>
<td>M (if appropriate)</td>
</tr>
<tr>
<td>German language and literature</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Latin language and literature</td>
<td>M</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Greek language and literature</td>
<td>M</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English or French or Italian literature</td>
<td></td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Geography</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>History of Hungary</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>World history</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Mathematics</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Natural history</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Natural science</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Chemistry</td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Geometry</td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Physical education</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Drawing</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Philosophy</td>
<td></td>
<td></td>
<td>M</td>
</tr>
</tbody>
</table>

M = mandatory, shaded fields: subject not offered

The 1926 law established three types of secondary schools for girls: the gymnasium and the lycée—preparing girls for higher education—and the girls’ college—a terminal school type. The three school types offered various combinations of mandatory subjects, allowing for less or more focus on academics or training in specific domestic skills. All three school types required
girls to study singing:\textsuperscript{124}

**Table 4-3** Curriculum in Girls' Secondary Schools, 1926

<table>
<thead>
<tr>
<th>Subject</th>
<th>Gymnasium for girls</th>
<th>Lycée for girls</th>
<th>Girls' college</th>
</tr>
</thead>
<tbody>
<tr>
<td>Religion and morals</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Hungarian literature</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Literature of the language of instruction</td>
<td>M (if appropriate)</td>
<td>M (if appropriate)</td>
<td>M (if appropriate)</td>
</tr>
<tr>
<td>German language and literature</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Latin language and literature</td>
<td>M</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>Greek language and literature</td>
<td>E</td>
<td></td>
<td></td>
</tr>
<tr>
<td>English or French or Italian literature</td>
<td>M (French only)</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Geography</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Hungarian and world history</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Psychology and pedagogy</td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Mathematics</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Natural history, chemistry, health science</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Natural science</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Art history</td>
<td>M</td>
<td>M (with drawing)</td>
<td>M (with art hist.)</td>
</tr>
<tr>
<td>Drawing</td>
<td>M</td>
<td>M</td>
<td>M (with art hist.)</td>
</tr>
<tr>
<td>Singing</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Physical education</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Philosophy</td>
<td>M</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Needlework</td>
<td></td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Home economics</td>
<td></td>
<td></td>
<td>M</td>
</tr>
</tbody>
</table>

M=mandatory, E=elective, shaded fields: subject not offered

\textsuperscript{124} Ibid., 1926 XXIV.
The 1934 secondary school law included new rules for administrators and faculty, and updated mandatory subjects. It also did away with real gymnasia, real schools, lycées and girls' colleges, leaving one type of secondary institution, the gymnasium. This led to almost identical curricula in gymnasia for boys and girls, with singing becoming a mandatory subject for boys for the first time:125

Table 4-4 Curriculum in Gymnasia, 1934

<table>
<thead>
<tr>
<th>Subject</th>
<th>Gymnasium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Religion and morals</td>
<td>M</td>
</tr>
<tr>
<td>Hungarian language and literature</td>
<td>M</td>
</tr>
<tr>
<td>German language</td>
<td>M</td>
</tr>
<tr>
<td>Latin language</td>
<td>M</td>
</tr>
<tr>
<td>Greek language</td>
<td>E</td>
</tr>
<tr>
<td>Other foreign language</td>
<td>M (French only)</td>
</tr>
<tr>
<td>Geography and anthropology</td>
<td>M</td>
</tr>
<tr>
<td>History and civics</td>
<td>M</td>
</tr>
<tr>
<td>Economics and social studies</td>
<td>M</td>
</tr>
<tr>
<td>Mathematics and geometry</td>
<td>M</td>
</tr>
<tr>
<td>Natural history</td>
<td>M</td>
</tr>
<tr>
<td>Chemistry</td>
<td>M</td>
</tr>
<tr>
<td>Natural science</td>
<td>M</td>
</tr>
<tr>
<td>Drawing and artworks</td>
<td>M</td>
</tr>
<tr>
<td>Singing</td>
<td>M</td>
</tr>
<tr>
<td>Physical education</td>
<td>M</td>
</tr>
<tr>
<td>Philosophy</td>
<td>M</td>
</tr>
<tr>
<td>Health science</td>
<td>M</td>
</tr>
<tr>
<td>Penmanship</td>
<td>M</td>
</tr>
<tr>
<td>Shorthand</td>
<td>M</td>
</tr>
<tr>
<td>Needlework</td>
<td>M for girls</td>
</tr>
</tbody>
</table>

M=mandatory, E=elective

125 Ibid., 1934, XI.
Four years later in 1938, yet another new law came into effect regarding secondary schools. The new regulation established two new types of schools for completing the second four years of study at the secondary level. These were the lycées (separate for boys and girls) and vocational secondary schools. They were to operate alongside the existing upper level of the academically-oriented gymnasia. Lycées provided specialized training in economics for boys and home economics for girls, while vocational secondary schools were to specialize in economics, agriculture, or commerce. All but the vocational schools included singing as a required subject.  

Table 4-5 Curriculum in Secondary Schools, 1938

<table>
<thead>
<tr>
<th>Subject</th>
<th>Gymnasium</th>
<th>Lycée</th>
<th>Vocational school</th>
</tr>
</thead>
<tbody>
<tr>
<td>Religion and morals</td>
<td>M</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
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126 Ibid., 1938 XIII.
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M=mandatory, E=elective, shaded fields: subject not offered

**Infant Schools**

The Ministry began to regulate infant schools in 1891, which were in high demand among working class families. The law required that infant schools employ properly trained teachers who help children aged three to five to learn prayers, proper speech, singing, physical education, proper behavior and fine motor skills.\(^{127}\)

\(^{127}\) Ibid., 1891 XV.
New Approaches to Teaching

The Ministry of Education maintained in all its laws that the actual delivery of the required material was up to the schools and teachers themselves. This flexible approach allowed for several new theories and ideas to permeate Hungarian education, the most important of which are summarized below.

By the end of the 18th century, paedology or "children study" emerged as a new field of study in western scholarship. It roughly combined the study of children's anatomy, biology, sociology and experimental psychology. The pioneer of the Hungarian paedology movement in the early 20th century was László Nagy. Nagy and his colleagues, most notably Ödön Weszely, formed the Hungarian Paedology Society in 1906, which by 1914, counted 4000 members. The aim of the group was to popularize this new inquiry and to apply its findings in actual schools. For this purpose, several new private institutions opened their doors, among them a school in Buda in 1915 that based its eight-year curriculum around the theories of Nagy. His ideas included that the teaching methods of teachers should match the developmental changes of children.

In addition, the first Hungarian Montessori infant school opened in 1912 in Budapest, led by Erzsébet Burchar-Bélaváry, who was trained in the Italian pedagogue's method in Amsterdam. By the 1930s, she led a course in Montessori's pedagogy at the Budapest Infant School Teacher Training Institute.

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129 Pukánszky and Németh.
The first Hungarian Waldorf school operated between 1862-1932 in Buda, led by Dr. Mária Göllner, a student of Rudolf Steiner. Belgian teacher and psychologist Ovide Decroly’s approach was evident in several family schools that operated between 1915 and 1944 throughout Hungary, under the leadership of several leading Hungarian female teachers.

The Ukrainian educator and writer Anton Makarenko criticized the ideas of the paedologists, claiming they give too much credence to sociology, biology and the nature of the child, while “underestimat[ing] the educational role of the teacher and the children’s collective and of the emerging personality’s own activity.” In essence, his approach did not “follow the nature of the child but aims for the maximum development of each individual so as to produce a strong and creative personality prepared for life in every way.” Makarenko’s methods would later be applied in an oversimplified and rigid manner in the Soviet-style schools of central Europe, including in Hungary.

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130 The pedagogical approach in Waldorf schools is based on philosopher Rudolf Steiner’s ideas. The schools emphasize interdisciplinary learning, which combines creative, analytical, artistic, and practical elements. (Thomas William Nielsen, Rudolf Steiner’s Pedagogy of Imagination: A Case Study of Holistic Education (Bern; New York: P. Lang, 2004).

131 Pukánszky and Németh.


133 Ibid., 79.

134 Pukánszky and Németh.
Curriculum Plans and School Reports

The various laws ensured the relative autonomy of teaching by allowing schools to use their own curriculum plans as long as they followed the Ministry's own guidelines. The Ministry published its own curriculum plans regularly, and schools did the same, after they received the approval from the authorities. The plans varied in length and detail, focusing on what the corresponding laws prescribed. Many included course content and recommended relevant textbooks and other materials.

Another ongoing requirement, which was initiated by the *Entwurf* of 1850, mandated that every school in Hungary publish an annual school report. This practice continued well into the 20th century. While the organization of the books was not uniform, reports contained information on the following:

- The history of the school; summary of the past school year (personnel changes, official visits, outreach, health of students, supplemental education/field trips, etc.)
- Members of the administration, staff, and faculty
- The social and academic work of teachers
- Curriculum, list of books used during the school year
- Faculty schedule
- School inventory
- Clubs and other student groups
- Grades of students, statistics
• Information about the upcoming school year

Depending on each school's situation, the reports addressed various issues. For instance, rural elementary school reports often detailed their struggles with hiring and keeping a schoolteacher, with diseases of epidemic proportions keeping pupils away from school or decimating their numbers. Often, they readily admitted the complete halt to instruction within an academic year, or the complete lack of school supplies, including books.

Music Education

Singing became a mandatory subject in elementary schools in 1868, in girls' secondary schools in 1874, and all secondary schools in 1934. The curricula, textbooks, and school reports of the era provide an overview of the goals, content, and delivery of the subject.

Curriculum Plans

Curriculum plans often defined the goals of singing in elementary and secondary schools.135 Elementary and city school plans from 1877 to 1942 included “the enhancement of religious feeling” as one of these goals. Many plans hoped to achieve this goal through raising adults to be useful participants in church choirs. This is not surprising, as over 70% of elementary schools were under parochial control and public education was not separated from religion.

135 For details, see Appendix B.
Most plans also named singing as an effective tool for helping the development of emotions, good taste, and morality. As early as 1889, curriculum plans began to list the development of musicality and music literacy as yet another aim, with “the learning of valuable song repertoire” appearing in 1910. Hungarian folk songs first appeared in the curriculum plans in 1926. By 1942, curricula included many more goals, such as: to provide a foundation for a Hungarian musical mother tongue, to learn folk songs, and to gain various communal and cooperative experiences from group singing.\(^\text{137}\)

Curriculum plans dictated that singing and music fundamentals be taught one to two hours per week in each grade level. The content of singing classes varied widely. Recognizing that many schools faced challenges—including the lack of adequate teaching space, teacher shortages, and the financial difficulties of families—the plans often provided complete as well as simplified curricula. Simplified plans focused on training children to sing in tune in a group in unison or two-part harmony, and to know the most common sacred and secular songs. On the other hand, detailed plans included singing one- to two-part songs facilitated by progressively more complex exercises, the full understanding of the circle of fifths, rhythmic notation, and expression marks.

Curriculum plans for secondary schools began to include singing in the late 1800s. In general, the goals of singing were to improve religious feeling,\(^\text{136}\)

\(^{136}\) Pukánszky and Németh.

\(^{137}\) For details, see Appendix B.
musicianship, and taste. The plans for girls' schools also emphasized the physical development of the lungs and chest. The actual curriculum did not differ greatly from that of in elementary and city schools; it included basic music theory, group and individual singing, and proper singing technique, and recommended one to three hours per week spent on the subject. However, the majority of curriculum guides prior to 1934 for gymnasia and real schools often did not mention singing at all, or alluded to it as an elective subject or something to do during physical education class.\footnote{138 See Appendix B.}

Unique among the plans, the one published in by the Ministry in 1920 tried to solve an assumed problem of "children in cities not singing at all." Not only did it prescribe the memorization of 20-25 songs, it also mentioned the Dalcroze method\footnote{139 Émile Jaques-Dalcroze's method for teaching music includes coordinated body movements, improvisation, and solfege. (Piers Spencer, "Dalcroze Method," in The Oxford Companion to Music (Oxford: Oxford University Press).} as "indispensable." The plan of 1940 for Calvinist schools stands out among the plans because it included western art music and Hungarian music history as part of the basic curriculum in gymnasia.\footnote{140 See Appendix B.}

School Reports

School reports provide an overview of the delivery of school music education between 1850 and 1949. While the level of detail varies considerably among schools and over the 100 years, the available information paints the
picture of a systematic and ongoing teaching of singing. To gain a better perspective, I randomly selected approximately 100 school reports from the era, using these guidelines:

I examined reports from large, medium, and small cities as well as rural areas (Budapest—large; Szeged, Debrecen, Pécs, Győr—medium; Eger, Esztergom, Kalocsa—small; Kecské—rural). The selected books represented both public and parochial institutions. In general, elementary and secondary schools in cities and towns provided the most robust information, while rural schools often published only the bare minimum of information, if any at all.

In general, the school reports show that students received singing classes in those grades that the law prescribed (1-4 in elementary, 1-6 in city schools, and 1-8 in secondary schools after the subject became mandatory). When reported, the number of hours spent on singing was often one per week in elementary and one or two in secondary schools. Elementary school reports often admitted to not using any books at all in singing class, but those that did used the ones approved by the Ministry of Education.

The reports from secondary schools paint a slightly different picture. Preceding the law that made singing a mandatory subject, many gymnasia offered singing as an elective subject in grades 1-4 or 1-8. These gymnasia

\[141\] The selection includes state-run schools as well as Calvinist, Lutheran, Cistercian, Jesuit, Piarist and Benedictine institutions.

\[142\] See Appendix D.

\[143\] See Appendix C.
represent all denominations as well as state schools. Some Jesuit and other Catholic schools even went as far as to make singing a mandatory subject in grades 1 and 2. School reports dated after 1934 all attest to singing being taught, often listing the required textbook titles. Various school reports also mentioned briefly the activities of choirs and student orchestras in various secondary schools, as elective, often fee-based activities.

**Music Textbooks**

To save money, many schools did not use textbooks, and opted to teach by rote and by using the blackboard. However, schools that did use books were able to choose from a variety approved by the Ministry. While the books presented slightly different repertoire from the sacred and secular repertoire, they all included music notation of the songs with illustrations and some explanation of basic music theory.¹⁴⁴

The Ministry of Education called for István Bartalus and József Szotyori Nagy to develop singing textbooks for elementary schools and teacher training institutions. Bartalus knew well the problems of school singing. In the foreword to his 1872 book for singing teachers, he acknowledged that often, teachers knew as little about music as their pupils. In his view, if the goal of singing class was to have the students sing well, they needed to be able to read music, a challenge that Hungarian educators had not met. Thus, Bartalus recommended the profession

¹⁴⁴ For details, see Appendix C.
to look abroad for ideas on how to achieve music literacy in schools. Bartalus introduced his readers to popular Western European methods, which included the Galin-Paris-Chevé method and Curwen’s tonic sol-fa system. He also introduced the simplified notation method of German music educator and writer, Johann Heinroth.

In his own textbook, Éneklió ABC from 1872 [trans. “Singing alphabet”], Bartalus took Heinroth’s notation system and simplified it further, using only C major and A minor. Rhythmically, Bartalus avoided sixteenth notes, opting instead for rhythmic augmentation when necessary. To introduce scales, Bartalus made use of the then-popular ladder-method. The Éneklió ABC contained numerous exercises with no texts; only the last sections of his books contained some harmonized melodies with words, which the author composed.

Szotyori Nagy also published his own books for elementary and teacher training schools in 1872. In the foreword to the latter, he recommended that each

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146 It is a French system of teaching sight-singing, using numbers from 1 to 7. *Grove Music Online* (Oxford: Oxford University Press), s.v. "Galin-Paris-Cheve Method."


nation customize its singing textbooks for the particularities of its culture. He compared the teaching of singing to mothers teaching their children to speak: they lead their children toward speaking without scientific explanations of grammar, later encouraging them to read and write. The teaching of music, in the opinion of Szotyori Nagy, had to follow a similar path. His books introduced singing by rote, later adding rhythmic and notation exercises.

Although the book by Szotyori Nagy offered more child-centered experiences, the books by Bartalus became the most widely used in schools and did not improve the quality of singing significantly. Searching for the reasons behind the failure, Janos Seprődi blamed the books' abstract and detailed approach to singing that elementary school teachers were unable to implement.

On the other hand, the *Kis Lantos* [trans. "Little lute player"] collection of songs by the Zsasskovszky brothers offered child-centered singing experiences for children without emphasizing rigid exercises. The collection included children's songs as well as famous melodies from western art music (with lyrics written by the authors). This was one of the earliest examples of educators attempting to teach the masses not only folk and religious songs, but also melodies from

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western art music. At the same time, this book did not teach pupils how to read music, leaving the question unanswered: “Without music literacy who will be able to read these songs and who will be able to teach them?”

Aside from textbooks that featured predominantly German methods and melodies, a few Hungarians attempted to introduce the profession to other approaches of school music teaching. Among them is Antonina de Gerando, principal of the upper girls’ school in Kolozsvár, and author of the 1876 *Zene-Elmelet és Ének-Iskola az Új Franczia (Chevé) Tanmód Szerint* [trans. “Music theory and singing school according to the new (Chevé) teaching method”]. The 1884 school report and supervisor visit attest to a high level of student achievement in singing at the school. Ferenc Liszt himself praised de Gerando’s efforts in an 1884 letter to the educator.

Also in the late 19th century, several Hungarian professors at teacher training institutions published books that introduced the Hungarian profession to teaching methods in singing. These books introduced to methods used in England (Curwen), Switzerland (J.R. Weber), France (Galin-Paris-Chevé), and offered modifications to them appropriate for use in Hungarian schools. At the turn of the century, several books attempted to introduce alternative methods of

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153 Ibid., 33.

154 Ibid., 39.


teaching singing in school, including the Dutch system of bocedization,\textsuperscript{157} German damenization,\textsuperscript{158} and the Eitz method.\textsuperscript{159} In spite of the availability of such publications, these methods were not used in Hungary.\textsuperscript{160}

In 1890, a critical new element appeared in Béla Sztankó’s \textit{Daloskönyv} [trans. “Singing book”]. While its methods for introducing music notation mirrored those of Bartalus, the author placed Hungarian children songs and folk songs at the center of the book. Sztankó published his textbook for teacher training institutions in 1904-1909 (last published in 1928), selecting pedagogically appropriate folk songs from the existing collections. He borrowed elements from Curwen’s method, but left it up to the teachers to choose fixed or movable do as their preferred approach.\textsuperscript{161}

\textsuperscript{157} Bocedization: Flemish composer Hubert Waelrant’s system of solmization with note names such as bo, ce, di. (\textit{Oxford Music Online} (Oxford: Oxford University Press), s.v. “Bocedization.”

\textsuperscript{158} Carl Heinrich Graun’s \textit{damenization} utilized solfege syllables such as da, me, ni, etc., which were modified by the suffix “-as” for sharps, and “-es” for flats. (\textit{Damenization}, \textit{Oxford Music Online}, ed. Bernarr Rainbow, in the Oxford University Press, http://www.oxfordmusiconline.com/subscriber/article/grove/music/07120 (accessed October 18, 2012).


\textsuperscript{160} Their influence would become measurable only decades later, when the popularity of the Bartalus textbooks would wane. Szabo, \textit{A Magyar Enektanitas Kalvariaja}, 44.

\textsuperscript{161} Bela Sztanko, \textit{Daloskönyv} (Budapest: 1890).
Due to the late arrival of singing as a mandatory subject in secondary schools, the list of school singing books approved by the Ministry is short. While in girls' schools the subject became mandatory in 1875, girls' schools and girls' gymnasias remained few even into the early 20th century, with only three gymnasias operating in Hungary in 1912. The existing textbooks from the 1930s included the basics of music theory and two-part songs.

**Other Outlets of Musical Learning**

Around the time and following the *Compromise*, Hungarians formed several institutions that helped the country catch up to western European musical standards. These included the opening of the *Vigadó* [trans. “place of merriment”] in Budapest (1865) and the Budapest Opera House (1884), which presented opera and operetta performances and public concerts with increasingly prestigious conductors and visiting artists. With the help of Ferenc Liszt, the National Music School opened its doors in 1867, becoming the *Konzervatórium*, a specialized music secondary school training future professionals, in 1941. Also with the help of Liszt, the Hungarian Royal Music Academy began to train professional musicians in 1875.

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162 Pukánszky and Németh.


164 Liszt Zeneművészeti Egyetem, "Liszt Es Erkel Zeneakademiaja" [http://www.lfze.hu/a_liszt_ferenc_zenemuveszeti_egyetemrol222/tortenet_hires_regi](http://www.lfze.hu/a_liszt_ferenc_zenemuveszeti_egyetemrol222/tortenet_hires_regi)
Several new choral and other music societies were formed in the late 19th century as well and public and salon concerts became common throughout the country. Amateur musicians received training in the many music schools across the country. Aficionados of western art music enjoyed the concerts of Hungarian luminaries such as Liszt, Erkel, Dohnányi, Bartók, Kodály, Leó Weiner and the like in the late 19th and early 20th centuries.

Educator and composer Pongrác Kacsoh brought the question of school choirs to the forefront in his 1910 work, *Az Iskolai Karénektanítás Pedagógiája* [trans. “The pedagogy of school choir teaching”], stating the need to start such groups and to better prepare schoolteachers to lead them. This work and subsequent school singing textbooks sowed the seeds of the “Singing Youth” movement, which came to life in the 1930s, under the leadership of Zoltán Kodály’s student, Lajos Bárdos.

Although Bárdos enjoyed a varied and busy professional life as a composer, choir director and professor, he spent his summers as an adult volunteer for a scout group. On outings with the boys, Bárdos took the opportunity to teach them and other adult volunteers Hungarian folk songs. Soon after, Bárdos published a folk song collection for boy scouts, and began to publish the *Magyar Kórus* [trans. “Hungarian Choir”] magazine with Gyula Kertész. The

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publication aimed to renew Catholic church singing, and included articles and the scores for newly composed choir pieces or arrangements. The first concert of the music published in *Magyar Kórus* was held in 1934 under the title *Éneklő Ifjúság* [trans. “Singing Youth”]. The event was co-sponsored by *Énekszó* [trans. “The Sound of Song”], a new journal that provided a professional forum of Hungary’s best music educators. This concert became the starting point of a countrywide singing movement of elementary and secondary school choirs that continues to this day.

**Kodály and his Times**

Much is known about the compositional career of Zoltán Kodály and his approach to teaching music to children. The purpose of this introduction is not to shed new light on the teaching concept or the career of Kodály, but to place his efforts in the context of music education history in Hungary.

Zoltán Kodály believed there were three types of musics in late 19th century Hungary, with three distinct groups of enthusiasts for each. The first type of music was art music with internationally celebrated masterworks, some of which included Hungarian gypsy elements. The second type was gypsy music popular in the cities of Hungary in the 19th century. The third type, according to Kodály,

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166 Szabo, *A Magyar Énektanitas Kalvariaja*, 69-70, 73.

167 Works in this category include the *Hungarian Dances* of Brahms and the *Hungarian Rhapsodies* of Liszt.
was the mystical, unknown music of the villages.\textsuperscript{168}

Hungarian musicians and researchers began to collect folk songs in the mid-1800s, but the definition of “folk song” remained unclear for several decades. To most Hungarians, folk songs were the urban popular songs known to many, popularized by gypsy bands, and composed by celebrated song composers. These songs were often strophic, featuring dotted rhythms borrowed from Hungarian soldiers’ songs, intricate ornamentations, coupled with lyrics of \textit{Biedermeier} emotionality.\textsuperscript{169} Most gypsy songs were in a major key, or featured the “Hungarian minor” scale.\textsuperscript{170} The fast songs were dances (csárđás) and the slow ones were strictly for listening. The “folk song” collections and school textbooks from the late 19\textsuperscript{th} century—including the popular books of István Bartalus—included many such songs, with a few authentic Hungarian folk songs from villages.\textsuperscript{171}

Kodály’s interest in the latter was evident in his 1906 Ph.D. dissertation,

\textsuperscript{168} Szakacs and Szekely.

\textsuperscript{169} \textit{Biedermeier}: A term used of the culture of German-speaking Europe between the Treaty of Vienna (1815) and 1848. On the surface, \textit{Biedermeier} culture is associated with domesticity, social stability, political conservatism, control, and moderation. This is coupled with escapism and an underlying, turbulent, pre-revolutionary spirit. In music, \textit{Biedermeier} describes everyday musical culture, which featured the waltz, sentimental and ironic \textit{lieder}, and expressions of local patriotism in popular songs. (\textit{Biedermeier}, \textit{Oxford Music Online}, ed. W.E. Yates, in the Oxford University Press, http://www.oxfordmusiconline.com/subscriber/article/grove/music/03049 (accessed October 18, 2012).

\textsuperscript{170} The “Hungarian minor scale” is a melodic minor with a raised 4\textsuperscript{th}.

\textsuperscript{171} Szakaecs and Szekely.
which he wrote about the strophic meters of Hungarian folk songs. His and his colleague Béla Bartók’s original interest in rural Hungarian music was not folkloristic, but stemmed from a desire to renew the heavily Germanized Hungarian art music scene with something novel and original. Bartók and Kodály began to work together in 1906, learning much from the pioneer Béla Vikár, the world’s first researcher to use the phonograph for folkloristic purposes. Bartók and Kodály’s work would shed light on ancient Hungarian folk music, a type of music hitherto unknown to the world outside villages. Through their efforts of collecting, transcribing, grouping and systematizing around eight thousand folk songs, Hungarians learned of a “new” folk music by the mid-20th century.

Kodály and Bartók’s definition of folk music was different from its common 19th century understanding. For them, folk music is communally composed and passed down from one generation to the next aurally, and without the delineation between performer and listener, or trained and untrained musicians. Bartók and Kodály categorized songs they collected by their purpose, melodic contour, form, scalar structure, and lyrics.

The collections had two major effects in Hungary’s musical life. For one,

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173 Szakacs and Szekely.


175 Szakacs and Szekely.
they provided composers who struggled to create a “Hungarian sound” with ample source material; for another, they gave Kodály inspiration to introduce urbanizing Hungarians to their heritage and use folk songs as a vehicle to achieve musical literacy.176

Kodály and Bartók grew up under the post-Compromise changes in public education. They attended singing class in elementary school, where they learned very different songs from what they heard in the villages where they were raised. Looking back at public school music education, Kodály would criticize the most widely used textbooks and methods as “deplorable.” From the popular Flóri könyve to the publications of Bartalus, he found that the songs included in such books were often too difficult for children to sing due to their ranges, or the melodies were “Germanic” and inappropriate for the speech intonation of the Hungarian language. Out of the 25 songs in Flóri könyve, Kodály found only four that were connected with folklore, and the popular book by Bartalus listed urban popular as well as folk songs without distinction.177

While the authentic folk songs collected by folklorists such as Áron Kiss, Béla Vikár and Károly Színi became readily available in the late 19th century, very few found their way into school singing textbooks. Kodály also found that the methods used in school singing class—the learning of songs by rote and the memorization of music theory—were inadequate to reach the goals set forth in

176 Ibid.

curriculum plans. He was also appalled at the level of singing he heard in elementary schools as well as the minimal amount of time dedicated to the subject, and was highly critical that singing was not a mandatory subject in secondary education.178

These criticisms and Kodály's own discoveries would motivate the composer to dedicate much of his professional life to the improvement of school music education in Hungary. His hope was that the "mystical, unknown music of the villages" would become the common ground, or a "musical mother tongue" for all Hungarians.

Summary

During the era of the Austro-Hungarian Empire, Hungary enjoyed marked progress both culturally and economically. The Hungarian Ministry of Education now controlled public schooling, and created several laws and regulations to ensure that all institutions followed a similar set of expectations.

School music education also came in its own: the study of singing became increasingly common in elementary and some secondary schools, and various, now internationally known, institutions opened their doors, educating a new generation of music professionals.

Elementary and secondary schools published their summary reports annually, creating a wealth of data on their activities. These reports attest to an

178 Laszlo Eosze, Zoltan Kodaly; His Life and Work (Boston: Crescendo Pub. Co., 1962); Zemke, 2-5.
ongoing expansion of music education in public schools, a process that was not without its problems. The continuing shortage of schoolteachers with adequate music training, the initially unmet need to improve the overall training of future teachers, and financial difficulties would hinder the delivery of primary education in remote areas of the country for decades.

Between the two world wars, Hungary struggled to find its identity and balance in its economy and culture due to the massive losses it suffered. The education system remained largely the same, with several see-saw changes to the structure of secondary education. The increasingly stifling political climate and the newly drawn borders of Hungary made it difficult for Kodály and Bartók to continue their folk song collecting trips, leading the latter to leave Europe for good in 1940. Still, the folk song collecting efforts of Béla Vikár, Béla Bartók and Zoltán Kodály changed not only Hungarian concert music, but eventually the status of folk songs worldwide.

Schoolteachers continued to receive poor education in singing and music. This was largely driven by the overwhelming popularity of outdated textbooks that contained poor methods, songs, and exercises, leaving the publications of pioneering music educators and researchers in relative obscurity.

According to Kodály, the quality of music education in primary schools often included inappropriate song material and teaching methods, taught by inadequately trained teachers. Commenting on the ongoing debates over the best

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approach to teaching singing, he noted that “it is senseless to teach fixed do in a country that uses the German alphabetical names for notes because it gives two different names for the same thing.”\textsuperscript{180} He also criticized that singing was not a mandatory subject until 1934 in secondary schools.

As a result, Kodály set out to fundamentally change Hungarian music education. By the 1940s, several schools began to use music textbooks by Kodály and his colleagues, and authored school music curricula that reflected Kodály’s evolving thinking about music in schools. His work would have important ramifications on public school music education in the latter half of the 20th century, not only in Hungary, but also throughout the world.\textsuperscript{181}

Aside from Kodály’s efforts to improve school music education in the country, the schooling opportunities of future professional musicians improved greatly, largely due to the efforts of Ferenc Liszt. However, elementary level instrumental music training remained available only for those who could afford the tuition in one of Hungary’s many music schools. These and other ever-expanding music organizations were run privately or by local municipalities, and offered financial assistance to only the most talented.\textsuperscript{182} At the same time, noted musician and professor Jenő Sztojanovits voiced a different opinion on the state of music education in Hungary in 1906. At a conference, he expressed the

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\textsuperscript{180} Szabo, \textit{A Magyar Enektanitas Kalvariaja}, 66.

\textsuperscript{181} Szakacs and Szekely.

\textsuperscript{182} Ibid.
following, "The country has a tertiary music school, the Hungarian Royal Music Academy. We have a nonexistent building with a shiny roof. But the foundation, first and second floors were never built."\textsuperscript{183}

In spite of the tremendous social and political upheavals of the era, Hungary’s music education continued to develop until World War II. The open climate allowed charismatic leaders such as Liszt and Kodály not only to embrace the cause of music education, but also to enact fundamental change in the field. While Kodály would continue to find ways to improve his professional work, the general climate of openness and autonomy would give way to a centrally dictated and intellectually stifling time that would not allow for individual innovation to flourish for the next 45 years.

\textsuperscript{183} Szabo, \textit{A Magyar Enektanitas Kalvariaja}, 55.
INTERLUDE III:
THE 1948 STATE TAKEOVER OF SCHOOLS

The Communist government came to power in 1948 in Hungary, and immediately began to take control over all facets of life in the country. The Communist leadership set out to create uniform public school types with full governmental oversight over their funding, administration, and curricula.

On June 16, 1948 the state passed a new law about schools that were under private or parochial control. The law declared,

"effective immediately, the state takes over the control and assets of all non-state-run schools and their dormitories as well as infant schools, with the exception of institutions that serve religious purposes only (such as divinity schools, and training institutions for deacons and deaconesses)." 184

Furthermore, "teachers employed by such institutions will become state employees on the 1st day of the month that follows the announcement of this law," and no entity other than the government would be allowed to establish new schools. 185 This law would define the shape of Hungary’s public education system for the next 42 years.

In 1949, as one of the first changes resulting from this law, all secondary schools became gymnasia, preparing students for higher education. Curricular changes followed; religious studies became an elective and later disappeared, and

184 "1000 Ev Torvenyei Internetes Adatbazis", 1948 XXXIII.
185 Ibid.
the study of the Russian language became mandatory beginning in the upper grades of elementary school. In 1953, the government mandated the establishment of infant schools “for children aged three to six in industrial cities and towns and villages near agricultural collectives.”

\[186\] Kollega Tarsoly.

\[187\] "1000 Ev Torvenyei Internetes Adatbazis", 1953 III.
CHAPTER FIVE
TOWARD THE FUTURE: 1945-2012

At the end of World War II, the victorious nations reorganized Europe's political map once again, and Hungary became a satellite state of the Soviet Union. Although the Hungarians would attempt to leave the Eastern Bloc as early as in 1956, their efforts to reestablish a democratic, multi-party system would come to fruition only in 1989. Political and economic systems aside, Hungary's approach to school music education would garner international attention during the latter half of the 20th century, largely due to the approach developed by Zoltán Kodály and his colleagues.¹

**Historical Background**

By the 1950s, the new divisions of Europe were in place: the Warsaw Pact and the Council of Mutual Economic Assistance created a military and economic alliance between the Soviet Union and its satellite states, while NATO and the Organization for European Economic Co-operation united Western Europe. In the decades that followed, various military and ideological confrontations between Communist and non-Communist forces helped escalate tensions to a global scale. By the 1980s, the Soviet system could no longer maintain a hold on its European satellite states, leading to the eventual breakup of the Bloc. The Soviet Union fell apart in 1991, ending close to 70 years of Communist rule in the

¹ Estok.
region.\textsuperscript{2} Hungary's road to democracy was a long one. The country hoped to establish a democratic political system after its defeat in World War II. However, world leaders at the Yalta Conference granted the Soviet Union control over Central European countries, which led to a Communist takeover of Hungary in 1948. One of the first massive projects of the new leadership was to take over all privately owned enterprises, including land, factories, services, and parochial and private schools. Mátyás Rákosi, the Communist leader of Hungary, imposed totalitarian rule in the country, torturing, deporting, and executing thousands of citizens who were considered enemies of the state.\textsuperscript{3}

Fearing another world war, all Soviet-influenced Central European countries began a process of forced industrialization—one that was often not supported by the countries' natural resources or past economic structures. By the early 1950s, Hungary faced economic hardships. Only eight years after the Communist regime took power, in 1956, an anti-Communist revolution broke with the Warsaw Pact, declared Hungary's neutrality and restored a multi-party system. In response, the Soviet military invaded and occupied the country by early 1957. The new Hungarian leader, János Kádár, created a somewhat less stifling form of totalitarian leadership, and achieved relative economic prosperity in the country in the next two decades. By the 1980s however, a substantial crisis engulfed the entire Eastern Bloc. Growing economic pressures, coupled with an

\textsuperscript{2} Ibid.

\textsuperscript{3} Klima.
increasingly loud anti-Communist intellectual movement, led to the end of Communism in the region by the early 1990s.\textsuperscript{4}

Hungary's transition to democracy occurred peacefully in 1989, with the last Soviet troops leaving the country in 1991. However, the transition to a market economy, the restitution paid to private entities and various churches came at a cost: it has been estimated that during the transition, 40\% of Hungary's citizens lived in poverty. The late 1990s brought a considerable economic boom, with Hungary joining NATO in 1999 and the European Union in 2004.\textsuperscript{5}

**Education History**

Between 1945 and 1948 Hungary held on to the school system it had inherited from times past but struggled with having to rebuild schools, as during World War II, half of Hungary's elementary school buildings and 60\% of secondary school buildings suffered damage. After the war, the aim of schools, the majority of which were under parochial leadership, became to modernize public education and to make high quality education available for all, and not just primarily for the urban middle class. School leaders also hoped to allow new perspectives—such as atheism—to permeate curriculum plans in state-run schools.\textsuperscript{6}

\textsuperscript{4} Estok; Klima.

\textsuperscript{5} Estok.

\textsuperscript{6} Ibid; Istvan Kollega Tarsoly and Levente Puski, *Politika Es Tarsadalom, Hadtortenet, Jogalkotas* (Szekszard: Babits K., 1996); Pukánszky and Németh.
However, when Communist political forces took control in 1948, they began a massive campaign to reshape Hungarian society, using public education and the mass media as their primary tools.\(^7\) One of their main social goals was to create more educational and leadership opportunities for the working class, and to replace or substantially reduce the influence of the existing *intelligentsia*.\(^8\) To this end, the Communists took all schools under state ownership, and denounced religion, religious education and religious institutions—forces that had been fundamental in Hungary’s education system.

Over the next two decades, the education system underwent a major transition as well as various refinements. The steps the government took after the takeover of all schools included the monopolization of textbook publishing, the reorganization and restocking of school libraries, and the establishment of Communist ideology in pedagogy by silencing Hungarian pedagogical thinkers and their ideas in favor of Soviet ones. The government designed a new school system and mandatory curriculum that reflected the dogmatic and simplistic application of many of Makarenko’s, Krupskaya’s, and others’ ideas.\(^9\)

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\(^7\) Estok.


\(^9\) For details on Makarenko’s approach, see Chapter 4.

\(^10\) Nadezhda Krupskaya, wife of Lenin, advocated for women’s emancipation, a better public school, library system, and librarianship fused with Marxist philosophy. (John V. Richardson Jr., "The Origin of Soviet Education for Librarianship: The Role of Nadezhda Konstantinovna Krupskaya, Lyubov’ Borisovna, Khavkina-Hamburger, and
Schools played catch-up to the regulations and various demands that this new system imposed on them. After the 1956 Revolution, a more balanced and flexible set of expectations replaced the dogmatic and rigid curriculum of the 1950s. The study of the Russian language became of primary importance, as did the natural sciences. Regulations of the 1970s and 1980s allowed for increasing school and teacher autonomy, but the fundamental school system and the prescribed curriculum plans remained unchanged.\textsuperscript{12}

**School Types 1948-1990**

The following public elementary and secondary school types existed in Hungary during the Communist era:

- infant schools (ages 3-5),
- elementary school (ages 6-14),
- gymnasium (ages 14-18),
- vocational or trade school (ages 14-17).\textsuperscript{13}

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\textsuperscript{11} Pukánszky and Németh.


\textsuperscript{13} Estok.
Elementary Schools

Elementary education was expanded from six to eight grades in 1945. The Communists defined the goal of elementary schools as “providing a foundation for the development of the Communist person’s personality, and the basics of general culture”. The Ministry of Education divided the eight grades into four lower and four upper ones. In the former, schoolteachers guided pupils, while in the latter, specialists taught every subject.

The list of mandatory subjects remained largely the same for about 40 years and included the following:

Table 5-1 Curriculum in Elementary Schools during the Communist Regime

<table>
<thead>
<tr>
<th>Subject</th>
<th>Grades I-IV</th>
<th>Grades V-VIII</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arithmetic</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Environment</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Hungarian language and literature</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Drawing</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Singing</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>Physical education</td>
<td>M</td>
<td>M</td>
</tr>
<tr>
<td>History and civics</td>
<td></td>
<td>M</td>
</tr>
<tr>
<td>Russian</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Mathematics and geometry</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Physics</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Biology</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Chemistry</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>Geography</td>
<td>M</td>
<td></td>
</tr>
</tbody>
</table>

M=mandatory, shaded fields: subject not offered

14 Ibid.

Secondary Schools

Secondary schools underwent various transformations during this period. Originally, the government designated all secondary schools as gymnasia with four grades. The goal of secondary education was to expand the knowledge that students had acquired in elementary school, to prepare them for a vocation or study in higher education, and to raise them to be dedicated to Socialist society.16

Mandatory subjects in gymnasia included Hungarian language and literature, history, Russian, a second foreign language, mathematics, physics, chemistry, biology, psychology and logic, geography, art history, drawing, and physical education. Singing became mandatory in secondary education in 1962.17

In the 1950s and 1960s, vocational gymnasia, vocational secondary schools and trade schools emerged. These institutions focused on providing students with specific administrative, vocational or trade skills, and reduced the academic curriculum accordingly. Vocational gymnasia attempted to maintain a high level of academic focus as well as teach various vocational subjects, while vocational secondary schools reduced the time spent on academic subjects by half, and trade schools did away with academic subjects almost entirely.18

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16 "1000 Ev Torvenyei Internetes Adatbazis": 1985 I.


18 Pukánszky and Németh.
Infant Schools

With women entering the labor force in increasing numbers, the demand for infant schools continued to grow after World War II. In 1950, 23% of children attended infant schools, with the number reaching 92% in the 1980s. Teachers followed curricular guidelines whose aim was to prepare children for elementary school.19 The 1953 law expressed the goals of infant schools to “educate and care for children according to the goals of socialist pedagogy, and to prepare them for elementary school.” Children were to learn the meaning of the pioneer movement and other Communist phenomena as well. However, infant school teachers largely ignored the guidelines in the 1950s, continuing to allow children to play, walk, and sing.20 By the 1960s, preparation for school came to the forefront, with teachers paying special attention to develop children’s speaking ability, the understanding of numbers, and their physical and spatial environment.21

Education Policies and Laws

In 1945, before the Communist takeover of the country, the newly formed Public Education Council ordered the unification of the existing four-grade elementary schools and the lower grades of gymnasium to create an eight-grade elementary school. The goal of the lower four grades was to teach pupils to read

19 Estok.


21 Kollega Tarsoly, Tudomány; 2. Tarsadalomtudományok.
and write, while they learned a wide range of subjects in the upper grades.

After the Communist government took control of education in 1948, it continued to shape public schools by changing school types, reorganizing infant schools, and eliminating religion as a subject. In the 1960s, the government expanded mandatory schooling to 10 years (to age 16), and established vocational secondary schools and trade schools in response to the growing the demand for such training.

The 1972 declaration of the Communist party pointed toward new thinking in public education. It lowered the amount of material to be learned in public schools and encouraged research into the effectiveness of flexible curriculum-frameworks. Reinforcing this new direction, the 1978 elementary curriculum gained supplementary alternative materials, and opened the door for schools to experiment with pedagogical practices, such as curriculum frameworks, reducing the amount of material to be taught, and integrating subjects into broader categories. The curriculum also embraced Western foreign languages as elective subjects. The 1985 educational law further increased the autonomy of schools and teachers.

The early 1990s brought about fundamental change not only in Hungary’s

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22 "1000 Ev Torvenyei Internetes Adatbazis", 1948 XXXIII; 1953 III.; Kollega Tarsoly, Tudomany; 2. Tarsadalomtudomanyok.


24 "1000 Ev Torvenyei Internetes Adatbazis"; Pukánszky and Németh.: 1985 I.
political system, but also in its educational system. A 1990 law allowed churches and private entities to open schools, and redrew the system of public elementary and secondary education completely. The law also called for the creation of a new national core curriculum.\(^\text{25}\)

Mandatory school age remained 6-16 with an added comprehensive exit exam. School types now looked as follows:

- infant school (ages 3-5—not mandatory)
- preparatory school (age 5—not mandatory)
- elementary school (four, six or eight grades)
- gymnasium (four, six, or eight grades)
- vocational gymnasium, vocational school, trade school (two, three or four grades beyond eight elementary grades)\(^\text{26}\)

In the 1990s, the established goal of infant schools—to prepare children for elementary school—came under fire. Increasingly, these institutions have been reverting to their original goal: the pedagogically guided socialization of children.\(^\text{27}\)

\(^{25}\) While outside the scope of this study, the 1993 higher education law opened a new path in Hungary’s higher education. Although the law guarantees the freedom of scientific work and the local autonomy of institutions, it prescribes strict personal and academic standards to ensure quality, and it eliminates entrance exams, requiring only comprehensive exit exams from gymnasia as the basis of admission.

\(^{26}\) "1000 Ev Torvenyei Internetes Adatbazis". 1990 XXIII, 1993 LXXIX.

\(^{27}\) Kollega Tarsoly, Tudomany; 2. Tarsadalomtudomanyok.
After two years of planning, a new National Core Curriculum was unveiled in 1995. It introduced several elements new to Hungarian curriculum plans since 1948, such as the development of competencies, curriculum differentiation, and a curriculum outline that is the basis of local curricula developed by schools. Instead of listing only specific subjects and detailed plans and goals for each grade, the Curriculum presented wider areas of endeavor, into which specific subjects fit. Schools were now free to choose or omit subjects, without sacrificing the delivery of relevant content. The Curriculum identified the areas of knowledge in which students in grade groups 1-6 and 7-10 must meet specific targets. The following were the areas of knowledge in the Curriculum:

**Table 5-2 Areas of Knowledge in the Curriculum, 1995**

<table>
<thead>
<tr>
<th>Area</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mother tongue and literature</td>
<td>Communication, reading, writing, parts of speech, memorization of text, literature</td>
</tr>
<tr>
<td>Modern foreign language</td>
<td>Comprehension, speech, reading, writing, vocabulary, grammar</td>
</tr>
<tr>
<td>Mathematics</td>
<td>Arithmetic, algebra, statistics, geometry, etc.</td>
</tr>
<tr>
<td>Humans in society</td>
<td>Societal, civic and economic studies; history</td>
</tr>
<tr>
<td>Humans and nature</td>
<td>Natural science, physics, chemistry, biology, health science</td>
</tr>
<tr>
<td>Earth and our environment</td>
<td>Environmental research, understanding of local and global issues</td>
</tr>
<tr>
<td>The arts</td>
<td>Singing–music, dance, drama, visual culture, film, media</td>
</tr>
<tr>
<td>Information</td>
<td>Computers, library</td>
</tr>
<tr>
<td>Lifestyle and practical knowledge</td>
<td>Home economics, budgeting, career planning, technology</td>
</tr>
<tr>
<td>Physical education and sports</td>
<td>None</td>
</tr>
</tbody>
</table>

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28 "1000 Ev Torvenyei Internetes Adatbazis", 1995 LXXXV.

The new autonomy of gymnasia has allowed them to serve different purposes. The eight-year gymnasia select 10-year-olds who show intellectual promise, and prepare them for study in higher education. Six-year gymnasia admit students aged 12 who show intellectual promise or special interest in specific subjects. Traditional four-year gymnasia also continue their endeavors, with more curricular flexibility than ever before.\textsuperscript{30}

The sudden freedom ensured by the new National Core Curriculum, coupled with the breakup of the 8+4 school system caused much confusion in Hungarian education—a system that had relied on detailed prescriptions for decades. To remedy the situation, the Ministry of Education published a Curriculum Framework in 2000, which provided specific guidelines for each school type, subject and grade level, while honoring the principles laid out in the National Core Curriculum as well as ensuring the autonomy of schools and teachers to develop their own detailed plans.\textsuperscript{31}

Yet another Hungarian National Core Curriculum came into being in 2003,\textsuperscript{32} followed by a revision in 2007.\textsuperscript{33} Based on the Areas of Knowledge from

\textsuperscript{30} Kollega Tarsoly, Tudomány; 2. Tarsadalomtudományok.

\textsuperscript{31} Laszlo Kojanitz, Az Oktatasi Miniszterium Tajekoztatoja a Kerettantervek Bevezeteserol2000.


1995, the new Curricula introduced Key Competency Areas, and identified nine Developmental Tasks to be honed in each:

**Table 5-3 Key Competency Areas and Developmental Tasks, 2003 and 2007**

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication in one’s mother tongue</td>
<td>Self-knowledge</td>
</tr>
<tr>
<td>Communication in a foreign language</td>
<td>Knowledge of one’s homeland and people</td>
</tr>
<tr>
<td>Mathematics</td>
<td>Universal culture and European identity</td>
</tr>
<tr>
<td>Natural science</td>
<td>Education for active citizenship and democracy</td>
</tr>
<tr>
<td>Digital information technology</td>
<td>Economic education</td>
</tr>
<tr>
<td>Effective and independent learning</td>
<td>Environmental awareness</td>
</tr>
<tr>
<td>Societal and civic competency</td>
<td>Effective study habits</td>
</tr>
<tr>
<td>Initiative-taking and entrepreneurship</td>
<td>Physical and psychological/emotional health</td>
</tr>
<tr>
<td>Aesthetic-artistic awareness and expression</td>
<td>Preparation for adult life</td>
</tr>
</tbody>
</table>

In 2008, the Ministry of Education published an updated *Curriculum Framework*, which provided a detailed outline of content to be taught in each grade level. This Framework aimed to bring subject-specific content in line with the broad Key Competency Areas listed in the National Core Curriculum without offering specifics on methodology or approach to be used in the classroom.34

In 2010, Hungary elected a new government, one that introduced

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sweeping changes, including constitutional amendments.\textsuperscript{35} The new leadership has introduced many new educational laws. The Ministry of Education and Culture was reorganized in 2010 and became The Ministry of National Resources, which oversees healthcare, education, culture, sports, and matters of religion, family life, and minorities.\textsuperscript{36} This Ministry passed a new National Core Curriculum in 2012.\textsuperscript{37}

In January of 2013, all elementary and secondary schools reverted to being financed by the national government, taking such control away from local governments. Under this law, teachers became state employees, and the government took complete control over each school's educational budget. Moreover, the state can also establish or close schools in the country.\textsuperscript{38}

**Music Education**

Thanks to the pioneering work of Zoltán Kodály and his colleagues in music education, singing remained an integral subject in public schools under


Communism. Its successes became known internationally, giving the Communist government a tool for educational propaganda at home and abroad.

The Kodály Concept

Aside from delivering harsh criticisms on the state of music education and the population's music culture in Hungary in the early 20th century, Zoltán Kodály also set out to improve the situation. He never intended to develop a method or system of musical training. Instead, the dysfunctions he identified in the musical life of Hungary led him to take on a music education role, in the hopes of establishing a path for a future musical culture in the country. Kodály never saw the need to create a coherent publication of his views, which are best observed through his speeches, interviews and statements.\(^{39}\) Kodály repeatedly identified four areas in his comments on what music education should achieve:

1. To make music education available for everyone
2. To use the human voice in music education
3. To develop a musical mother tongue
4. To become musically literate\(^{40}\)

The implementation of areas 1 and 3 depends on political priorities and the given school structure, while areas 2 and 4 demand pragmatic and

\[39\] Gonczy, "Kodaly-Koncepcio: A Megertes Es Alkalmazas Nehezsegei Magyarorszagon."

methodological choices.\footnote{Gonczy, "Kodaly-Koncepcio: A Megertes Es Alkalmazas Nehezsegei Magyarorszagon."}

Kodály believed that the authentic folk song repertoire would be the most appropriate musical mother tongue for Hungarians, and could be the vehicle to achieve musical literacy as well as a gateway toward understanding art music. However, he felt that no foreign method was fully applicable for the teaching of Hungarian folk music, because of its musical characteristics as well as the uniqueness of the Hungarian language.\footnote{Szabo, A Magyar Enektanitas Kalvariaja, 84.}

While he received no official government support in the 1920s and 1930s, Kodály, his colleagues and students began to put the concept into practice. To this end, they traveled to music festivals, and studied several teaching methods and approaches used around the world.\footnote{Kodály visited England several times to hear school choir festivals and to study English teaching methods; Kodály’s student Zoltán Vásárhelyi studied Estonian folk music and choir culture; Jenő Ádám studied various methods at a seminar for public school music educators in Saarbrücken, Germany.} Of special importance were the open classes of German music pedagogue Fritz Jöder that Kodály’s former student and colleague Jenő Ádám and others had attended in the early 1930s. Jöder’s system used movable do with hand signals, and developed singing skills progressively using folk songs and art music, placing active music-making in the forefront.\footnote{Szabo, A Magyar Enektanitas Kalvariaja, 83.}

Eventually, the Kodály concept fused elements from several methods,
some of which were relative solmization—or movable do—invented by Sarah Glover and further developed by John Curwen, the hand signals attributed to Curwen, the rhythmic approaches of Dalcroze, and the sight-singing method of the Galin–Paris–Chevé system.\textsuperscript{45} In other words, there is not one method in this concept; Kodály did not provide a ready-made template for the delivery of music education. Instead, the application of the concept depends on how teachers interpret it and what meaning they derive from it.\textsuperscript{46}

Starting in the late 1930s, Kodály and his colleagues published several elementary school textbooks for singing that included authentic Hungarian folk songs, music fundamentals using Kodály’s approach, various musicianship exercises, and classical repertoire. They encouraged the use of movable do in lower grades, with the introduction of absolute note names in higher grades. The books that were published after 1943 featured folk songs that had been published in the \textit{Iskolai Énekyûjtemény} [trans. “Song collection for schools”] by Kodály and György Kerényi. This collection featured over 450 Hungarian folk songs, 50


\textsuperscript{46} Kodaly hoped that this open-endedness would lead to flexibility in the concept, allowing for renewal and further development.
religious songs, several canons, and songs of other cultures. In 1948-49, the Hungarian Ministry of Religion and Education published Kodály and Ádám’s Singing Book for Elementary Schools for grades I-VIII. Kodály and his colleagues continued to refine the approach well into the 1960s, collecting and publishing folk songs as well as textbooks.

**Kodály and the Pécs Choir School**

Kodály and the choir school of the Pécs Cathedral share a unique connection, both musical and pedagogical. The Choir School was an integral part of the liturgical life of the 1000-year-old Pécs Cathedral for 65 years. The choir school opened in 1888 under the leadership of chaplain Ignác Glatt. Glatt, by the request of Bishop Nándor Dulánszky, studied music education methods and choral conducting, and collected choir pieces at the prominent Church Music School of Regensburg, Germany for about a year. The impetus for this trip was Dulánszky’s 1885 decision to have the church orchestra and choir disbanded, in the hopes to reestablish liturgical music that was predominantly vocal.

Upon his return to Pécs, Glatt opened a new boarding school that offered

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47 Szabo, *A Magyar Enektanitas Kalvariaja*, 89. Songs of other cultures include music of peoples related to Hungarians, as well as songs from Bulgaria and Serbia.

48 Ibid., 96.


training in choral singing as well as room and board. He recruited 24 boys from
local secondary schools, offering fee waivers to the financially needy. The choir
performed in the cathedral on Sundays and holidays. By the 1890s, the repertoire
of the choir included works by Lassus, Gabrieli, Allegri, and Palestrina. 51

Glatt’s 30-week curriculum included the following elements: the
systematic development of musical hearing through the singing of intervals and
modal and tonal scales, sight-singing, singing from the late-17th century solfeggio
book by Bertalotti; and the basics of music theory (various clefs, rhythms, the
circle of fifths, tonic, dominant and subdominant triads, dynamics and tempo
markings). 52

As Hungary’s only liturgical choir, the singing school soon gained an
international reputation. During World War I, the school and choir struggled
with food and money shortages, but it rebounded by the 1920s, with the
Hungarian Radio and Television recording and broadcasting some of the choir’s
performances. 53

Kodály spent the fall of 1945 in Pécs, preparing the choir for the local
premiere of his Missa brevis, which he rewrote to accommodate the boys’ voice
ranges. The students sight-read the piece during the first rehearsal with the
composer, who participated in subsequent lessons and rehearsals. The experience

51 Gyorgy Antal, "A Peci Szekesegyhazi Enekiskola Tortenete (the History of the
Pecs Cathedral Boys’ Choir)," Alleluja (1938).

52 Karoly.

53 Ibid.
with the boys' choir gave Kodály further impetus to encourage children’s choirs in music education.\(^\text{54}\)

In 1949, the state took over the choir, disbanding it in 1953 in spite of Kodály and others' protests. Revived in 1990, the choir school came under the jurisdiction of the Szent Mór Katolikus Iskolaközpont [trans. “St. Maurice Catholic School Center”] in 1997, and then disappeared completely.\(^\text{55}\)

The Kodály Approach in Hungarian Public Schools

*Music in the General Curriculum*

The goals of singing as a school subject remained largely the same during the second half of the 20\(^\text{th}\) century. Aside from fusing political rhetoric with musical ideas, most goals list musicianship, music literacy, knowledge of western art music, and the development of one’s character through music as fundamentally important targets. These goals show a close kinship to the four areas Kodály identified as goals of music education.

The first curriculum plan to put Kodály’s approach into practice in public schools dates from 1946. In 1950, a new curriculum—authored by the Communist government—came into effect. Its goals for singing were similar to the plan from 1946, except in terms of political content: It included the singing of Hungarian


\(^\text{55}\)Miklos Onhausz, "A Puspoki Enekiskola" http://www.palestrina.hu/?q=node/6 (accessed August 10 2012). In the transition, the original choir school’s complete archives, including the hand-written notes of its directors “were lost.”
and Soviet folk songs; fight songs of the working class; the use of movable do and absolute note names; and the development of taste and a Socialist character.\textsuperscript{56}

The Ministry ruled that Kodály and Ádám’s 1948 textbooks were no longer appropriate because they included texts that were religious in nature or hostile to the political system. A group of authors published new series of books between 1950 and 1963, during which time Kodály’s colleague and co-author, Jenő Ádám was banned from music teaching.\textsuperscript{57} The new books included almost 200 melodies from Kodály’s 1943 song collection (\textit{Iskolai Ízekgýtijtemény}), without any credit to the collector. Around 50 melodies and texts from it were re-written and were supplemented by Communist propaganda songs. The authors attempted to apply the teaching approach of Kodály and Ádám to this new song selection. However, by having changed the balance and progression of the songs, the approach was no longer true to the original. The authors also introduced several concepts inaccurately and without a systematic approach.\textsuperscript{58}

For the next 60 years, all curriculum plans for singing would use the same principles, approaches, and repertoire. Beginning in 1962, the subject appeared as \textit{singing-music} in curriculum plans and in textbook titles alike, signaling the inclusion of music history in the curriculum in gymnasia and to some extent in

\textsuperscript{56} For details, see Appendix E.
\textsuperscript{57} Szabo, \textit{A Magyar Ínektanitas Kalvariaja}, 104.
\textsuperscript{58} Ibid.
elementary schools.\textsuperscript{59}

Piecing together the realities of school music education of the Communist era is fraught with difficulties. The tradition of schools publishing their annual reports ended in 1949, and the government did not support comprehensive reviews or studies of the educational system for decades. The pieces of the puzzle began to fall into place only in the 1980s, when the government began to sponsor academic inquiry into the subject.

Studies indicate\textsuperscript{60} that music education of the 1970s was of high quality in infant schools, municipal music schools, and music elementary and secondary schools. However, the chronic lack of musically well-trained teachers in mainstream elementary schools contributed to the alarmingly low level of students’ musical skills in such institutions.\textsuperscript{61} The Kodály concept was not implemented in mainstream public schools due to two main factors: the lack of adequate time dedicated to singing-music, and the ongoing methodical mistakes of textbooks and elementary school teachers.\textsuperscript{62}

During the era of centralized curriculum plans, teachers received

\textsuperscript{59} The earliest elementary school curriculum to include art music in its curriculum dates from 1950 under the subject of “singing.”

\textsuperscript{60} Ittzes, ed. \textit{A Zenei Neveles Helyzete Magyarorszagon} ; Jozsa, ed; Strem; Szabo, \textit{A Magyar Enektanitas Kalvariaja}.

\textsuperscript{61} Ittzes, ed. \textit{A Zenei Neveles Helyzete Magyarorszagon}

meticulous details about which songs, elements of music theory, and art music pieces students should know. The content was not only specified in the plans but also in the sanctioned singing-music textbooks of the era, leaving little room for flexibility in the classroom. \(^6^3\) Children in infant schools sang a few times a day, by rote. In elementary schools, pupils spent 1-2 hours per week on singing, with a music specialist guiding them in grades 4-8. The best students were selected to be in mandatory choir in grades 4-8, spending an additional two hours per week in choir class. Art music history became a part of the curriculum in the upper grades of elementary schools in the 1950s. The curriculum for singing-music in gymnasia was an expanded version of the one used in elementary schools, with students spending one hour per week in singing-music class in the first three years of secondary school. Beginning in the 1970s, the curriculum plans for elementary schools gradually reduced the hours dedicated to singing-music from two per week in each grade to one per week in upper grades.

The 1995 National Core Curriculum and the 2000 Curriculum Framework included two positive traits, namely their emphasis on skill development (as opposed to the amassing of information), and their interdisciplinary approach. The skills are largely in agreement with the ones outlined in earlier plans: musicianship through the proper use of one’s voice; music literacy; and the rudimentary knowledge of western art music. The Framework allowed for pedagogy to drive the curriculum and textbook content. The 1995 plan made no

\(^{63}\) Nagy, "Az Enek-Zene Tantargy Helyzete Es Fejlesztesi Feladatai."
recommendations for the amount of time to be spent on singing-music or other subjects. The Framework did not address the need for updates and change, such as the training of teachers; the evaluation of the place of popular music and technology in music education; a reexamination of the Kodály concept and its possible development; and the modernization of classrooms as well as textbooks and other teaching tools.

In the 2003 National Core Curriculum (revised in 2007) the Key Competency of “aesthetic-artistic awareness and expression” included singing-music, along with drama and dance, visual culture, film culture, and media. Singing-music and the other arts served as tools to reach the Developmental Tasks of “self-knowledge, knowledge of homeland and people, universal culture and European identity.”

In both 2003 and 2007, the Curriculum defined singing-music as a subject that can influence one’s emotions through active musicmaking and through direct experience. Through the study of music, students are to attain the following competencies: creative music-making (via improvisation), singing and musical literacy, active listening and recognition of various works, and learning about instruments, ensembles, and composers’ lives. In these Curricula, experiences stand at the center of musical education, with the goals of helping

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64 Hungarian Government; Nagy, "Az Enek-Zene Tantargy Helyzete Es Fejlesztési Feladatai."

65 Nagy, "Az Enek-Zene Tantargy Helyzete Es Fejlesztési Feladatai."

students actively participate in musical communication. Music is listed as an effective tool to help develop one’s personality and artistic taste. The Curriculum states that the study of music literature can help a student make connections with other art forms. Moreover, knowing Hungarian folk music and art music is believed to help preserve Hungarian national identity. Aside from studying Hungarian and European musics, the document stresses the study of musical languages of other continents in order to develop students’ worldview of music.67

The National Core Curriculum did not prescribe the number of hours per year to be spent on each subject, only the percentage of school time to be spent developing each Key Competency Area. As such, the arts received 8-18% of school time in grades 1-10, and 5% in grades 11-12.68

The 2008 Curriculum Framework provided more concrete details for achieving the goals set forth in the National Core Curriculum of 2003 and 2007. Singing-music received about 37 hours per school year from grades 1 to 12. However, the curricular framework allowed for schools to change these to accommodate “local variances and needs.” Aside from being part of aesthetic-artistic awareness and expression throughout the 12 grades, singing-music was also listed under “societal competency” in grades 1-4, naming the activity of singing effective in helping children attain better linguistic competency in their mother tongue. The Curriculum Framework listed specific titles (folk songs,
western repertoire) that students should know, along with competencies in improvisation, singing, music literacy, knowledge of western music history, and introduction to world musics, aligning it with the broad goals of the National Core Curriculum. However, the Framework did not address teacher preparation, arts funding, methodologies, and the appropriateness of existing textbooks.69

The arts continue to be a part of the 2012 Curriculum, and are identified as indispensable for developing taste, imagination and expression. The subject area receives 8-18% of school time in grades 1 to 10, and 5% in grades 11 and 12. Within the arts, the goal of singing-music is to spark a lifelong love for “refined music.” The Curriculum also states music’s unique pedagogical ability to develop personality and community, which includes helping students who are lagging academically to catch up to their appropriate level.70

The document names the Kodály concept as the basis of Hungarian singing-music education. It describes the central tenets of the concept as raising open, creative and communal persons who cherish Hungarian national heritage and European culture. At the center of the curriculum are folk songs, European art music, which can be expanded with jazz and popular musics as well as works from the applied arts. At the pedagogical core of singing-music is group singing, which is the tool for developing music literacy and for appreciation for music

70 Ministry of National Resources, National Core Curriculum.
listening. A detailed list prescribes the required repertoire.\textsuperscript{71} 

New Curriculum Frameworks came into being in late 2012 as well, elaborating on the contents of the new Core Curriculum.\textsuperscript{72} The Frameworks ensure 2 hours per week to be spent on singing-music in grades 1-4, and 1 hour per week in grades 5-10.\textsuperscript{73}

\textit{Music Textbooks}

The textbooks published between 1950 and 1990 remained largely unchanged. On the surface, they followed the Kodály concept, and dictated the content of curriculum plans. They included Hungarian folk songs from Kodály’s various collections, many with changed lyrics, as well as newly composed youth songs for children’s organizations operated by the Communist party. The changed approach and imbalance in these books were never corrected during this era. One exception is Helga Szabó’s textbook series from 1976-1982, which, unlike the author’s other books and educational sound recordings, builds a curriculum around Kodály’s ideas on improvisation.\textsuperscript{74}

\begin{footnotesize}
\begin{enumerate}
\item Ibid. For more information about this repertoire, see Appendix F.
\item Compared to the Frameworks from 2008, the length of the new ones ballooned (for elementary grades 1-4: from 118 pages to 232 for elementary grades 5-8: from 222 to 800; and for secondary grades: from 260 to 960).
\end{enumerate}
\end{footnotesize}
The structural changes in the school system that began in the 1990s demanded similar differentiation in textbooks as well. While by 2000, over 22 publishers made 169 textbooks available for singing-music, most of the books did not offer new approaches or methodologies in school music education.\(^{75}\)

In the 2000s, the three main publishers of school textbooks (Nemzeti,\(^{76}\) Muszaki, Mozaik) continued to offer new editions of existing textbooks as well as newly written singing-music materials.\(^{77}\) They directly addressed Key Competencies, integrating the musical material with other subjects (namely the other arts, history, and literature) by setting particular concepts in boldface and placing additional information on the margins. Pedagogically, the books followed Kodály’s concepts with “updates that follow contemporary perspectives,”\(^{78}\) and adhered to the recommended repertoire listed in the Curriculum Framework. According to the publishers and the books’ authors, teachers could adjust the material freely and come up with their own approaches and activities, as long as


\(^{76}\) Renamed *Nemzedek Tudasà Tankonyvkiado* in 2013 (www.ntk.hu)

\(^{77}\) Authors include Vera Banki and Katalin Kismartony; Rezsone Lantos and Laszalone Lukin; Renata Rusko Lassune; Katalin Kiraly; Veronika Kovacs Furedine; Gyorgy Tegzes; Maria Kekesi Riznerne and Laszlo Ordog; Laszlo Lukin and Gabor Ugrin; Maria Maitz and Gaborne Pocz; Pal Kaibinger.

they adhere to the progression of concepts outlined in the books.\textsuperscript{79} The classic textbook by Helga Szabo, which was designed and used with success in music elementary schools, was also among the updated books, but was recommended only in schools that dedicate more than 3 hours per week to the subject of singing-music.\textsuperscript{80}

\section*{Other Outlets of Musical Learning}

\textit{Music Elementary Schools}

Upon Kodály's urging, the elementary school of Kecskemét began a pilot program in 1950 that provided daily singing class and weekly instrumental group lessons on top of the regular curriculum.\textsuperscript{81} By 1970, there were 120 such schools in Hungary, which produced spectacular results,\textsuperscript{82} measured and studied by countless Hungarian and foreign researchers.\textsuperscript{83} By 1996, the number of music


\textsuperscript{80} NTK Tankonyvkiado.

\textsuperscript{81} Kodaly Iskola.

\textsuperscript{82} These included musical (e.g., music literacy, improved singing) and non-musical (e.g., motor skills, perceptual functioning, general reading skills, intellectual development, concept formation) outcomes. (In Peter deVries, "Reevaluating Common Kodaly Practices," \textit{Music Educators Journal} 88, no. 3 (2001).

\textsuperscript{83} Zoltan Laczo, "Zenepedagogia Es Tarsadalom," in \textit{Hang es lelek} (Budapest: Magyar Zenei Tanacs, 2002), 87; Zemke, 32. The body of research into Kodály's approach is vast. Some authors of on the subject include Kokas, Laczo, Strem, Hanson, Bain.
elementary schools reached 240 (or 5% of all elementary schools) in Hungary, \(^{84}\) bringing with them a surge in infant schools that provided formal music lessons for youngsters every week.\(^ {85}\)

It was in these music elementary schools where the Kodály concept was fully implemented. Kodály himself recruited teachers for these schools; many of them later authored singing textbooks for these institutions. They used Kodály's collected songs, which were published without mistakes or distortions.\(^ {86}\) These schools became the internationally marketed “profitable tool for selling the reduced package of the original Kodály concept,”\(^ {87}\) as Kodály's original intention had been to raise the level of musicianship of all Hungarian children. However, the doors of regular elementary and secondary schools remained closed for him and his approach. Moreover, by 1970, music elementary schools were forced to hold entrance exams due to overwhelming demand—a practice that ran contrary to Kodály's mantra of “music education for all.”\(^ {88}\)

Since the 1990 law, several elementary schools have developed specialized training in various fields in addition to the required curriculum. These

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\(^{85}\) Zemke.

\(^{86}\) Szabo, \textit{A Magyar Enektanitas Kalvariaja}, 108.


\(^{88}\) Szabo, \textit{A Magyar Enektanitas Kalvariaja}, 126.
specializations, which include modern languages and computer technology, have displaced many music programs. As elementary schools are under no obligation to provide reports on their specializations, the Ministry of Education is unable to produce any statistical data on the subject.

Critics of music elementary schools claim the Kodály approach is outdated and that music is not a practical subject in today's society. Pedagogues counter with arguments about the concept's inherent flexibility, and the unique and practical benefits music education can provide. They list "emotional intelligence, cooperation, communication, coordination," among the skills music education helps to develop. Administrators at such schools now fight to keep the tradition of music elementary schools alive, until parents as well as society at large are convinced of the benefits of and need for such schools.

**Vocational Schools and Municipal Music Schools**

Using the example set by the Conservatory in Budapest, similar specialized secondary schools emerged across Hungary beginning in the 1950s, when the law allowed for the establishment of vocational gymnasia. Here, studies in theory,

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89 It is estimated that in 2008, less than 100 elementary schools offered music specialization in the country.

90 Lorenz.

91 Ibid.

92 Ibid. Parents no longer know of the benefits of music elementary schools and prefer their children to go to elementary schools that offer computer training or other vocational training.
solfization, and instrumental music education came to the forefront, preparing students for study at the Music Academy or in teacher training programs specializing in music education.\textsuperscript{93}

After World War II, the government took over existing municipal music schools and established new ones in large numbers across Hungary. Their primary goal was to offer elementary level training in solfège, one-on-one instrumental lessons, and music history for a nominal fee. These schools, while government-run, were not affiliated with elementary schools or their curricula. Their purpose was to serve children interested in amateur music making and to train future professionals within an after-school program framework.\textsuperscript{94}

Municipal music schools, like music elementary schools, adopted and implemented Kodály’s music education principles fully, including solfège and music history books that featured unaltered folk songs as well as sacred music repertoire.\textsuperscript{95}

\textit{The “Singing Youth” Movement}

The Singing Youth movement, which stared in the 1930s under the leadership of Lajos Bárdos, continued during Communism. However, choir repertoire that was religious in nature could not be performed for decades. This

\textsuperscript{93} Pukánszky and Németh.

\textsuperscript{94} Zemke.

\textsuperscript{95} Szabo, \textit{A Magyar Enektanitas Kalvariaja}, 109, 111.
necessitated the composition of music and words that were deemed appropriate by the Communist leadership. Prior to 1948, choirs and individuals joined the singing movement on a voluntary basis. The Communist leadership expected all schools and their choirs to participate at the annual festival, singing largely the same songs, for example “The Partisans from the River Amur” by Aturov, “The Internationale” by Degeyter, “Warszawianka” by Krupinski, and Hungarian pioneer and liberation songs. Works by Kodály, Bárđós, and even Bartók were rarely heard in the 1950s, receiving criticism for their outdated sound and lyric content. The situation began to improve in the 1980s, when the list of approved songs was expanded to include the works of Kodály and Bárđós once again.96

**Summary**

After World War II, Soviet-backed Communists took the helm of Hungary. They rebuilt the country in the image of the Soviet Union, both in social and political policies. The government reorganized the educational landscape in Hungary completely, eliminating private and parochial institutions, and creating a “one-size-fits-all” school system and curriculum.

In music education, Zoltán Kodály’s concept found both an unlikely supporter and enemy in the Communist government. While Kodály’s sentiments on Hungary’s political system were blatantly negative,97 his ideals of making music education available to everyone using the people’s music were in

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96 Ibid., 105-6.

97 Estok.
agreement with the Communists' agenda of education for all, while emphasizing the supremacy of the working classes. This concept has remained strong in the curriculum plans of Hungary since World War II: music education has been a mandatory subject in elementary schools, and since 1962, in gymnasium as well. Also within the public school system, various options emerged for children interested in deeper music study.

Although Kodály insisted his concept remain flexible and adjustable, the strict curriculum plans and textbook-dictated content prevented any organic, teacher-driven development of the approach in regular elementary and secondary schools. Kodály repeatedly voiced his opinion that music education in regular public schools would continue to fail as long as textbooks, teacher training, and the time dedicated to singing remained the same. He also expressed that Hungarian music education had failed to provide an audience for the world-class musicians it trains at the Music Academy who often leave Hungary to find employment. These artists are what “this poor little country has given as a gift to the big, rich countries.”

After Kodály’s death in 1967, the curriculum plans continued to lower the required amount of time spent on singing-music in regular schools, without reducing the size of the curriculum. Coupled with ongoing teacher shortages, the Kodály concept was never put into practice in regular schools.

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98 Szabo, A Magyar Enektanitas Kalvariaja, 114.
99 Ibid., 125.
At the same time, Kodály and his colleagues provided outstanding music education to Hungarians in music elementary and municipal music schools, garnering international attention in the profession, and becoming the success stories of the Communist education system.

The Hungarian education profession was caught off guard by the massive changes after 1990. The sudden freedom and autonomy granted by the 1995 National Core Curriculum, instead of empowering teachers, paralyzed educators who had been used to every detail of their work being dictated by the Ministry. In spite of the new National Core Curriculum of 2003 and 2007 and the 2008 Curriculum Framework, recent research and scholarly discourse have not yet affirmed a positive trend in Hungary’s public school music education. The effects of the 2012 Core Curriculum and its Curriculum Frameworks remain to be seen. The current situation is that students often do not learn how to sing at all, and the once-flourishing youth choir culture has all but disappeared.

Without effective advocates in the Ministry or creativity and flexibility in the classroom, music educators were unprepared to preserve the prestigious music elementary schools. They witnessed the decline of a once-thriving choral program and saw public school singing-music education come close to extinction. Although the most recent curriculum plans and frameworks continue to include

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100 Consider the findings of the presenters at the 2007 Kodaly Conference in Szeged, Hungary, described in Chapter One. (Dr. Kerek; Ember; Gonczy, "Kodaly Orszaga--Az Eltekozolt Lehetosegek Orszaga.")

101 Jaraine.
singing-music, the future of public school music depends on the profession not only preserving the good it has achieved in the past, but looking toward the future proactively.
CHAPTER SIX

SUMMARY AND CONCLUSIONS

Introduction

In this historical study, I traced the evolution of Hungarian music education in schools in the past 300 years, providing such an account for the first time, thereby closing a gap in the music education history literature in Hungary. At the same time, it provides the international music education community with a new historical study that will shed light on little-known aspects of Hungarian music education. I sought to answer the following questions:

1. What shaped the development, content, and approaches to music education in Hungarian primary and secondary schools from 1700-2000?

2. Why was music included in the curriculum of Hungarian primary and secondary schools from 1700-2000?

3. What content and pedagogical approaches were used in music instruction in Hungarian primary and secondary schools from 1700-2000?

4. Who was responsible for music instruction in Hungarian primary and secondary schools from 1700-2000?

5. Who had access to music instruction in Hungarian primary and secondary schools from 1700-2000?
6. What implications does the history of music education in Hungary have both nationally and internationally for the rest of the profession?

**Summary of Research**

I answer the first five research questions in the following summary, and address the final question under *Conclusions and Implications*.

**Main Factors Shaping Music Education in Hungary**

The results of my research pointed to several factors impacting music education in Hungary. These factors are grouped into the following main categories: educational laws and policies; financial concerns, curriculum, texts, methodologies; singing in schools; music educators; and access to schooling. I discuss each in detail below.

*Educational Laws and Policies*

In the past 450 years, Hungary enjoyed only a few decades of true autonomy. The Turkish occupation lasted 150 years, only to be replaced by Austrian control for over 200 years, soon followed by 41 years of Communist rule.¹ These various outside forces controlled and shaped Hungary’s policies, including its education system.

The Turks in Hungary educated only their own people, predominantly in

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madrasahs. Hungarian schools that had existed prior to Turkish rule ceased their activities during the Turkish occupation and struggled to find their footing once the Turks were ousted from the country. In the 18th century, during the first 100 years of Habsburg rule, various denominations ran all educational institutions, and enjoyed complete autonomy. During this time, elementary school music education was a part of religious education and consisted of the singing of psalms, praises, and hymns. Some students, particularly in gymnasia, also had the opportunity to participate in choirs and learned to play instruments.

By the second half of the 18th century, politicians recognized the need to improve the training of the Hungarian workforce, and began a long process of bringing education under the state’s control. The first comprehensive educational law, the Ratio Educationis originated in 1777. From this time forward, the state’s edicts and laws were of significant influence on education in Hungary. These laws were supplemented by state-designed curriculum plans, and along with supervisors’ visits, and self-reporting by schools, they became methods of enforcement. However, the 1777 law, which was valid only in Catholic schools, left it up to the teachers to design the details of the education that the

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2 Hegyi and Zimanyi, The Ottoman Empire in Europe.
3 Pukánszky and Németh.
4 Meszaros, A Magyar Neveles- Es Iskolatornet Kronológiája: 996-1996.
5 Meszáros, Népoktatásunk 1553-1777 Között.
edict prescribed. Music education was not a part of this law, except in normal schools. Instead, it remained an important element of the subject of religious education.\textsuperscript{6}

In 1806, the \textit{Ratio Educationis} was modified slightly, but this did not affect music education.\textsuperscript{7} Lutherans authored the first educational plan to separate singing from religious education in 1806, and made the subject mandatory in their elementary schools.\textsuperscript{8} In the decades that followed, the Hungarian Parliament made several unsuccessful attempts to develop public education in Hungary. The 1867 \textit{Compromise} granted Hungary autonomy in educational matters. The parliament began to shape Hungary’s education system through laws and curriculum plans, making them mandatory for schools of all denominations.\textsuperscript{9}

Music education became a mandatory subject in 1868 in elementary schools, and in 1934 in secondary schools.\textsuperscript{10} It was during this time that Zoltán Kodály and his colleagues began to work on a new approach to music education in elementary schools. This was largely due to Kodály’s disapproval of the content and quality of singing in schools.\textsuperscript{11}

\begin{itemize}
  \item \textsuperscript{6} Friml.
  \item \textsuperscript{7} Tersztyanszky.
  \item \textsuperscript{8} Barko.
  \item \textsuperscript{9} "1000 Ev Torvenyei Internetes Adatbazis".
  \item \textsuperscript{10} Ibid.
  \item \textsuperscript{11} Szabo, \textit{A Magyar Enektanitas Kalvariaja}.
\end{itemize}
Until the mid-1940s, Kodály's approach, which included carefully selected Hungarian folk songs, art music, and teaching practices from various methods, gained considerable strength and popularity. The Communist government, which gained power in 1948, applied the main elements of Kodály's approach to a new song repertoire with little regard for pedagogy. For about 40 years, this new repertoire and distorted approach dictated curriculum plans, with virtually no changes. During this same era, the only institutions that fully employed Kodály's approach and repertoire were the music elementary schools and municipal music schools. These institutions produced positive, scientifically measured student achievement, which created a high demand for such elementary schools across Hungary.

After Communist rule ended in Hungary in 1989, the Ministry of Education allowed schools and teachers to decide the contents of their curricula, and permitted private entities to open schools. Instead of authoring centrally planned curricula, the Ministry's new approach identified a broad framework of subject areas and desired outcomes. Under this new system, the number of

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12 Szabo, "Torzulasok a Kodalyi Zenei Neveles Altalanos Iskolai Alkalmazasaban."


http://www.stthomas.edu/rimeonline/vol1/hanson.htm; Kokas; Laczo, "The Nonmusical Outcomes of Music Education: Influence on Intelligence?"

14 Szabo, *A Magyar Enektanitas Kalvarija.*
weekly hours dedicated to singing-music has declined steadily.\textsuperscript{15} Moreover, due to the politicized educational environment, even the values of Kodály's approach have come into question, and the number of music elementary schools has also dwindled.\textsuperscript{16}

\textit{Financial Concerns}

Historically, elementary education has been free of charge for pupils, with the government, local municipalities or churches covering the costs from local taxes. However, secondary education was fee-based, and was only available to children of the upper classes well into the 19\textsuperscript{th} century, although some institutions granted scholarships to the needy.\textsuperscript{17} For the past 300 years, elementary schools in rural areas have struggled to attract and retain qualified schoolteachers. Often, the teachers who filled these jobs were not trained properly to teach children music.\textsuperscript{18}

Instrumental music study was available in municipal music schools in large cities beginning in the 18\textsuperscript{th} century. From their inception, these schools charged tuition fees and served the nobility and the middle class.\textsuperscript{19} After the 1948

\begin{footnotesize}
\begin{enumerate}
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\item "1000 Ev Torvenyei Internetes Adatbazis".
\item Lorenz.
\item Meszaros, \textit{A Magyar Neveles- Es Iskolatortenet Kronologiaja: 996-1996}.
\item Szabo, \textit{A Magyar Enektanitas Kalvariaja}.
\item "A Pallas Nagy Lexikona, Az Osszes Ismeretek Enciklopediaja (Lexicon of Pallas, an Encyclopedia of All Knowledge)".
\end{enumerate}
\end{footnotesize}
government takeover of schools, the number of state-supported music schools grew steadily, offering training in solfège, music theory and instrumental music for a nominal fee.\textsuperscript{20}

\textit{Curriculum, Texts, Methodologies}

For centuries, singing education in elementary schools meant the singing of religious songs. In most cases, children learned to sing these songs by rote. In the 18\textsuperscript{th} century, Hungarian music educator György Maróthi, who had traveled and studied in Western Europe, recognized the urgent need to improve music education in Hungarian schools. He published books to help students and Protestant congregations improve their singing of psalms. He modeled his approach after the practice of teaching Swiss students sing the Geneva psalms in harmony.\textsuperscript{21}

Secondary schools of all denominations offered elective courses in music, which included choirs as well as orchestras in some locations. The curriculum consisted of songs for worship, funerals, and other major occasions. Jesuit schools favored the performance of Jesuit dramas, which included some musical content. Primary documents rarely, if ever, specified the methods and approaches that teacher used in the classroom.\textsuperscript{22}

\textsuperscript{20} Zemke.

\textsuperscript{21} Csomasz Tóth.

\textsuperscript{22} Toth, "A Jezsuitsa Kozepiskolak Magyarorszagon a 18. Században".
During the 19th century, the repertoire used for teaching music in schools broadened to include folk and urban popular songs, children’s songs, and melodies from the western art music repertoire. Some textbook authors, such as Bartalus and Szotyori Nagy, also included their own compositions. Hungarian music educators during this time generally adopted Germanic methods of teaching music, with an emphasis on musical literacy via memorization. Although curriculum plans mentioned methods such as Dalcroze’s, schools did not implement them widely, in spite of the growing number of books describing various methods used in music education around the world.\textsuperscript{23}

In the early 20th century, appalled at the low quality of singing in schools, Zoltán Kodály and his colleagues set out to design an approach that developed children’s musical mother tongue using Hungarian folk songs, and helped students achieve music literacy through singing, solmization, and improvisation. Kodály and his colleagues put together a progressively more difficult repertoire that included only authentic folk songs, musicianship exercises, choral works, and melodies from western art music. Municipal music schools and music elementary schools used these materials during Communist rule in Hungary. The textbooks at regular elementary and secondary schools tried to mimic Kodály’s approach, but failed to implement the composer’s principles and repertoire. The situation did not change substantially in the 1990s: although publishers offered

\textsuperscript{23} Szabo, \textit{A Magyar Enektanitas Kalvariaja.}; Bartalus, \textit{Eneklo Abc.}; Szotyori Nagy.
many more textbooks than before, they did not feature alternative approaches or repertoire.\textsuperscript{24}

The National Core Curricula of 2003, 2007 and their corresponding Curriculum Frameworks left it up to the teacher to choose an approach or methodology to deliver the desired content of singing-music, and grouped it with other arts-related subjects.

The National Core Curriculum and its Frameworks of 2012 reiterated its preference for the Kodály approach, and provided an extremely detailed curriculum plan and repertoire list, which in turn dictated the content of new singing-music textbooks.

\textit{Singing in Schools}

Music has been a part of Hungarian education since the Middle Ages. In medieval schools, music theory was a central part of the curriculum, while singing found its way to schools via religious education. This tradition continued well into the 18\textsuperscript{th} century; singing was still a part of religious education in Hungarian schools. The role of singing was to enhance worship services, to develop competent congregational singers as well as to influence one’s taste and religious feeling.\textsuperscript{25}

In the 19\textsuperscript{th} century, singing became a formal school subject. School reports

\textsuperscript{24} Nagy, "Az Enek-Zene Tantargy Helyzete Es Fejlesztesi Feladatai."; Paszti.

\textsuperscript{25} Friml.
and curriculum plans defined the goals of singing class as follows: To hone the innate love of singing; to provide aesthetic and ethical training; to sing with confidence for enjoyment; to improve musicality and achieve music literacy; to be able to learn music on one's own from notation; to enhance religious and patriotic feelings; and to learn valuable repertoire.  

Normal schools included singing as a subject as early as in 1777, with elementary schools joining them a century later. But most secondary school curricula have not included singing consistently. In much of the late 19th and through most of the 20th centuries, singing class was held twice a week in regular schools. These contact hours were reduced to once a week in the late 20th century. In the 1990s, some elementary schools did away with singing class entirely, in favor of other arts subjects. Music elementary schools, which first opened in the 1950s, have always required daily singing class. At their peak, over 200 such schools existed in Hungary, by 2000, there were only about 50 remaining.

Music Educators

Hungary has struggled to attract and retain qualified teachers, especially

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26 For further details, see Appendix B.
27 For further details, see Appendix E.
28 Nagy, "Az Enek-Zene Tantargy Helyzete Es Fejlesztesi Feladatai."
29 Lorenz.; Gonczy, "Kodaly-Koncepcio: A Megertes Es Alkalmazas Nehezsegei Magyarorszagon."
in rural areas, for at least 300 years. In the 18\textsuperscript{th} century, the vast majority of teachers came from the clergy. In many small communities, the cantor of the local church served as the schoolteacher, but it appears that some schools hired specialists to teach music to children.\textsuperscript{30} Protestant schools that struggled to find and retain teachers resorted to having older students teach in the lower grades well into the 18\textsuperscript{th} century.\textsuperscript{31}

After 1777, elementary school teachers continued to have duties as cantors in the local church and were required to be graduates of normal schools. Secondary school teachers were appointed directly by religious orders.\textsuperscript{32} Prominent Protestant gymnasia offered robust training in choral singing and music, led by permanent faculty. Instrumental music lessons were offered private instructors.\textsuperscript{33}

Beginning in the mid-19\textsuperscript{th} century, tertiary institutions opened to train elementary school teachers.\textsuperscript{34} By 1868, all elementary school teachers were required to hold degrees from such institutions. The secondary school act of 1883 required that teachers in gymnasia and real schools hold university degrees in the subjects they wished to teach. Teacher training colleges began to offer singing

\textsuperscript{30} Szabolcsi and Bónis.

\textsuperscript{31} Ibid.

\textsuperscript{32} Friml.

\textsuperscript{33} Szabolcsi and Bónis.

\textsuperscript{34} Ministerium den Cultus und Unterrichts.
courses after 1934. 35

Municipal music schools employed professional musicians and private music teachers until 1948, when teacher qualifications were standardized. Teachers in music schools were required to have graduated with a degree in music education and specialization on an instrument or in solfège.35

Access to Schooling

Before elementary education became mandatory in Hungary, a large number of children did not participate in any form of schooling. This was especially true in rural areas, where children joined their parents as workers at an early age. However, many pupils who did attend elementary school had a rudimentary music education through the singing of religious songs, unless the school could not secure a teacher, or the teacher chose not to engage children in singing. Since 1868, children have had access to singing class every week, provided the teacher was prepared to teach the subject.37

Secondary school education was not always available to everyone in Hungary: depending on location or social class, pupils entered elementary school knowing exactly how many years they could have access to education. This

32 "1006 Ev Torvenyeci Internetes Adatbazis". The Liszt Music Academy, founded in 1875, is an exception. However, this institution trained future performers and did not offer training in music education.

36 Ibid. This policy continues even today.

37 Ibid; Meszáros, Népoktatásunk 1553-1777 Között.
situation lasted well into the 19th century. Children in secondary schools have never been guaranteed music education in spite of 20th century laws. The subject of singing or singing-music was offered only in the most academically oriented school types, and even there, the subject's status and delivery have not been secure.

Until the middle of the 20th century, municipal music schools operated only in big cities with high tuition fees. The situation changed fundamentally when the Communist government had hundreds of such schools built across Hungary and made attendance affordable.

**Conclusions and Implications**

In my inquiry, I set out to investigate whether and how teachers and music education thinkers as well as schools and national educational laws shaped the musical education of Hungarian children. I was particularly interested to present music education from a large-scale, humanistic point of view, looking at the big picture of how Hungarian music education developed.

Political forces and national laws about education have maintained for centuries that music be a part of public school education in Hungary. The rationale for including music in the curriculum has included improved musicianship, and moral, aesthetic, and artistic values. In other words, the state

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38 "1000 Ev Torvenyei Internetes Adatbazis".

set out to shape the culture of a nation, and Hungary’s educational laws have tried to follow through by providing its citizens with access to music education.

The results of music education however, have been inconsistent for the past 300 years. On one end of the spectrum, Hungarian pupils have had very little or no exposure to music-making, while at the other extreme, they have received outstanding music education. Historically, their musical training has depended upon the musical preparedness of their teachers, the material taught, and on the time dedicated to singing at school.

In the 18th and 19th centuries, music education was used as a tool for moral and religious education, with music teachers relying on foreign teaching methods and repertoire. During this time period, outstanding music educators pointed out the low quality of singing in churches, and set out to improve singing in schools, with some of them creating outstanding music programs for their pupils. In the early 20th century, music educators began to place increased emphasis on the content of the music curriculum, favoring a repertoire that introduced Hungarian children to their own nation’s music. Gradually an approach developed that was based on folk songs from Hungary and nearby cultures as well as the Western classical repertoire. The concept also placed emphasis on developing one’s musical mother tongue and later experiencing a variety of musics. This movement, with the leadership of Zoltán Kodály, foreshadowed some of the early tenets and goals of multicultural music education.40

40 Volk, “History of Multicultural Music Education in the Public Schools of the United States, 1900-1990”, 14, 17.
Kodály also suggested many child-centered elements in his teaching. These include his emphasis on each child’s self-expression via creative music making, even improvisation. These tenets of his approach are remarkably similar to some values of humanistic psychology that emerged in the late 1950s, namely self-actualization and creativity. These ideas have become particularly important in humanistic education as well.

In the case of Kodály, the visionary work of one person set out to reshape the culture of Hungary, by keeping its folk music alive and by offering a way to realize the promise of universal music education. His is a fine example of how one person’s efforts may fit into large-scale events, shaping and changing them within the confines of existing laws and educational practices.

Kodály’s concept was put into practice in Hungary’s music elementary schools, whose students have “wowed” the international music education community with their achievements in music as well as other subjects. In these institutions, the goals of the laws and the mandates of music educators have come to fruition: Generations of musically literate Hungarian children graduated from music elementary schools. At the same time, regular elementary schools,

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42 Influential thinkers in humanistic education have included Carl Rogers and Paulo Freire.
following the centrally dictated curricula of the Communist government, failed to help children become musically literate.  

This situation points to the possibility of the Hungarian public school system not having succeeded in implementing the approach effectively. During the latter half of the 20th century, regular public school music education resorted to using a distorted form of Kodály’s ideas, therefore it did not produce the desired results that Hungarian music elementary schools and international Kodály programs have achieved. Evidence also points to the lack of well-trained music teachers, as well as the existing problems with the musical training that elementary school teachers have received in music education.

After Communist rule ended in Hungary, the government began to reform public education through new laws and increased autonomy granted to schools and educators. The National Core Curricula of the late 20th and early 21st centuries have kept music in the curriculum based largely on the same philosophical grounds as in earlier times. However, the curriculum has broadened to include popular and other musics as well, while taking a step back from dictating a specific methodology. The 2012 Core Curriculum put Kodály’s

43 Consider the findings of the presenters at the 2007 Kodaly Conference in Szeged, Hungary. (Dr. Kerek; Ember; Gonczy, "Kodaly Orszaga--Az Eltekozolt Lehetosegek Orszaga.")—see Chapter One Literature Review.

44 Szabo, A Magyar Enektanitas Kalvariaja.

approach, which had lost much of its clout in Hungary in recent decades, in the forefront once again. However, the once-flourishing youth choir culture has all but disappeared from regular elementary schools.

The sudden autonomy granted to schools and teachers in the last decade of the 20th century took the Hungarian music education profession by surprise. Not having made decisions about content and delivery for decades, teachers and schools have been struggling to find their own approaches that produce results set forth in the broad guidelines of the National Curriculum. Regular elementary school teachers have been receiving inadequate training in music education, and Hungarian music education researchers have not updated Kodály's ideas or examined approaches to music education that have emerged since Kodály's times.

Teachers have not received training to respond to fundamental change or to choose pedagogy, curriculum or textbooks, which implies that their decision making about such matters may not be systematic or strategic. With the lack of evaluative training in alternative approaches in general and subject-specific education, teachers may learn about the effectiveness of methods only by trial and error, which could lead to years of ineffective teaching and poor results.

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46 The decline of the number of Hungary's music elementary schools points to this trend in Hungary, while the work of Kodaly groups around the world appears to be ongoing and without questions about the effectiveness and benefits of the approach.

47 Jaraine.
The general population and political leadership have been distancing themselves rapidly from anything that was produced under Communism, even if certain achievements, such as the successes of music elementary schools, were legitimate and positive.\textsuperscript{48} Hungarian educators have been unsuccessful in counteracting such trends, especially as traditional Hungarian teaching methods do not receive the same financial support as foreign methods do.\textsuperscript{49}

During Communist rule, it was not possible to influence the top-down decisions of the Ministry of Education. However, current educational circumstances, such as the grouping of music with other arts, the reduction of the hours spent on music-making in the classroom and the decline of the number of music elementary schools, demand that teachers effectively articulate the need for music education in the curriculum, and its benefits to Hungary's children.

Hungarian music educators have a wealth of historical evidence pointing to the numerous benefits of effective music education on children's development.\textsuperscript{50} Curriculum plans since 1877 have consistently identified music as one of the most effective ways to develop students' ethics and aesthetic sense—priorities that even the most recent national curricula cite as important. If teachers avail themselves of such information and use it effectively, they might

\textsuperscript{48} Lorenz.

\textsuperscript{49} In her article, Szabo points out that institutions as well as individual teachers enjoy financial benefits from foreign sources if they adopt foreign methods of teaching. In Szabo, "Az Enektanarkepzes Helyzeterol".

\textsuperscript{50} Consider the wealth of research on the subject, including the works of deVries, Hanson, Bain, Kokas, Jozsa, Laczó, Strem (discussed in Chapter Five).
find it easier to advocate for their jobs and reverse the troubling trend of music education disappearing from elementary schools.

**Recommendations**

Education is vulnerable to the winds of political change.\(^5\) Hungarian music educators need to acknowledge this fact. Currently, the Hungarian music education profession faces two main problems: the inconsistent quality of school music education, and the lack of effective advocacy. Thus, music educators need both to improve the training of pre-service music teachers, and to seek out a way to communicate effectively about music and its value for children, to politicians as well as parents. Otherwise, it is likely that the ongoing trend that erodes the emphasis placed on music education will be irreversible.

During the second half of the 20\(^{th}\) century and continuing to today, Hungarian music educators have been focusing inwardly, without learning about alternative teaching approaches and materials, or integrating emerging technological trends. The National Core Curricula and their corresponding Frameworks continue to emphasize the singing of Hungarian folk songs and the study of Western repertoire, without considering children’s everyday musical experiences, or the changes that the musical culture of Hungary has undergone in general. For example, some of the opportunities of the recent past have been

\(^5\) Michael W. Apple, "Ideology and Curriculum", Routledge Falmer http://public.eblib.com/EBLPublic/PublicView.do?ptiID=182921.; This also echoes Choi’s findings about South Korea’s music education history. (In Choi, "The History of Korean School Music Education.")
vanishing: the price of sheet music rose exponentially in the 1990s, and much of the state support for traditional music composition and performance has evaporated, and even some traditional forms of music-making such as participating in choirs and community ensembles have diminished.

Millennial children in Hungary have constant access to a wide array of musics outside of school: They may engage with popular and world musics at live events or via the media, and they may also learn how to play instruments or create music on their own from one another, through private lessons or even using the Internet and computer programs.

Hungarian researchers and educational policymakers need to acknowledge these new musical outlets and find ways to incorporate them in the classroom. This way, school music education could provide children with lived-experiences that are relevant to their lives, and it would help those children encounter these musics that do not have access to them otherwise.

If the authors of the National Core Curriculum were to broaden the definition of appropriate musical experiences and repertoire in school music education, a thorough review of school music textbooks would also become necessary. Teachers may also need to update their own definition of what a ‘textbook’ may be. The Internet provides many educational tools for engaging

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with music, and could be used as inexpensive or free sources of learning. Such broader thinking about music teaching and learning may strengthen the role of music in public schools: Not only could it attract student enthusiasm, it could also provide new opportunities to integrate music into the curriculum through programs across disciplines, such as communication, digital information technology, and aesthetic-artistic awareness and expression.

Recently, Hungarian education policymakers have granted teachers and schools autonomy without preparing them to make choices on their own. Thus, in-service and pre-service teachers alike could benefit greatly from training programs that help them navigate this new education landscape. Pre-service music teachers should have a thorough understanding of music education philosophies, be able to engage with music technology and current international research to assist student learning, as well as find ways to acknowledge and integrate the musics children are already hearing and learning outside of the walls of the traditional classroom. Teachers need a thorough foundation that can provide them with confidence to experiment with various modes of teaching, adjusting their work if the desired results are not met.

To its credit, Kodály’s approach was developed with Hungarian children in mind. His approach offered a systematic way to obtain a musical mother tongue first, later introducing other musics. However, Kodály’s approach emerged almost 100 years ago, during a particular time in history, and aimed to serve specific needs. Within Hungary, the approach has not been updated or evaluated
critically since it came into being. At the same time, the world—and Hungarian society and culture within in—has undergone fundamental change.

Kodály's ideas predate, and are to an extent, in agreement with early rationales of multicultural music education, namely pursuing a broader appreciation for musics of other cultures or even true bimusicality. However, multicultural education in general has evolved from a content-based approach and now emphasizes issues of diversity, equality, and social justice.

In both Western Europe and the United States, multiculturalism has come under fire for not having defined its norms explicitly and for being incompatible with democracy. In the United States, many assert that multiculturalism attacks the country's identification with western civilization and fosters divisiveness through its "political correctness." In Europe, critics cite the concept's incompatibility with the nation-state, as they view multiculturalism as a tool to force the indigenous European culture to become apologetic towards immigrant cultures, an attitude that ultimately undermines national core values. Europeans have also voiced their concerns that multiculturalism may put the fate of

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European nations in the hands of those with historically conditioned hatreds towards them.\textsuperscript{56}

The Kodály concept has been in use in many countries throughout the world for decades.\textsuperscript{57} However, its practitioners and researchers have not yet tackled these criticisms, which could easily be leveled within the scope of Kodály's philosophy and its applications worldwide.

In Hungary, the Kodály approach served well the generations of children who attended music elementary schools or municipal music schools. However, some of Kodály's fundamental concepts have come under fire by post-modern researchers, such as the validity of the idea of a musical mother tongue, the definition of "good" music for education, and the primacy of singing.\textsuperscript{58} Hungarian music elementary school and municipal music school teachers have not yet addressed these challenges.

Existing data suggest that Hungarian municipal music schools and music elementary schools teach music effectively. Teachers at both these schools are graduates of training programs that use different approaches to teaching singing from that of regular elementary school teachers. Perhaps municipal music schools and music elementary schools could continue their work (although they

\textsuperscript{56} Lawrence A. Blum, \textit{Multicultural Education as Values Education} (Cambridge, Mass.: Harvard Project on Schooling and Children, 1997).


may consider a critical review of the Kodály approach), while regular school
music programs develop and use a completely different approach and program
that might serve a broader population.

To restore public music education in Hungary, music education
professionals need to be better prepared not only for classroom teaching but also
for the advocacy battles they will inevitably face in society and politics. The rapid
decline of the popularity of music elementary schools coupled with the erosion of
singing as its own subject point to the need to educate citizens about the benefits
of effective music education.\textsuperscript{59}

Existing Hungarian advocacy groups sponsor children’s camps, cultural
events and the like, but none exists to help improve the general image, the
content or the results of school music education.\textsuperscript{60} The Hungarian music
community often joins arts foundations to further the training of future
professional performers and to preserve their opportunities. School music
educators might find it useful to join such efforts and voice their concerns as well.
This could increase awareness about the status of music in the general education
curriculum and help stem the likelihood of ongoing erosion of arts enthusiasts in
the country. However, if the quality of music teaching is not continually evaluated

\textsuperscript{59} Findings by deVries, Hanson, Bain, Kokas, Jozsa, Laczo, Strem, and the like
could serve as a starting point.

\textsuperscript{60} Among these groups are the Alliance of Hungarian Music and Art Schools
(www.mzmsz.hu), and the Consort Music Foundation (www.consort.hu).
and updated, advocacy alone can become dangerous, as it might become a tool for maintaining existing methods as well as successes and failures.\textsuperscript{61}

A full understanding of both Hungarian music education history and current worldwide practices and challenges could help the Hungarian music education profession enjoy a renewal. On this journey, educators need to look no further than Hungary's own history for guidance, with dedicated leaders such as Maróthi and Kodály, who, against the odds, created positive results in music education. Maróthi recognized the need to update Hungarian music teaching, and learned best practices in Western Europe, which he introduced in his native country. Kodály was able to create his flexible approach through his thorough knowledge of music and Western music education methods. There have been many developments in music education since Maróthi and Kodály's times, and it is perhaps reasonable to assume that were they alive today, both of these music educators would be at the forefront of studying and integrating them into their teaching approaches.

\textit{Recommendations for Future Research}

As previously stated, "music teachers deserve to know where they have been in relation to where they are at the present."\textsuperscript{62} However, in the case of


\textsuperscript{62}Keene., ix
Hungary, teachers are not yet able to trace their roots. To fill that gap, my research has pointed to various locations, personalities, and methodologies not discussed elsewhere in the literature.

Future researchers can follow up on the 1981 review of the state of music education in Hungary to identify specific areas that are successful and those that need improvement. A thorough examination of the curriculum in music teacher training programs may also provide the profession with additional insights about strengths and weaknesses.

It might also benefit the profession to update existing research on the development and achievements of students who attend music elementary schools. This may help pinpoint specific elements of the Kodály approach that may need updating.

On a broader scale, there are many countries whose music education history has not yet been documented. Uncovering these histories may provide the international community of music educators with further insights into local approaches, problems, and successes.

**Epilogue**

According to educational researchers István Nahalka and Vilmos Vass, a new philosophical approach permeates the 2012 Core Curriculum, similar to that which was most prevalent in the 1960s, when centralized curricula, content, and
teaching approach were dictated by the Ministry of Education and Culture. This approach was abandoned in the rest of Europe decades ago, and in Hungary in the 1990s. Vass calls the Curriculum of 2012 "ideologically based and authoritarian," with only 10% variance allowed in the form of unassigned school time, which each institution can fill on its own. To many, the new Core Curriculum and Frameworks suppress educational innovation and autonomy, and their tone and content attest to a lack of trust in teacher and student alike. In order to facilitate implementation of these new plans without constructive debate, the government has eliminated the veto power of outside professional entities, such as the National Public Education Council.

In music education, the approach and content mirror those of the past several decades and does not reflect the technological, social, and cultural changes of Hungary and the world. Moreover, educators have no autonomy to choose content or approach, and are facing the near-impossible task of teaching music in school due to the minimal time awarded to music education in the curriculum. The dictates of the Ministry of Human Resources cause music teachers to accept teaching methods without critiquing or reflecting on "the philosophical and thus practical consequence[s of]...everyday teaching." The current policies disempower teachers and students alike, and ignore their


64 Ibid.

65 Regelski: 104.
capacity to “formulate purposes and goals in terms of perceived needs...[and] intentionality.” This in turn makes “teaching a craft [and] not a profession,” and equates teachers to assembly-line workers with students being treated as objects.

Ultimately, it seems that ineffective educational leadership and shortsighted political interests prevent Hungary from renewing its music education and implementing a music teaching concept that could help it realize goals it repeatedly sets for itself in public music education. While many children engage with music in their everyday lives outside of school, there are thousands who do not have such abundant opportunities. They rely on schools to provide them with an opportunity to develop their musical abilities, but under the current circumstances, their needs tend to get lost in the political noise that surrounds Hungarian music education.

66 Ibid., 109.

67 Ibid.
Appendix A: Definition of Terms

**Academy**—in the *Ratio Educationis* of 1777 and 1806, a secondary school that connected gymnasia to tertiary education. Later, an institute of higher education.

**City school**—in the late 19th century, a type of elementary school that offered vocational subjects and modern languages to children aged 10-16.

**City elementary school**—in the *Ratio Educationis* of 1777 and 1806, an elementary school with subjects that prepared pupils for study in secondary schools.

**Conservatory**—a secondary school with music specialization.

**Diet**—the national assembly of nobles and the Catholic clergy of Hungary from the 11th century until 1946.¹

**Elementary school**—a school designed to teach pupils basic knowledge such as reading, writing, arithmetic and the like; generally for children aged 6-12.

**Girls’ college**—a terminal secondary school for girls.

**Gymnasium**—a type of European secondary school focusing on rigorous academic study, preparing students for tertiary education. A *model gymnasium* was a gymnasium in the same city as an academy during the 18th century.

**Higher elementary school**—in the late 19th century, a type of elementary school that offered basic and vocational subjects to children aged 12-15.

**Hungary**—A country in central Europe whose borders have changed several times throughout history. The Hungarians—the *Magyars*—speak a language unrelated to the Indo-European family of languages. Instead, Hungarian belongs to the Finno-Ugric family and its closest relatives are Estonian and Finnish.

**Infant school**—a daycare and school for children aged three and five.

**Lycée**—a secondary school preparing girls for tertiary education, with less emphasis on the classics than a girls’ gymnasium; or a secondary school for boys or girls with emphasis in economics, commerce or home economics.

**Madrasah**—

in Muslim countries, an institution of higher education. The *madrasah* functioned until the 20th century as a theological seminary and law school, with a curriculum centered on the Qu’ran. In addition to Islamic theology and law, Arabic grammar and literature, mathematics, logic, and, in some cases, natural science were studied in *madrasahs*. Tuition was
free, and food, lodging, and medical care were provided as well. Instruction usually took place in a courtyard and consisted primarily of memorizing textbooks and the instructor’s lectures. The lecturer issued certificates to his students that constituted permission to repeat his words.²

Middle school—in the Ratio Educationis of 1777 and 1806, a school type between the elementary school and gymnasium.

Music elementary school—an elementary school with regular curricula as well as 5-6 hours per week dedicated to singing, using the Kodály approach. The first such school was founded in Kecsemét, Hungary in 1950 under the supervision of Kodály.

Normal school—a school that trained elementary school graduates over the age of 15 to be elementary school teachers.

Real gymnasium—a gymnasium that emphasizes the sciences and modern languages over Greek, preparing students for study primarily at science universities.

Real school—a type of secondary school that emphasizes sciences and modern languages, preparing students for vocations or further study at polytechnic schools, but not universities.

Rural elementary school—in the Ratio Educationis of 1777 and 1806, an elementary school that offered a close-ended education. Later, the designation of "rural" refers only to the school's location, not its curriculum.

Vocational school—a secondary school with emphasis on vocational training, offering a close-ended curriculum or preparation for study at higher vocational institutes.
<table>
<thead>
<tr>
<th>Year</th>
<th>School type</th>
<th>Goal of singing</th>
<th>Hours per week</th>
<th>Details</th>
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<tbody>
<tr>
<td>1877</td>
<td>Cath. Elem.</td>
<td>&quot;Humans are born with a love for singing...therefore, it is the duty of schools to hone and develop this love because singing is one of the most effective tools of nursing good taste, which helps lead humans on a moral and good path.&quot; In Catholic school, singing is also important because it raises the level of worship...”</td>
<td>1 teachers should use teacher edition book of Bartalusi</td>
<td>Grade I: The practice of sound production and the singing of simple songs by rote. Grade II: Practice the material from grade I and introduce notation. Grade III: The elements of singing, major scales, one- and two-part melodies. Grade IV: Review of the grade III, minor scales, two- and three-part songs. Grade V: Hungarian scale, three- and four-part songs. Grade VI: Introduction to acciacaturas and appoggiaturas. Three- and four-part songs. In schools with only one teacher, the curriculum should be simplified. Students should be divided into two groups and be taught rote singing, basic scales, and one- and two-part songs, so that the children will sing well during worship. Singing can be an effective method of refocusing children's attention during other classes as well.</td>
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<tr>
<td>1879</td>
<td>city (boys)</td>
<td>&quot;Emotions are expressed most perfectly and most immediately through singing. Therefore, singing is one of the most important tools for aesthetic and ethical training. The goal of the teaching of singing is to get all children, not just the most able, to sing songs and choir pieces with confidence and proper expression, in church, with family and in school, or whenever singing is appropriate to elevate or improve the mood.”</td>
<td>1</td>
<td>Grades I, II: Scales exercises from different tonics. Chorales and folk songs. Choir studies using exercises based on easy major and minor scales. Grade III: The next eight major and minor scales, some grace notes. Choral exercises using Hungarian folk songs. Grades IV, V, VI: Review of previous grades, depending on the skill of the children.</td>
</tr>
<tr>
<td>1879</td>
<td>city (girls)</td>
<td>&quot;To improve mood, to develop taste through sacred and secular songs. To improve musuality. To introduce music reading, so the child will sing alone with confidence and be a useful member of a church choir as an adult.”</td>
<td>2 in grade 1, 1 in others</td>
<td>Grades I-III: rote singing using eight scales, exercises to improve musical bearing and pitch accuracy, whole, half, quarter, eighth notes and rests. Notation of pitches and their names. Tools: 1, 2, 3 line staff on board, violin, book for teacher’s use. Method of teaching: the teacher teaches the lyrics, then sings the song. Children imitate, to the help of a violin (played by teacher). Then each student sings alone, with the help of the violin if necessary. Grades IV-VI: 10-12 scales. Two- and three-part songs. Four major and four minor scales. Tools: Collection of two- and three-part songs, 5-staff board, Violin or harmonium. Staff paper for students.</td>
</tr>
<tr>
<td>1879</td>
<td>Calvinist elem.</td>
<td></td>
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<tr>
<td>1889</td>
<td>Calvinist elem.</td>
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Appendix B: Curricula Plans 1877-1942

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<table>
<thead>
<tr>
<th>Year</th>
<th>School type</th>
<th>Goal of singing</th>
<th>Hours per week</th>
<th>Details</th>
</tr>
</thead>
</table>
| 1896 | Catholic elem. | singing serves all three categories of subjects (religious, patriotic, practical); enhances religious life, enhances patriotism, songs will raise relevant feelings in children (religious or patriotic) | 1, details vary | If one teacher teaches all grades in the same classroom, the goal of singing is to learn the most common sacred songs.  
If the grades are taught separately:  
Grades I-II: songs should match the intellectual level of children  
Grades III-V: songs about patriotism and sacred songs  
Grades I: (two half-hour classes weekly):  
a) To practice musical hearing: Discriminate musical notes based on length, pitch and dynamics.  
b) To produce musical sounds: Sing various intervals and short scales individually and in groups.  
c) To develop rhythm: Practice simple Hungarian melodic motives without lyrics, especially those that pupils will learn eventually with words.  
d) To hone one’s sound-producing body parts: limited range, proper body posture, breathing, and enunciation of words.  
Grades II: (two half-hour classes weekly): Repeats the material of Grade I and sing one-part songs that span an octave (C-C).  
Grades III (one hour weekly): The material is the same as above with the caveat that exercises aimed at developing musical hearing, sound production, and rhythm are more demanding than in lower grades. One-part songs should be taught by ear. The range of songs should not reach beyond one octave.  
Grades IV (two hours weekly): This grade begins to learn music notation.  
a) Note and rest values (whole, half, quarter, eighth notes and rests)  
b) Meter (2/4, 4/4=C, 4/8)  
c) Rhythmic studies using notation, rhythmic reading without melody)  
d) Introduction to the G-line staff and one lower ledger  
e) The treble clef. Naming of pitches without singing.  
f) Barlines in the staff. Double barline. Repeat signs. Basic tempos and dynamic markings and words.  
g) Introduction to the C-major scale. Singing of scale with basic rhythmic values.  
h) The singing of various intervals within the C-scale, starting always on C.  
i) Pitch singing using the C scale.  
j) Review of songs learned in previous grades, using pitch names.  
Songs taught by ear can be in minor mode or use accidentals.  
Grades V (two hours weekly):  
a) After the review of the materials of Grade IV, the introduction of the values of dotted notes, as well as 16th notes, especially those often used in Hungarian songs.  
Grades VI-VII (students will sing in unison and two parts): The materials will be taught by ear. The range of songs will not surpass one octave.  
Grades VIII-IX: The materials will be taught by ear. The range of songs will not surpass one octave. |
<table>
<thead>
<tr>
<th>Year</th>
<th>School type</th>
<th>Goal of singing</th>
<th>Hours per week</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1910</td>
<td>Catholic city (girls')</td>
<td>to learn valuable songs, to develop musicality, to learn the elements of music so students will be able to learn easy songs by themselves from notation.</td>
<td>1</td>
<td>Grade I: easy songs learned from notation. C major and A minor scales. Basic meters. Name of notes (no accidentals) Grade II: simple folk songs, religious and patriotic songs. Dotted rhythms, most common accidentals used in A minor. Music notation/writing. Grade III: Hungarian folk songs. One- and two-part exercises. Scales with up to three accidentals. Some intervals and chords. Grade IV: two-part songs, dictation, changing meters.</td>
</tr>
<tr>
<td>1918</td>
<td>City (boys)</td>
<td>to increase patriotism and religious feelings, to strengthen communal sense. To learn sacred and Hungarian songs, to improve one's voice, to improve one's aesthetics, to provide the basics of independent singing, to learn music notation.</td>
<td>1</td>
<td>Grade I: songs by rote learning. Songs with limited range, simple meter, moderate tempo, recognition of long/short, high/low, loud/soft notes. Grade II: singing by rote learning. Easy exercises by ear. Grade III: simple songs, basic elements of notation. Grade IV: songs, exercises, all notes in treble clef, triple and quadruple meter. Grade V: songs by ear and notation. Minor scales, accidentals, tempo changes, dynamics. Two-part exercises. Grade VI: learning of songs from notation, further practice in notation, dictation and other exercises. Furthermore, the curriculum recommends singing in every class, during excursions, and students' participation in singing during worship.</td>
</tr>
<tr>
<td>1918</td>
<td>Catholic elem.</td>
<td></td>
<td>1</td>
<td>Under religion: 41 religious songs over the six grades.</td>
</tr>
</tbody>
</table>

Furthermore, the curriculum recommends singing in every class, during excursions, and students' participation in singing during worship.
<table>
<thead>
<tr>
<th>Year</th>
<th>School type</th>
<th>Goal of singing</th>
<th>Hours per week</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936</td>
<td>gymn (girls and boys)</td>
<td>to provide a foundation for musical education through valuable songs. To develop patriotic and religious feeling, to develop musicianship.</td>
<td></td>
<td>Grade II only: religious and patriotic songs, children's folk songs. Major and all minor scales, basic notation, musicianship exercises, dynamics. Introduction to two-part singing.</td>
</tr>
<tr>
<td>1938</td>
<td>gymn (girls and boys)</td>
<td>to produce religious feeling and active participants in religious service. Secular: to strengthen religious and patriotic feeling, to develop musicality and musical taste.</td>
<td>Boys: grade 1 only; girls: grades 1-3-2-2-3</td>
<td>Grade I: folk and patriotic songs, major and natural minor scales. Basics of notation. Grade II: scales, accidentals, songs. Grade III: rhythmic subdivision, two-and three-part songs. Notation practice.</td>
</tr>
<tr>
<td>Year</td>
<td>School type</td>
<td>Goal of singing</td>
<td>Hours per week</td>
<td>Details</td>
</tr>
<tr>
<td>------</td>
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</tr>
<tr>
<td>1868</td>
<td>gym</td>
<td></td>
<td>1</td>
<td>lower grades: elective, no other info.</td>
</tr>
<tr>
<td>1869</td>
<td>Calvinist gym</td>
<td></td>
<td>1</td>
<td>no singing</td>
</tr>
<tr>
<td>1879</td>
<td>gym</td>
<td>to improve singing technique, to kindle religious feeling, to improve taste and morals. Basics of music theory. The singing of psalms, praises and folk and national songs.</td>
<td>1</td>
<td>Grade I: introduction to notes, one scale</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td>Grade II: scales, chorales, folk songs, four major and four minor scales and their exercises</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Grade III: 8 major, 8 minor scales, leading tones, ornaments, chorales, psalms, choir exercises, Hungarian folk songs</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Grade IV: review of the above</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Grades V-VIII: singing is recommended but elective</td>
</tr>
<tr>
<td>1880</td>
<td>Calvinist gym</td>
<td>to develop the lungs and chest, musical hearing and sound production. To train for the appreciation of musical beauty. To improve mood and emotions. To learn to love harmony.</td>
<td>1</td>
<td>Grade I: Basic music theory: staff reading, rests, bar lines, singing. Proper breathing. One-part exercises without lyrics. One-part folk songs with words.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Grade II: Like grade I, depending on progress of pupils.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Grade III: Theoretical and practical introduction to scales. Practice of intervals.</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td>Performance markings. One- and two-part songs.</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td>Grade IV: One-, two-, and three-part songs. Sight-reading. Melodies of famous composers (like Mozart, Beethoven, Schubert, Mendelssohn, Haydn, etc.) with Hungarian words.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Grades V, VI: Choir. One- and two-part girls' songs. Some chord theory.</td>
</tr>
<tr>
<td>1883</td>
<td>secondary (girls)</td>
<td></td>
<td>1</td>
<td>no singing</td>
</tr>
<tr>
<td>1884</td>
<td>real schools</td>
<td></td>
<td>1</td>
<td>singing of patriotic songs during P.E. class</td>
</tr>
<tr>
<td>1886</td>
<td>real schools</td>
<td></td>
<td>1</td>
<td>Grade I: basics of notation, breathing, one-part songs.</td>
</tr>
<tr>
<td></td>
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<td>Grade II: like Grade I.</td>
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<td></td>
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<td></td>
<td></td>
<td>Grade III: Introduction to various scale types, interval singing, expression marks. One- and two-part songs.</td>
</tr>
<tr>
<td>1887</td>
<td>secondary (girls)</td>
<td></td>
<td>2; then 1</td>
<td>Grade V: choral singing, basic chord theory.</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td>Grade VI: same as grade V. Introduction to the music of Hungarian and foreign composers.</td>
</tr>
<tr>
<td>Year</td>
<td>School type</td>
<td>Goal of singing</td>
<td>Hours per week</td>
<td>Details</td>
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</tr>
<tr>
<td>1899</td>
<td>gymn</td>
<td>to help reawaken patriotic feelings. Especially children in cities do not sing. Therefore, we need to have them start singing in grade I. Unison songs, only the basics of music notation. Nowadays, the Dalcroze-method is indispensable. Grades III-IV will tackle non-unison singing.</td>
<td>no singing</td>
<td>Boys: Grades I, II: one hour weekly, 20 songs per year. No proper textbook exists currently, so teacher must put them on board that students write down (music notation). Girls: secondary schools: as singing is a mandatory subject already, the only modification necessary is to delay the singing of two-part songs until grade III. List of 25-25 songs for grades I, II</td>
</tr>
<tr>
<td>1920</td>
<td>gymn</td>
<td></td>
<td>no singing</td>
<td></td>
</tr>
<tr>
<td>1924</td>
<td>gymn, real school</td>
<td></td>
<td></td>
<td>singing is elective III-VIII, music I-VIII. Curriculum: refer to 1920 rules</td>
</tr>
<tr>
<td>1926</td>
<td>gymn, real school</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1927</td>
<td>secondary girls (gymn, lycee, college)</td>
<td>to provide a basis for musical education. To systematically develop musicianship and reading from music notation.</td>
<td></td>
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</tr>
<tr>
<td>1935</td>
<td>gymn (girls and boys)</td>
<td></td>
<td></td>
<td>Grade I only: religious and patriotic songs, children's folk songs. Major and natural minor scales, basic notation, musicianship exercises.</td>
</tr>
<tr>
<td>Year</td>
<td>School type</td>
<td>Goal of singing</td>
<td>Hours per week</td>
<td>Details</td>
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</tr>
<tr>
<td>1936</td>
<td>gymn (girls and boys)</td>
<td>to provide a foundation for musical education through valuable songs. To develop patriotic and religious feeling, to develop musicianship.</td>
<td>Boys:</td>
<td>Grade II only: religious and patriotic songs, children's folk songs. Major and all minor scales, basic notation, musicianship exercises, dynamics. Introduction to two-part singing.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>grade 1 only-1;</td>
<td>Grade I: folk and patriotic songs, major and natural minor scales. Basics of notation.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>girls: grades 1-3-2-2-3</td>
<td>Grade II: scales, accidentals, songs.</td>
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<tr>
<td></td>
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<td></td>
<td></td>
<td>Grade III: rhythmic subdivision, two-and three-part songs. Notation practice.</td>
</tr>
<tr>
<td>1938</td>
<td>gymn (girls and boys)</td>
<td></td>
<td>Boys:</td>
<td>Grades I-VIII sacred: list of psalms to know in each grade (111 songs total), history of Calvinist sacred music.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>grade 1 only-1;</td>
<td>Secular: Grade I: unison songs. Major and natural minor scale. Basic 3-note chords. The value of the dot. Basic dynamics, notation in treble clef. Writing and singing exercises.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>girls: grades 1-3-2-2-3</td>
<td>Grade II: one- and two-part folk and patriotic songs. Two-octave scales, minor scales.</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td>Grade V: Songs. Introduction to music theory, bass clef, basic forms of classical pieces.</td>
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<tr>
<td></td>
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<td>Grade VI: music history I.</td>
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<td>Grade VII: music history II.</td>
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<td></td>
<td>Grade VIII: Hungarian music history.</td>
</tr>
<tr>
<td></td>
<td>Calvinist gymn (boys</td>
<td>sacred: to produce religious feeling and active participants in religious service. Secular: to strengthen religious and patriotic feeling, to develop musicality and musical taste.</td>
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<tr>
<td></td>
<td>and girls)</td>
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<td>author</td>
<td>title</td>
<td>school</td>
<td>year</td>
<td>content</td>
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<tr>
<td>------------------------</td>
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<tr>
<td>Zsakyniszky Ferencz es Endre</td>
<td>Kis Lantos</td>
<td>elementary</td>
<td>1870</td>
<td>two-part songs, notation</td>
</tr>
<tr>
<td>Bartalus Istvan</td>
<td>Eneko ABC</td>
<td>elementary</td>
<td>1876</td>
<td>introduction to staff reading</td>
</tr>
<tr>
<td>Hoos Janos</td>
<td>Iskolai negyesd Iok kezikonyve</td>
<td>elementary upper and city</td>
<td>1891</td>
<td>four-part songs</td>
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<tr>
<td>Wehner Gyula</td>
<td>200 Iskolai enek</td>
<td>elementary</td>
<td>1894</td>
<td>songs, exercises</td>
</tr>
<tr>
<td>Falk Richard, Hetenyi Albert</td>
<td>Dalok konyve</td>
<td>elementary</td>
<td>1906</td>
<td>songs</td>
</tr>
<tr>
<td>Erodi Erno</td>
<td>Ezust harfa</td>
<td>elementary</td>
<td>1909</td>
<td>songs</td>
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<tr>
<td>Lang Janos</td>
<td>Iskolai daloskonyv</td>
<td>city</td>
<td>1912</td>
<td>two-part songs, notation</td>
</tr>
<tr>
<td>Kasash Ponrac, dr</td>
<td>Esekeskonyv</td>
<td>elementary</td>
<td>1912</td>
<td>songs, exercises</td>
</tr>
<tr>
<td>Hoppe Rezzo, Sz Latino Bela</td>
<td>Magyar Enekkonyv</td>
<td>city</td>
<td>1913</td>
<td>songs</td>
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<tr>
<td>Grill Richard, Wohlfarth Anna</td>
<td>Dalos a kis vilag szamara</td>
<td>elementary and city</td>
<td>1922</td>
<td>songs, notation</td>
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<tr>
<td>Sz Latino Bela</td>
<td>Kis daikonyv</td>
<td>elementary</td>
<td>1927</td>
<td>songs</td>
</tr>
<tr>
<td>Tiboldi Jozsef</td>
<td>Esekeskonyv</td>
<td>elementary</td>
<td>1920s</td>
<td>songs, exercises</td>
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<td>Sz Latino Bela</td>
<td>Dalos konyv</td>
<td>elementary</td>
<td>1920s</td>
<td>simple songs</td>
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<tr>
<td>Kodaly Zoltan, Adam Jeno</td>
<td>Slo-Mi</td>
<td>elementary</td>
<td>1943</td>
<td>Kodaly method</td>
</tr>
<tr>
<td>Adam Jeno</td>
<td>Modszeres Enektanitas</td>
<td>elementary</td>
<td>1944</td>
<td>method akin to Kodaly's</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>author</th>
<th>title</th>
<th>school</th>
<th>year</th>
<th>content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Batoro Lajos</td>
<td>Enekkonyv</td>
<td>secondary and teacher trai</td>
<td>1892</td>
<td>two-part songs, notation</td>
</tr>
<tr>
<td>Zsakyniszky Frencz es Endre</td>
<td>Magyar es latin egyhazi enek es imak gyujtem</td>
<td>secondary</td>
<td>1930</td>
<td>two-part songs, notation</td>
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<tr>
<td>Nemeth Dome, Solomoss Vendel</td>
<td>Daloskonyv a fiukozepiskolak I-II osztalya szan gymnasium</td>
<td>secondary and teacher trai</td>
<td>1930</td>
<td>two-part songs, notation</td>
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<tr>
<td>Kerenyi Gyorgy, Rajeczky Benjamin</td>
<td>Enekes ABC</td>
<td>secondary and teacher trai</td>
<td>1938</td>
<td>two-part songs, notation</td>
</tr>
<tr>
<td>Nemeth Dome, Solomoss Vendel</td>
<td>Daloskonyvunk</td>
<td>gymnasium</td>
<td>1938</td>
<td>two-part songs, notation</td>
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<tr>
<td>Horvath Karoly</td>
<td>Bevezeto a zenetdomanyba es zenetortenet</td>
<td>gymnasium (Calvinist)</td>
<td>1943</td>
<td>theory, music history</td>
</tr>
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</table>

Appendix C: Ministry-approved, Commonly Used Singing Textbooks, 1870-1944
<table>
<thead>
<tr>
<th>Location</th>
<th>Year</th>
<th>School Type</th>
<th>Singing in Curriculum</th>
<th>Book Used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Debrecent</td>
<td>1869-70</td>
<td>Elementary (Calvinist)</td>
<td>grades 1-4</td>
<td></td>
</tr>
<tr>
<td>Szeged</td>
<td>1873-4</td>
<td>City (boys)</td>
<td>grades 1-6, twice a week</td>
<td></td>
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<tr>
<td>Budapest</td>
<td>1875-6</td>
<td>Elementary</td>
<td>grades 1-4</td>
<td></td>
</tr>
<tr>
<td>Budapest</td>
<td>1879-80</td>
<td>Elementary (Lutheran)</td>
<td>religious song: grades 1-2, singing grades 3-4 (boys), 3-6</td>
<td>Schmid T: Enékeskőnyv, egyházi ennek ev. isk számára</td>
</tr>
<tr>
<td>Kecskemét</td>
<td>1879-80</td>
<td>Elementary</td>
<td>grades 1-4</td>
<td></td>
</tr>
<tr>
<td>Pécs</td>
<td>1880-81</td>
<td>Elementary</td>
<td>grades 1-4</td>
<td></td>
</tr>
<tr>
<td>Debrecent</td>
<td>1883-84</td>
<td>Elementary (girls, Calvinist)</td>
<td>grades 1-5: within religion, grades 4-8: religious songs</td>
<td>Enék ABC, Sz. Nagy József: Vezerekvny az Enékaírásához</td>
</tr>
<tr>
<td>Szeged</td>
<td>1890-91</td>
<td>City and Commerce School</td>
<td>grades 1-6</td>
<td>Ernő: Gyakorlati enékta</td>
</tr>
<tr>
<td>Budapest</td>
<td>1892-93</td>
<td>City and Elementary (girls)</td>
<td>grades 1-6</td>
<td>Ernő: Gyakorlati enékta</td>
</tr>
<tr>
<td>Budapest</td>
<td>1893-94</td>
<td>Elementary (Calvinist)</td>
<td>grades 1-6: psalms, praises, funeral songs, national songs</td>
<td>Bartalás</td>
</tr>
<tr>
<td>Szeged</td>
<td>1897-98</td>
<td>Elementary</td>
<td>grades 1-4</td>
<td>Ernő: Gyakorlati enékta</td>
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<tr>
<td>Kecskemét</td>
<td>1899-1900</td>
<td>Elementary</td>
<td>grades 1-4</td>
<td>Sztankó Béla: Daloskönyv I-III kötet</td>
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<tr>
<td>Szeged</td>
<td>1901-2</td>
<td>Elementary</td>
<td>no information</td>
<td></td>
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<tr>
<td>Budapest</td>
<td>1905-07</td>
<td>Elementary and City (Lutheran)</td>
<td>grade 1: religious songs, grades 2-4</td>
<td>Sónya: enékeskőnyv, egyházi enékek ev. iskolák számára</td>
</tr>
<tr>
<td>Pécs</td>
<td>1907-08</td>
<td>Elementary</td>
<td>grades 1-4</td>
<td></td>
</tr>
<tr>
<td>Debrecent</td>
<td>1909-10</td>
<td>Elementary (higher, girls, Calvinist)</td>
<td>grades 1-4: (5-6 for those going to normal school)</td>
<td>Sztojanovics, P. Nagy Zoltan: Zsebbelmélet</td>
</tr>
<tr>
<td>Kecskemét</td>
<td>1910-11</td>
<td>Elementary</td>
<td>grades 1-4</td>
<td>Sztankó Béla: Daloskönyv I-III kötet</td>
</tr>
<tr>
<td>Szeged</td>
<td>1916-17</td>
<td>Elementary (higher, girls)</td>
<td>grades 1-6 (except grade 5)</td>
<td>see photos</td>
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<tr>
<td>Budapest</td>
<td>1917-18</td>
<td>Elementary and City (Lutheran)</td>
<td>grades 3-4</td>
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</tr>
<tr>
<td>Szeged</td>
<td>1924-5</td>
<td>Elementary (higher, girls)</td>
<td>grades 1-4</td>
<td>no book</td>
</tr>
<tr>
<td>Gyer</td>
<td>1928-9</td>
<td>City (girls)</td>
<td>grades 1-4</td>
<td></td>
</tr>
<tr>
<td>Gyer</td>
<td>1929-30</td>
<td>Elementary (Lutheran)</td>
<td>grades 1-6</td>
<td></td>
</tr>
<tr>
<td>Szeged</td>
<td>1932-3</td>
<td>City (boys)</td>
<td>grades 1-4</td>
<td>Tiboldi: Modszeres enékskola I-IV</td>
</tr>
<tr>
<td>Kecskemét</td>
<td>1931-2</td>
<td>Elementary</td>
<td>no teacher</td>
<td></td>
</tr>
<tr>
<td>Gyer</td>
<td>1932-3</td>
<td>Elementary (Lutheran)</td>
<td>grades 1-6</td>
<td>Tiboldi: Modszeres enékskola, I-IV</td>
</tr>
<tr>
<td>Budapest</td>
<td>1934-35</td>
<td>City (girls)</td>
<td>grades 1-4</td>
<td>no book</td>
</tr>
<tr>
<td>Gyer</td>
<td>1936-7</td>
<td>Elementary (Lutheran)</td>
<td>grades 1-8, once a week</td>
<td>Harnat-Karvay: Magyar fiúk notaskőnyve, I-IV</td>
</tr>
<tr>
<td>Debrecent</td>
<td>1940-41</td>
<td>City (boys)</td>
<td>grades 1-4</td>
<td></td>
</tr>
<tr>
<td>Kecskemét</td>
<td>1941-2</td>
<td>Elementary</td>
<td>no teacher</td>
<td></td>
</tr>
<tr>
<td>Szeged</td>
<td>1946-47</td>
<td>Elementary (Piarist)</td>
<td>grades 1-4</td>
<td></td>
</tr>
<tr>
<td>Gyer</td>
<td>1947-48</td>
<td>Elementary (Benedictines)</td>
<td>grades 1-4</td>
<td></td>
</tr>
<tr>
<td>location</td>
<td>year</td>
<td>school type</td>
<td>singing in curriculum</td>
<td>book used</td>
</tr>
<tr>
<td>----------</td>
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<td>---------------------------</td>
<td>----------------------------------------------</td>
<td>---------------------------------------</td>
</tr>
<tr>
<td>Szeged</td>
<td>1851-2</td>
<td>gymnasium</td>
<td>none</td>
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</tr>
<tr>
<td>Debrecen</td>
<td>1853/54</td>
<td>gymnasium (Calvinist)</td>
<td>grades 1-8 elective</td>
<td></td>
</tr>
<tr>
<td>Pécs</td>
<td>1856/7</td>
<td>gymnasium (Catholic)</td>
<td>grades 1-4 elective</td>
<td></td>
</tr>
<tr>
<td>Gyor</td>
<td>1857-58</td>
<td>gymnasium (Benedictine)</td>
<td>grades 1-8 elective, 4 times weekly</td>
<td></td>
</tr>
<tr>
<td>Eger</td>
<td>1859/60, 68</td>
<td>gymnasium (Catholic)</td>
<td>grades 1-8 elective</td>
<td></td>
</tr>
<tr>
<td>Pest</td>
<td>1862/3</td>
<td>gymnasium (Catholic)</td>
<td>grades 1-8 elective</td>
<td></td>
</tr>
<tr>
<td>Debrecen</td>
<td>1864/5</td>
<td>gymnasium (Catholic)</td>
<td>grades 1-8 elective</td>
<td></td>
</tr>
<tr>
<td>Debrecen</td>
<td>1869/70</td>
<td>gymnasium (Calvinist)</td>
<td>none</td>
<td></td>
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<tr>
<td>Esztergom</td>
<td>1870/1</td>
<td>gymnasium (Benedictine)</td>
<td>grades 1-8 elective</td>
<td></td>
</tr>
<tr>
<td>Pest</td>
<td>1874/5</td>
<td>gymnasium (Catholic)</td>
<td>grades 1-8 elective</td>
<td></td>
</tr>
<tr>
<td>Pécs</td>
<td>1877/6, 1886</td>
<td>gymnasium (Cistercian)</td>
<td>grades 1-5 elective twice weekly</td>
<td>Zsasskovszky</td>
</tr>
<tr>
<td>Eger</td>
<td>1880-81</td>
<td>gymnasium (Cistercian)</td>
<td>grades 1-2 elective twice weekly</td>
<td>Egri enekkate, Zsasskovszky: Kis lantos</td>
</tr>
<tr>
<td>Szeged</td>
<td>1880/1, 1899</td>
<td>gymnasium (Piarist)</td>
<td>grades 1-8 elective</td>
<td></td>
</tr>
<tr>
<td>Gyor</td>
<td>1882-83</td>
<td>gymnasium (Benedictine)</td>
<td>mention of secular music teacher—no other information</td>
<td></td>
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<tr>
<td>Debrecen</td>
<td>1889-90</td>
<td>gymnasium (Calvinist)</td>
<td>grades 1-7 elective</td>
<td>studied psalms, notes, scales</td>
</tr>
<tr>
<td>Budapest V.</td>
<td>1890-1891</td>
<td>gymnasium (Catholic)</td>
<td>none</td>
<td></td>
</tr>
<tr>
<td>Esztergom</td>
<td>1890/1</td>
<td>gymnasium (Benedictine)</td>
<td>grades 1-4 elective</td>
<td>Zsasskovszky: Egri enekkate</td>
</tr>
<tr>
<td>Debrecen</td>
<td>1893-94, 190</td>
<td>gymnasium (Cistercian, lower levels only)</td>
<td>grades 1-3 elective</td>
<td></td>
</tr>
<tr>
<td>Eger</td>
<td>1900-1</td>
<td>gymnasium (Cistercian)</td>
<td>grades 1-8 elective</td>
<td>Zsasskovszky</td>
</tr>
<tr>
<td>Szeged</td>
<td>1910-11, 1921</td>
<td>gymnasium (Piarist)</td>
<td>grades 1-8 elective</td>
<td>nines</td>
</tr>
<tr>
<td>Budapest V.</td>
<td>1910-1911</td>
<td>gymnasium</td>
<td>elective: religious songs</td>
<td>Zsasskovszky</td>
</tr>
<tr>
<td>Esztergom</td>
<td>1920/1</td>
<td>gymnasium (Benedictine)</td>
<td>grades 1-7 elective, twice weekly</td>
<td>Zsasskovszky enekkonyv,</td>
</tr>
<tr>
<td>Budapest</td>
<td>1912/13</td>
<td>gymnasium (Cistercian)</td>
<td>grades 1-2 elective, once weekly</td>
<td>Sztajnovics: Apollo hanggyugfuzet</td>
</tr>
<tr>
<td>Gyor</td>
<td>1920-21</td>
<td>gymnasium (girls)</td>
<td>grades 1-8</td>
<td></td>
</tr>
<tr>
<td>Eger</td>
<td>1920-21</td>
<td>gymnasium (Catholic)</td>
<td>grades 1-8</td>
<td></td>
</tr>
<tr>
<td>Kalocsa</td>
<td>1920/21</td>
<td>gymnasium (Jesuit)</td>
<td>only elective, not graded</td>
<td>Zsasskovszky: Enekonyv (I-VIII evf)</td>
</tr>
<tr>
<td>Pécs</td>
<td>1921-2</td>
<td>gymnasium (Cistercian)</td>
<td>grades 1-2 mandatory, 3-8 elective</td>
<td></td>
</tr>
<tr>
<td>Debrecen</td>
<td>1921-2</td>
<td>gymnasium (Catholic)</td>
<td>grades 1-2 mandatory, 3-8 elective</td>
<td></td>
</tr>
<tr>
<td>Location</td>
<td>Year</td>
<td>School Type</td>
<td>Singing in Curriculum</td>
<td>Book Used</td>
</tr>
<tr>
<td>-------------------</td>
<td>------</td>
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<td>----------------------------------------------------</td>
<td>-----------------------------------------------</td>
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<tr>
<td>Kalocsa</td>
<td>1921/22</td>
<td>gymnasium (Jesuit)</td>
<td>elective</td>
<td></td>
</tr>
<tr>
<td>Kalocsa</td>
<td>1922/23</td>
<td>gymnasium (Jesuit)</td>
<td>grades 1-2 mandatory</td>
<td></td>
</tr>
<tr>
<td>Kalocsa</td>
<td>1923/24</td>
<td>gymnasium (Jesuit)</td>
<td>grades 1-2 mandatory</td>
<td></td>
</tr>
<tr>
<td>Kalocsa</td>
<td>1924/25</td>
<td>gymnasium (Jesuit)</td>
<td>only elective</td>
<td></td>
</tr>
<tr>
<td>Gyer</td>
<td>1925-26</td>
<td>gymnasium (Benedictine)</td>
<td>grades 1-8 elective</td>
<td>nacs</td>
</tr>
<tr>
<td>Kalocsa</td>
<td>1925/26</td>
<td>gymnasium (Jesuit)</td>
<td>only elective</td>
<td></td>
</tr>
<tr>
<td>Debrecen</td>
<td>1926-7</td>
<td>real school (Catholic)</td>
<td>grades 1-2 mandatory, 3-4 elective</td>
<td></td>
</tr>
<tr>
<td>Kalocsa</td>
<td>1926/27</td>
<td>gymnasium (Jesuit)</td>
<td>none</td>
<td></td>
</tr>
<tr>
<td>Kalocsa</td>
<td>1927/28</td>
<td>gymnasium (Jesuit)</td>
<td>grades 1-2 mandatory</td>
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<tr>
<td>Budapest</td>
<td>1928-29</td>
<td>real school</td>
<td>grades 1-2</td>
<td>none</td>
</tr>
<tr>
<td>Kalocsa</td>
<td>1928/29</td>
<td>gymnasium (Jesuit)</td>
<td>grades 1-2 mandatory</td>
<td></td>
</tr>
<tr>
<td>Debrecen</td>
<td>1929-30</td>
<td>gymnasium (Calvinist)</td>
<td>grades 1-8</td>
<td></td>
</tr>
<tr>
<td>Kalocsa</td>
<td>1929/30</td>
<td>gymnasium (Jesuit)</td>
<td>grades 1-2 mandatory, grades 1-8 choir and music</td>
<td></td>
</tr>
<tr>
<td>Esztergom</td>
<td>1930/1, 1934</td>
<td>gymnasium (Benedictine)</td>
<td>grades 1-8 elective</td>
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<tr>
<td>Budapest</td>
<td>1930/31</td>
<td>gymnasium (Gistercian)</td>
<td>grades 1-2 elective</td>
<td>Zsaszkovszky enekonyv</td>
</tr>
<tr>
<td>Budapest Szt. Istvan</td>
<td>1935-40</td>
<td>real school</td>
<td>grades 1-2</td>
<td></td>
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<tr>
<td>Pecs</td>
<td>1938/9</td>
<td>gymnasium (Gistercian)</td>
<td>grades 1-2 mandatory non-core subject</td>
<td>A magyar körus enekonyv: Harmonía</td>
</tr>
<tr>
<td>Budapest</td>
<td>1940-41</td>
<td>gymnasium</td>
<td>grades 1-2</td>
<td></td>
</tr>
<tr>
<td>Eger Szt. Bernat</td>
<td>1945-46</td>
<td>gymnasium (Gistercian)</td>
<td>grades 1-8</td>
<td>no information</td>
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<tr>
<td>Budapest Szt. Istvan</td>
<td>1945-46</td>
<td>gymnasium</td>
<td>grades 1-8</td>
<td></td>
</tr>
<tr>
<td>Esztergom</td>
<td>1946-47</td>
<td>gymnasium (Benedictine)</td>
<td>grades 3-8</td>
<td></td>
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<tr>
<td>Szeged</td>
<td>1946/7</td>
<td>gymnasium (girls)</td>
<td>grades 3-8 (no record on lower grades)</td>
<td>Kerenyi-Rajeczy: Enékes ABC</td>
</tr>
<tr>
<td>Szeged</td>
<td>1946/7</td>
<td>gymnasium (Fiarist)</td>
<td>grades 1-8</td>
<td></td>
</tr>
<tr>
<td>Gyer Csece</td>
<td>1947-48</td>
<td>gymnasium (Benedictine)</td>
<td>grades 1-8</td>
<td>Kerenyi-Rajeczy: Enékes ABC</td>
</tr>
<tr>
<td>Esztergom</td>
<td>1948-49</td>
<td>gymnasium (Benedictine)</td>
<td>grades 5-8 (no information on lower grades)</td>
<td>no information</td>
</tr>
<tr>
<td>Szeged</td>
<td>1948/9</td>
<td>gymnasium</td>
<td>grades 5-8 (no information on lower grades)</td>
<td></td>
</tr>
<tr>
<td>Pecs</td>
<td>1948/9</td>
<td>gymnasium</td>
<td>grades 5-8 (no information on lower grades)</td>
<td></td>
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<tr>
<td>Year</td>
<td>School Type</td>
<td>Goal of Singing</td>
<td>Hours/Week</td>
<td>Details</td>
</tr>
<tr>
<td>------</td>
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<td>---------</td>
</tr>
<tr>
<td>1946</td>
<td>Elementary</td>
<td>To consciously learn musical mother tongue. To appreciate and be curious about music. To read and write music, to improve musicianship.</td>
<td>2</td>
<td>Grade I: 20-25 songs by ear, rhythm games, so-mi-do notes, slow/fast tempi, loud/soft dynamics, proper singing technique. Grade II: 20-25 songs, rhythm games, re-la-so notes, review grade I. Grade III: various folk songs, religious songs, total 30-35 songs. Duple meter, fa-ti-do notes. Placement of so-mi-do on staff, very soft/very loud dynamics, variations of fast and slow tempi. Rounds, canons. Grade IV: songs as in Grade III, quadruple time, rests, all notes on staff. Grade V: Hungarian songs and songs of related nations, religious songs. The value of the dot, fermata, changing time signatures, triple meter. Note reading and pitch exercises. Parlando, rubato. Notation of dynamics. Two-part rhythm exercises, two-part melodies, canons. Grade VI: European songs, syncopations, 16th notes, ties, accidentals. Review Grade V. Grade VII: same types of songs as before, learned from notation. Triples, treble and bass clefs, alphabetical names of notes, various scales, two- and three-part songs, canons. Grade VIII: same song types as before, rhythmic and melodic exercises, review of grades V-VIII. Same as 1946, but military and pioneer songs replaced religious songs. Songs are organized from those that use the fewest pitches (5-6) to most. Grades VII-VIII: introduction to western art music and its literature.</td>
</tr>
<tr>
<td>1950</td>
<td>Elementary</td>
<td>To sing Hungarian folk songs, and the songs of the S.U. and other allied countries, to read and write music, singing with movable do and absolute note names, to widen musical interest, to develop taste, to develop singing.</td>
<td>1</td>
<td>grades I-VI: 2, grades VII-VIII: 1</td>
</tr>
<tr>
<td>1940</td>
<td>Gymnasium</td>
<td>none</td>
<td>1</td>
<td>none</td>
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<td>year</td>
<td>school type</td>
<td>goal of singing</td>
<td>hours/week</td>
<td>details</td>
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<td>------</td>
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<td>---------------------------------------------------------------------------------</td>
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<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1954</td>
<td>gymnasium</td>
<td>to provide foundation of musical culture, to learn Hungarian songs, know songs of friendly nations, read/write notation, one- and two-part songs, develop musicianship, rhythmic feel.</td>
<td>none</td>
<td></td>
</tr>
<tr>
<td>1954</td>
<td>elementary I-IV</td>
<td></td>
<td>2</td>
<td>same as 1950</td>
</tr>
<tr>
<td>1955</td>
<td>elementary V-VIII</td>
<td></td>
<td>none</td>
<td></td>
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<td>1960</td>
<td>gymnasium</td>
<td></td>
<td>none</td>
<td></td>
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<tr>
<td>1962</td>
<td>elementary</td>
<td>To provide an overview of music history through singing and listening; to supplement what has been learned about Hungarian music. To further develop musicianship, music reading, and basic analysis (form and content). To develop taste so students can fight poor music.</td>
<td>1 (grade 1), 2</td>
<td>Grade I: Hungarian folk songs and their arrangements. (Mandatory song list: folk songs, Bardos, Kodaly, Bartok arrangements). Review of scales of Hungarian folk songs; trio form, modulation, expressive accompaniment. Selected works from the Renaissance, Baroque, Classic period. Hungarian Romantic music. Grade II: European romantic music, with selected listening. The music of the turn of the century. Current musical trends in capitalistic societies. Jazz in the works of great masters. Selected listening. The development of Soviet music. Today's Hungarian music. In both grades: note reading exercises, singing technique, recognition of modes, formal structure in pieces.</td>
</tr>
<tr>
<td>1962</td>
<td>gymnasium</td>
<td></td>
<td>1 (Choir: 2)</td>
<td>Grades III-IV: elective course in singing/appreciation.</td>
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<tr>
<td>1968</td>
<td>vocational middle</td>
<td></td>
<td>none</td>
<td></td>
</tr>
<tr>
<td>1975</td>
<td>trade</td>
<td></td>
<td>none</td>
<td></td>
</tr>
<tr>
<td>1977</td>
<td>elementary</td>
<td>1-2</td>
<td>no change</td>
<td></td>
</tr>
<tr>
<td>1978</td>
<td>elementary</td>
<td>1-2</td>
<td>no change</td>
<td></td>
</tr>
<tr>
<td>1978</td>
<td>gymnasium</td>
<td>1 (3 grades)</td>
<td></td>
<td>the singing of folk songs, art music (no additional details)</td>
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<td>year</td>
<td>school type</td>
<td>goal of singing</td>
<td>hours/week</td>
<td>details</td>
</tr>
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<td>---------</td>
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</tr>
<tr>
<td>1990 elementary</td>
<td>It is the language above words, it influences emotions and human soul. Music education means to get to know one's musical mother tongue and the unique elements of music. Listening to music is an indispensable tool for developing one's personality because of the emotional effects of music.</td>
<td>1–2</td>
<td>Skills to develop: singing ability (expressive singing of two-part songs); musical ear (characteristics of musical sounds, verbal expression of musical experience, connections between music/art/lit history), musical literacy (read, write up to two accidentals, reproduce sound), observation of musical elements (genres and styles of western art music eras, moods, performing forces, connections between music/history/lit/art history).</td>
<td></td>
</tr>
<tr>
<td>1995 10-year mandatory education</td>
<td></td>
<td>not specified</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2000 gymnasium</td>
<td>grades I, II: 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2000 vocational gymnasium</td>
<td>grades I, II: 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>year</td>
<td>school type</td>
<td>goal of singing</td>
<td>hours/week</td>
<td>details</td>
</tr>
<tr>
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</tr>
<tr>
<td>2000</td>
<td>gymnasium</td>
<td>It is the language above words, it influences emotions and human soul. At the center of music education is musical experience, which enriches every moment of life. The goal is to get students to love music, to teach them expressive elements that will motivate them to actively participate in musical communication. The unique tools of music education create an opportunity for a harmonious personality to develop. It is especially important to develop good musical taste and critical listening skills, so valuable music can be recognized and accepted. By learning about the musical canon, connections with other arts can be made. It is important to get to know Hungarian folk and art music in order to preserve national identity. Learning our musical traditions, studying the works of western art music, and getting to know the musical language of distant continents, will help students develop their own musical worldview.</td>
<td>grades I, II: 1</td>
<td>Musical creativity: teach proper singing technique, expressive singing, musical practice to spark an interest in further music making. Sing folk and art songs expressively. Hungarian and foreign folk songs, world music, folk music singing/dancing, group and individual singing, with students who learn an instrument, performances, two-part singing.</td>
</tr>
<tr>
<td>2003</td>
<td>grades I-XII</td>
<td></td>
<td>grades I-X: 8-18% of time, grades XI-XII: 5%</td>
<td>Improvisation: improvised melodies on given lyrics according to learned rules, development of Improvising via singing, instruments, computer, movement.</td>
</tr>
<tr>
<td>2003</td>
<td>continued</td>
<td></td>
<td></td>
<td>Music listening: recognition of choir and orchestra types, folk instrument types, recognition of works of western art music repertoire, connections between music, history, fine arts. Critical listening/writing. Use of music technology/proper classification/collection/categorization of musical documents.</td>
</tr>
<tr>
<td>2003</td>
<td>continued</td>
<td></td>
<td></td>
<td>Musicianship/notation: two-part rhythm exercises, symmetry/asymmetry in music and fine arts, circle of fifths, group singing in several parts, development of musical memory, singing from notation, categorization of Hungarian folk songs, art music genres, use of music terminology.</td>
</tr>
</tbody>
</table>
Appendix F: Recommended School Music Repertoire in the National Core Curriculum of 2012

General content areas

Folk songs: children’s songs and games, old and new styles of Hungarian folk songs, songs of Hungarian folk traditions, ballades, folk songs of other cultures, dance music of Hungary and its neighbors, instrumental folk music.

Historical songs: monophonic medieval church songs, Hungarian folk songs, Hungarian troubadour songs, congregational songs, Hungarian national songs.

Medieval and gothic songs: monophonic church songs, secular songs, early polyphony from Western Europe.

Renaissance music: vocal polyphony, instrumental dance music, Hungarian music of the Renaissance.

Baroque music: opera, cantatas, oratorios, concertos and other Baroque instrumental genres.

Classical era: symphonies, string quartets, other chamber music, concertos, Mozart’s operas, classical style in Hungary.

Romanticism: art song, piano music, chamber music, symphonies, program music, opera and music drama.

20th century and contemporary music: music at the turn of the century, the Second Viennese School, avant-garde and experimental music, other 20th century and contemporary directions, electronic music, jazz, beat, rock, world music, musical theater, genres and styles of popular music, film music.

Grades 1-4

Folk songs and games, children’s songs by Járdányi and Kodály

Art music based on folk music (Bartók, Kodály)

Folk music of other cultures and their application in art music
Short excerpts of program music (Saint-Saëns, Kodály, Prokofiev, Ravel, Vivaldi)

Preparation for the art music of grades 5-12: canons, homophonic and two-part excerpts (Kodály, Mozart, Handel, Bach)

Grades 5-8

Old and new styles of Hungarian folk songs. Development of national identity through folk song.

Folk musics of other cultures with special attention paid to those elements that are not similar to Hungarian music. Folk music and folk traditions of Hungary’s ethnic minorities.

Art music based on stylistic elements starting with the classical era, romanticism, then earlier and finally 20th century music. Instead of chronology, this order is preferred.

Instrument and voice types. Instruments of the orchestra, choir types.

Haydn songs and symphonic excerpts, Mozart opera excerpts, Beethoven symphonic excerpts, Esterházy: Harmonia Caelestis

Easy art songs (translated), Chopin and Liszt piano works, Brahms symphonic works, Mussorgsky.

Bach, Handel, Purcell, Vivaldi, Lully

Erkel, Bartók, Kodály

Grades 9-12

Old style Hungarian folk songs, ballads, instrumental folk music and its connections to world music.

History of medieval church music.

Music for religious holidays.

Historical songs.
Art music repertoire in chronology:


Jazz history, beat, rock, world music, musical theater, rock opera, pop styles, mass media and music.

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_________. Ivventus Litteraria Lycei Liberae Et Regiae Civitatis Szegediensis. Szeged: Grunn, 1815.

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_________. Ertesitveny a Sz. Kir. Szegedvaros Elemi Ieskolairol (Report About the Elementary Schools of Szeged), 1858.

Ertesítvén Az Egri Nyilvános Negyosztályú Foelemi Tanodaról (Report About the Public City Elementary School of Eger). Eger, 1859.


A Pesti Kir. Kath. Fogyasztam Ifjusaganyak Erdemorozata Es Tanari Szemelyzete Az 1862/3 Tanev Masodiik Feleben (the Faculty and Achievements of the Students of the Royal Catholic Model Gymnasium in Pest, During the Second Semester of the 1862/63 School Year). Pest, 1863.

A Debreczeni Romai Katholikus Gymnasium Ifjusaganyak Erdemorozata Az 1864/5 Tanev Masodiik Feleben (the Achievements of the Students of the Catholic Gymnasium of Debrecen During the Second Half of the 1864/65 School Year). Debrecen, 1865.


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*Ertesito (School Report)*. Buda, 1778.


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*Supervisors' Reports.* Dicsoszentmarton: Kukulloi Reformatus Egyhazmegye, 1818-1839.


Vereb, Zsolt, "Az Iskola Tortenete", Vaci Piarista Gimnazium

Vikar, Bela.


VITA