

THE CURRICULAR REGULATION OF MUSIC TEACHING IN HUNGARY FROM THE 18TH CENTURY TO DATE

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This treatise aimed to present how music education developed in the last centuries. The documents which were the basis of the examination and analysis are the regulations of the religious and public education. The analysis focuses on the goals of the music teaching, shows the novelties and differences of the curricula.

Keywords: curricula, music teaching, educational goals, practice

The first written document dates back to 1770 when the Reformed College of Debrecen published its Latin regulation in printed format, called *Methodus*.¹ The regulation describes the role of a primary teacher in great details. The document describes the teaching of church music. The most important psalms and other hymns that had to be taught are accurately named.² However, the document shows discrepancy in that while it speaks about the basic elements of teaching music, it expects serious musical knowledge, to learn the required hymns. The regulation was valid not only in Debrecen, but other protestant colleges also taught on the basis of it.

The next document is the *Ratio Educationis from the years 1777 and 1806*.³ Its detailed title is: A comprehensive treatise on the educational system of Hungary and associated countries. Both versions deal briefly with the teaching of music. Rules are laid down for the future teachers of musical education are the main purpose is to enable them to provide music during church services. Therefore teachers are required to learn playing the organ. The document refers to the fact that traditionally teachers have been commissioned with musical chores during worships.⁴

The *Organisationsentwurf (1849)*⁵ considers singing as a „free” discipline which cannot be taught in a uniform manner in secondary schools because of the varying demands of such a course. On the other hand making it compulsory remains an option in the future. However participation is voluntary (i.e. parents decide whether their children should receive education in singing). This permissive regulation led to a devaluation of the subject.⁶

¹ *Methodus, quam, in collegio reformatorem helveticae confessionis Debrecinensi, omnes scholas inferiores docentes, inde ab infima elementariorum classe usque ad oratoriam et logicam sequuntur.* Debrecini, 1770. Typ. Margitai, 31 p.

² Mészáros István & Németh András & Pukánszky Béla (szerk.): *Neveléstörténet szöveggyűjtemény.* Osiris Kiadó, Budapest, 2003. 418. o. and *Methodus*, 22. p.

³ *Ratio Educationis.* Az 1777-i és az 1806-i kiadás magyar nyelvű fordítása. Ford. Mészáros István, Akadémia Kiadó, Budapest, 1981. 433 p.

⁴ *Ratio Educationis:* 45. p.

⁵ *Entwurf der Organisation der Gymnasien und Realschulen in Oesterreich. Vom Ministerium des Cultus und Unterricht.* Wien. Gedruckt in der kaiserlich-königlichen Hof- und Staatsdruckerei. 1849. 261 p.

⁶ *Entwurf:* 19-20. and 38. p.

The *1869 elementary school curriculum*⁷ and its later editions⁸ deal with music teaching as follows: Singing is taught once a week, although this may be increased to two lessons per week in the fourth year. If the school works with contracted groups, the singing lessons can be held to 2 or 3 classes together. The curriculum determines exactly the required theoretical factual information and introduces singing in 2 parts from the third year and 3 or 4 parts later. Initially it requires the use of five-line staff tables. Its greatest achievement is making the subject compulsory, but its requirements are overdone, particularly in ungraded schools.

The *Curriculum of Latin and Greek Catholic schools*⁹ was published in 1876. The document which was published in Győr cannot be defined as a classical curriculum nowadays, although the description of the subject is very interesting. While we were able to read about particular requirements in the previous curricula, this curriculum is rather an efficient methodological guide. In this document we can nearly find everything that is taught nowadays in music methodology. It makes clear that:

- ❖ teaching songs by listening is the most important method,
- ❖ calls our attention to the principle of gradation,
- ❖ the variety of Hungarian folk music, and its adaptability into education,
- ❖ singing should not only be a task of a music lesson, but it is also advisable to have children sung in other lessons.

In this curriculum it can be read as a novelty that:

- singing influences emotions,
- singing influences aesthetic sense,
- it emphasizes the nice, expressive rendition,
- and it emphasizes the importance of clear articulation.¹⁰

The new curriculum was published three decades later, in **1905**.¹¹ Previous curricula had not set the goal for each school subject, in most cases, they only provided a general curriculum for education. Methodological rules were fit into the curriculum, making it more difficult to understand. However, the first core curriculum of the 20th century set a well-defined goal for each one of the subjects; it set the amount of information, defined its major points, and separated curriculum from rules of methodology.

The aims of music as a subject are:

- to raise and motivate a sense of music,
- to develop one's ear for music and sense of rhythm,
- to assist the cultivation of the spirit (mood),
- to be an effective instrument of creating religious and patriotic feelings,
- to help the development of a sense of community.¹²

⁷ Tanterv a népiskolák számára. Az 1868-ik XXXVIII. t.c.z. értelmében kiad. a m. kir. Vallás- és közokt. min. Buda, 1869, Egyetemi Nyomda. 55 p. and Függelék a Népiskolai törvényhez. A M. K. Vallás. és Közoktatási miniszter által az 1868-ik XXXVIII. t.c.z. értelmében kiadott Tanterv a nép- és polgári iskolák valamint a képezdék számára. Pest, Kiadja Lampel Róbert, 1869.

⁸ Tanterv a népiskolák számára. Az 1868-ik XXXVIII. t.c.z. értelmében. Kiad. a vallás- és közokt. m. kir. min. 1877-ik évi aug. 26-án 21.678. sz. a kelt rendeletéből. Budapest, 1877. Egyetemi Nyomda. 46 p.

⁹ Tanterv a magyarországi latin és görög kath. népiskolák számára. Győrött, 1876. Nyomtatott özv. Sauervein G.-nál. 51 p.

¹⁰ Tanterv 1876. 31-32. p.

¹¹ Tanterv és utasítás az elemi népiskola számára. Kiad. a vallás- és közokt. m. kir. min. 1905. évi jún. 16-án 2202. eln. sz. rendeletével. Bp. 1905, Egyetemi Nyomda, 56, 335 p.

¹² Tanterv 1905. 235. p.

Considering methodology, this curriculum can be regarded as a milestone, since it has set the major methodological aspects of musical education. The curriculum is generally predominated by a psychological-pedagogical attitude.¹³ New books were also written to accompany the new curriculum, but where these books were not available the previous one could have been used as well.¹⁴

Exactly 20 years later, in **1925**,¹⁵ a new curriculum was published. This was an improved version of the previous one, but it was lacking detailed methodological instructions. The new feature of the curriculum was that it put emphasis on the integration of the subjects.¹⁶ A list of visual aids, optional schoolbooks and teacher's books can be found at the end of the document. Professional courses were organized for teachers about the curriculum to help them meet new requirements, and to try to increase the efficiency of it. Another new thing about the document was that the minister asked for written opinions of teachers about their experiences.¹⁷

A new, wider set of goals appeared for musical education:

- acquirement of enduring Hungarian songs,
- making Hungarian songs popular,
- improving voice,
- developing a sense for music,
- enhancing a sense for aesthetics,
- strengthening patriotic and religious feelings,
- strengthening a sense of community,
- setting basics for independent, conscious singing.¹⁸

The definition of requirements is much more detailed than the previous curriculum. The curriculum set rules to meet the requirements for graded and ungraded schools, and also provided for syllabi for itself. The curriculum emphasizes the following principles:

- the demand for harmonious upbringing,
- the training of will,
- encouraging children-friendly attitudes,
- considering the range of pupils,
- fostering will to act,
- the importance of individual work,
- helping productive activities.¹⁹

Several years later, in **1932**²⁰ the elementary school curriculum contained a detailed regulation as an addition to the previous version, serving as a

¹³ Bollókné Panyik Ilona: Az iskola kezdő szakaszának állami tantervei a magyar nevelés történetében. In: Hunyady Györgyné–M. Nádasi Mária, szerk.: A helyi tanterv készítésétől a tanítási óráig. Budapesti Tanítóképző Főiskola, Továbbképző Füzetek. 2. Budapest, 1996. 45. p.

¹⁴ Tanterv és utasítás az elemi népiskola számára. Kiad. a vallás- és közokt. m. kir. min. 1905. évi jún. 16-án 2202. eln. sz. rendeletével. Bp. 1905, Egyetemi Nyomda, V-VI. p.

¹⁵ Tanterv az elemi népiskola számára. – 1925. évi máj. 14-én 1467. eln. sz. rendeletével. Bp. 1925. Egyetemi Nyomda. 131 p.

¹⁶ Bollókné Panyik Ilona: Az iskola kezdő szakaszának állami tantervei a magyar nevelés történetében. In: Hunyady Györgyné–M. Nádasi Mária, szerk.: A helyi tanterv készítésétől a tanítási óráig. Budapesti Tanítóképző Főiskola, Továbbképző Füzetek. 2. Budapest, 1996. 45. p.

¹⁷ Tanterv 1925. 4. p.

¹⁸ Tanterv 1925. 45. p.

¹⁹ Koller Gyula: Drozdly Gyula didaktikai, metodikai munkássága. Pedagógiai Közlemények, 1973. 15. sz. 69-70. p.

²⁰ Tanterv és utasítások a népiskola számára. Kiad. a vallás- és közokt. m. kir. min. 2495/1932 eln. sz. rendeletével. Budapest, 1932. Egyetemi Nyomda, 552 p.

methodological guide for teachers. In the introduction of this curriculum we can find that it was written on behalf of Hungarian children, so it focuses on the needs of children.²¹ In accordance with this, it emphasizes the pedagogical aims of teaching of singing, rather than extending musical knowledge. The detailed musical knowledge according the classes / ages means serious musical education. Music appears beyond singing lessons:

- at times in occasions of daily prayers,
- during other lessons: singing songs according to the subjects or the mood of the lessons,
- in the framework of religious education,
- in a choir.²²

The curriculum outlines the pedagogical effects of teaching of singing as follows:

- ✓ it helps in developing religious feelings,
- ✓ it helps in strengthening patriotic feelings,
- ✓ it helps in the process of socialisation,
- ✓ it helps in developing aesthetic feelings,
- ✓ it has disciplinarian power,
- ✓ it gives knowledge to the child,
- ✓ it has good effects on body and health.²³

The curriculum accurately outlines how the musical knowledge and skills are built gradually on one another. In the teaching of reading music the teacher has the chance to choose between the absolute and the relative system. This curriculum is a system of requirements that worked out reasonably well, but at the same time we can be sure that in practice it was not widely appreciated. The document itself says that the curriculum describes the maximum requirements of teaching.²⁴ This mentality is completely different from the recent practice because the subsequent curricula aimed at the minimum requirements so the execution could be controlled easily and more precisely. In relation to the 1932 curriculum the question is: what is compulsory if the curriculum regulates the maximum requirements of teaching. There could have been great differences between schools, because Zoltán Kodály started his educative, documentary work on order to liquidate the musical illiteracy at a time when this maximum-aiming curriculum should have been succeeded.

The new document, the curriculum for eight-class elementary schools was introduced in 1941.²⁵ The structure of this is similar to the aforementioned six-class elementary school curriculum. Its requirements for singing are identical to the earlier draft version but the division by classes is much shorter and simpler than in the 1932 version, and it completely lacks the communication of musical knowledge and skill improvement. Compared to the 1932 curriculum, this is a huge setback.

The document refers to the fact that the official elementary school song collection is compulsory.²⁶ The curriculum's advantage is that the number of

²¹ Tanterv 1932. 4. p.

²² Tanterv 1932. 41-45. p.

²³ Tanterv 1932. 431-433. o.

²⁴ Tanterv 1932. 99. p.

²⁵ Tanterv és útmutatások a nyolcosztályos népiskola számára. Kiad. a vallás- és közokt. m. kir. min. 55.000/1941 V. sz. rendeletével, 1. köt. A tanterv. 56 p.; 2. köt. A tanterv anyagának részletezése. 270 p.; 3. köt. Általános útmutatások. 182 p.; 4-5. köt. Részletes útmutatások. Budapest, 1941, Királyi Magyar Egyetemi Nyomda.

²⁶ Tanterv 1941. I. köt. 48-49. p.

lessons per year shows a slight increase compared to the 1932 one. The pedagogical effect of the subject is described similarly to the 1932 curriculum but there is more emphasis on patriotic aspects. The novelty is that the methodological guide gives details about the relative solmization in 1941. The guide of the curriculum allows methodological freedom to teachers: they can freely decide to teach on the basis of relative or absolute system.²⁷ It was reasonable because relevant pedagogical music compositions have not been written yet. In 1943 Kodály published his first workbook, the '333 score sight reading exercises', which was essential for the teaching of solmization. The series of 'Singing Book' prepared with the assistance of Jenő Ádám was published in 1948. This is the first singing book based fully on relative solmization, and this is the only method to teach from this book.

To sum up, it can be established that the disadvantage of this curriculum is as follows: less emphasis on communication of musical knowledge and skill improvement. The advantages are the increased number of lessons and the emphasis on the importance of relative solmization.

The introduction of eight-class elementary school was granted by the government after the World War II, and a new curriculum was published in 1946.²⁸ The denomination of schools were changed, and the forming of the new school system was regulated by ministerial decree. This curriculum aimed at the followings:

- establishing uniform general education,
- organizing a proper procedure to select talents,
- making real the personal inclinations,
- and the preparation of correct choice of profession.²⁹

Probably because of political reasons, nothing was adopted from the 1941 curriculum, so the professional advantages of it could not be the part of the elementary school curriculum. The aims of singing subject are as follows:

- deliberate acquirement of musical language,
- growing wish for singing,
- education of and control over musical interest,
- developing musical skills,
- competence in musical literacy of folk-songs according to their level of difficulty.³⁰

This aim absolutely differs from the ones in the previous curricula. Patriotism was of less importance in this. We can see changes in the field of exercises as well. The theme of the songs to be taught is missing from the description of requirements for certain classes. However, regarding the development of certain musical fields, we can find more detailed descriptions in this curriculum than in the previous ones. In this curriculum we can find various practical exercises in the field of rhythm, melody, dynamics and tempo.

²⁷ Tanterv 1941. V. köt. 173. p.

²⁸ Tanterv az általános iskola számára. 1946. Kiad. a vallás- és közokt. m. kir. min. 75.000/1946 VKM sz. rendeletével. Budapest, 1946. Orsz. Köznevelési Tanács. 75 p.

²⁹ Tanterv 1946. 7-8. o.

³⁰ Tanterv 1946. 37. p.

Part of this curriculum is a special guide. According to this guide, the aims of music teaching are as follows:

- Get pupils keen on Hungarian folk songs, because the two bases of the culture of a nation are native language and folk-songs.
- Get pupils acquainted with the significant national and international musical pieces.
- Make real those musical elements that lead to nice and conscious singing.³¹

Pupils in the 8th class should sing tunes on the difficulty level of a folk-song alone by sight reading.

In the next part of the guide we can read detailed instructions about methods of teaching rhythm and melody. The first curriculum with socialist point of view was introduced in 1950.³² This curriculum is centralized, and very prescriptive. This curriculum was based on the Soviet model, the syllabus had to communicate the Marxist-Leninist ideology.³³ This document clearly served political purposes. Child-oriented ideas were considered as wrong approach. Religious and moral education was deleted from the list of subjects. Russian language became compulsory in higher classes. There was no instruction for the division of syllabus, the central requirement was solely the enforcement of the declared ideology so this curriculum was the least useful document.³⁴

Objects and tasks in connection with singing are as follows:

- ✓ singing Hungarian folk songs,
- ✓ singing melodies originating from the Soviet Union and other countries of people's democracy,
- ✓ singing revolutionary songs of the working class,
- ✓ acquisition of musical literacy on the basis of relative and absolute notation,
- ✓ growing musical interest, extending the musical horizon and educating the artistic taste,
- ✓ protection of pupil's voice, developing singing skills, improving children's voice,
- ✓ understanding and experiencing musical pieces,
- ✓ forming of socialist character by teaching of singing.³⁵

This curriculum made a distinction between schools having music teachers and schools not having them and the syllabus had been defined accordingly. The curriculum was insulted frequently because it had been

- perfectionist,
- inconsequential,
- impractical,
- methodologically not elaborated,
- ignoring age specification.³⁶

³¹ Részletes útmutatások az általános iskola tantervéhez. Kiad. a m. vallás- és közokt. min. Budapest. 1946-1947. Országos Köznevelési Tanács. 10. füzet, Ének.

³² Tanterv az általános iskolák számára. A vallás és közokt. min. 1220-10/1950 VKM sz. rendelete. Budapest, 1950, Tankönyvkiadó. 61 p.

³³ Simonovits Istvánné: Az új tantervekről. Köznevelés. VI. évfolyam, 15. szám. 1950. augusztus 1. 433-434. p.

³⁴ Kiss Gyula: Az új általános iskolai tantervről és tankönyvekről. Köznevelés, XII. évfolyam, 18. szám. 1956. szept. 15. 10. o.

³⁵ Tanterv 1950. 45. p.

³⁶ Az új általános iskolai tantervekről. Pedagógiai Szemle, 1963. XIII. évf. 9. sz. 777-778. p. and Bakonyi Pál: Időszerű tantervelméleti kérdések. Pedagógiai Szemle, 1968. 9. sz. 841. p.

In 1951/52 even the Ministry of Education noticed the mistakes of the lower-class curriculum of 1950. The curriculum was modified in 1951 and also in 1952.

In 1954 a new Pedagogical Academic Institute was founded whose main task was to elaborate a new curriculum. The new pedagogical document³⁷ was preceded by the criticism of the previous curriculum and was prepared in 1956.³⁸ This curriculum is centralized and prescriptive.

For completing the work the followings served as a good base:

- experiences of teachers,
- traditions of Hungarian curricula,
- experimental testing of completed curricula and schoolbooks,
- opinions and criticisms of numerous teachers.³⁹

For the first time in the history of Hungarian pedagogy this curriculum was prepared with the active cooperation of practicing teachers.⁴⁰ This curriculum enabled the extensive vindication of the unity of theory and practice. The new curriculum retained those items from the previous one which were considered to be correct:

- principle of concentric subject arrangement,
- main features of subject arrangement between classes,
- majority of practical requirements of certain classes.

The new curriculum was tested in experimental schools. It has been confirmed which parts of subjects fit the most to the characteristics of children's age, and how much time is necessary for improving the skills and abilities.

Analysts of the curriculum thought that factual knowledge had been overfocused in the previous years and getting the children keen on music had been underplayed. In order to fix this problem, the curriculum aimed the followings:

- Teaching of singing
 - should be real musical education,
 - should fit in the school's consistent educational work,
 - should keep the principle of gradation.⁴¹
- The curriculum divided the description into four main parts:
 - songs,
 - nice singing, good rendition,
 - developing ear for music, rhythm sense, musical literacy,
 - requirements.

The curriculum had been modified in 1961.⁴² They tried to remedy the situation by modifying the recent curriculum until the new one had been completed.

³⁷ Tanterv és utasítás az általános iskola 1-4. osztálya számára. Budapest, 1956, Tankönyvkiadó, 358 p.

³⁸ Tanterv 1956. 4. p.

³⁹ Tanterv 1956. 3-4. p.

⁴⁰ Kerégyártó Imre: Az általános iskola I-IV. osztályának új tanterve. Köznevelés XII. évfolyam, 2. szám, 1956. január 15. II. o.

⁴¹ Péter József: Az új énektanterv. Köznevelés XII. évfolyam 14-15. szám, 1956. augusztus 1. III. o.

⁴² A művelődésügyi miniszter 126/1961 (M.K.10.) MM. sz. utasítása az általános iskolai tanterv módosításáról. A műv. min. 4. sz. módszertani levele az általános iskolai tanulóknak

Singing had been modified for the following reasons:

- teaching of musical theory and music history were excessive,
- teaching solmization and score reading were also excessive,
- several teachers had not understood that solmization and score reading are not the aim but only materials of musical education.⁴³

In the spring of 1957 the Ministry of Education organized conferences for discussing the lower-class curricula on the basis of practical experiences.⁴⁴ The Education Act of 1961 determined those principal requirements upon which the new curriculum had to be prepared:

- schools should provide up-to-date basic education,
- they should strengthen the connection between school and everyday life,
- they should increase the effectiveness of ideology.

This document, published in 1963,⁴⁵ is a prescriptive, centralized curriculum, but the pedagogical logic is also present in its editing principles. The subject, which then was called 'singing' became „singing-music”. Tasks in the curriculum in connection with „singing-music” were as follows:

- pupils should be taught mostly Hungarian child- and folk songs sung nicely and correctly,
- the development of pupils' ear for music and sense for rhythm should be started,
- the sense for musical language should be established,
- pupils should get acquainted with the simplest rhythm elements, their formulas, simple measure types and scales in accordance with the relative solmisation,
- pupils should start practicing score reading with the abovementioned elements and also singing in two parts,
- should give pupils clues to understand the mood of songs and consciously using simple variations of tempo and dynamics,
- pupils should become keen on singing through our national songs,
- pupils should become keen on instrumental music,
- they should contribute toward forming communities by common singing,
- should intensify the love for parents and homeland by experiencing the importance of feasts and holidays.⁴⁶

This curriculum was a very prosperous one with its exact description, so the claim to renew it was arisen in the late seventies. The main tasks of the elementary school education are described in the 1978 curriculum⁴⁷ as follows:

túlterhelésének megszüntetéséről. Budapest, 1961. Tankönyvkiadó, 32 p. Melléklet a Művelődésügyi Közlöny 1961. évi 10. számához. Budapest, 1961. Tankönyvkiadó, 32 p.

⁴³ A művelődésügyi miniszter 126/1961 (M.K.10.) MM. sz. utasítása 3. p.

⁴⁴ Faragó László: A tantervi anketokról. Köznevelés XIII. évfolyam 21. szám, 1957. december 15. Melléklet a Köznevelés 1957. évi július hó 10. számához, II-IV.

⁴⁵ Tanterv és utasítás az általános iskolák számára. (Szerk. Miklósvári Sándor) Kiad. a Műv. Min. a 162/1962 (M.K.23.) MM. sz. utasítása. Budapest, 1963. Tankönyvkiadó, 670 p.

⁴⁶ Tanterv 1963. 194-195. p.

⁴⁷ Az általános iskolai nevelés és oktatás terve. Az oktatási miniszter 114/1977. (M.K. 11.) OM számú utasítása az általános iskolai nevelés és oktatás tervének bevezetéséről. (Főszerk. Szabenyi Péter) Országos Pedagógiai Intézet, Budapest, 1978. I-V. kötet, 2. kiad. 1981.

- mental education,
- ideological education,
- moral education,
- political education,
- communal education,
- technical education,
- aesthetic education,
- education for healthy life.⁴⁸

Chapter No. II contains the aims of „singing-music”, as follows:

- establishing the aesthetic seizure of the world with the unique means of music, / pupils should project themselves into the material and human effects of our world with the help of musical material listened and sung,
- should be an active part of forming pupils’ ethos,
- should improve their emotive world,
- singing-music should become a motivational basis for their useful acts,
- in order to achieve this aim, pupils should sing actively and listen to music,
- musical experience provides joy, success, exploration, re-constitution, experience of community and self-expression,
- teaching of singing-music should make pupils capable of accessing vocal and instrumental music on their own level.⁴⁹

The song extracts to be taught are precisely defined by the Curriculum. The teacher has a 30% of free choice of songs within the given musical material. The situation is similar in music listening. The material of musical knowledge and skill improvement is precisely defined. Curriculum suggests a percentile division of the different forms of musical activities.

The curriculum’s new feature is the system of requirements that makes a distinction between the level of knowledge of an individual pupil and that of a class.

The curriculum divided by classes allows less freedom for teachers, however, the planning work is minimized because of the accurate regulation. The structure of the syllabus is methodically very good. The main imperfection of the curriculum is that the potential education with the help of music is not mentioned at all, although it was very precise and detailed in the curricula before the war.

One and a half decade later the preparation of a new public educational regulation began. The new document, called the National Core Curriculum⁵⁰ (*NCC*) is a conceptual and angle foundation of the public education in a way that it ensures the independence of the schools’ subject matters side by side. It describes

- nationwide general aims of public education,
- the capital fields of the education to be mediated,
- sectioning the content of the public education,
- development tasks in certain content sections.

⁴⁸ Tanterv 1978. I. kötet, 15-16. p.

⁴⁹ Tanterv 1978. II. kötet, 339. o.

⁵⁰ A Nemzeti Alaptanterv. Melléklet a 130/1995. (X.26.) Korm. rendelethez. Magyar Közlöny, 1995/91. szám. 5307-5548.

The National Core Curriculum summarizes the bases of education to be acquired, and insures the uniformity and coherence of the public education. Important elements of the curriculum are the eight development areas. These are to

- imbibe all elements of school work,
- advance the strengthening of connections between subjects,
- the uniformed view of teaching and learning,
- the development of the pupils' personality.

The eight emphasized development areas are the follows:

- self-image and self-knowledge,
- knowledge of home country and folklore,
- European identity – universal culture,
- environmental education,
- informative and communicative culture,
- learning,
- physical and mental health,
- preparation for the roles of adulthood;⁵¹

The curriculum defines the structure of the different development areas. The structure of the music development is as follows:

1. creative musical ability
 1. 1. interpretation – an expressive performance of the songs
 1. 2. improvisation
2. musical recognition and capacity
 2. 1. listening to music
 2. 2. musical perception and the knowledge of writing and reading music⁵²

Knowing the development fields, the teacher may choose course books, so the content subordinates to the aims. The curriculum gives a big freedom to the teacher, however his responsibility increases, because he has to decide it independently about which music material should be given to the children.

Finally, here is the structure of the number of the weekly singing lessons in the examined curricula:

Curr.	Grades							
	I.	II.	III.	IV.	V.	VI.	VII.	VIII.
1869	1	1	1	1 (2)	1	1		
1905	½+½	½+½	1 (2)	2	2	2		
1925	½+½	½+½	½+½	2	2	2		
1932	1	1	1	2				
1941	1	1	2	2	2	2	2	2
1946	2	2	2	2	2	2	2	2
1950	2	2	2	2	2	2	1	1
1956	2	2	2	2				
1962	1	2	2	2	2	2	2	2
1978	1	2	2	2	2	2	2	1,5
NCC	Theoretically it can be more, generally weekly one lesson							

⁵¹ Nemzeti alaptanterv 2003. Melléklet a 243/2003. (XII. 17.) Korm. rendelethez. Oktatási Minisztérium, Bpest, 2004.: 10-14. p.

⁵² NAT (2003): 110. o.

It is obvious from the table that between World War II. and the appearance of the National Core Curriculum the number of singing lessons was increasing. After one decade the effect of the NCC seems to be declined, and the musical activity of children also shows a significant adversity. Observing the problem, there are new initiations in increasing the number of the singing lessons, for example church schools introduced church music in primary schools as an extra subject, or there are several possibilities to apply for grants to have second singing lessons. Naturally, these are significant results, but do not solve the real problem in Kodály's country. Nowadays it is very exasperating to face the downfall of music literacy.

Analysed curricula

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