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THE NYÍREGYHÁZA MODEL: THE TEACHING OF TEACHING MUSIC / OF MAKING MUSIC

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SUMMARY. The Music Pedagogy Workshop working within the Institute of Music at the University of Nyíregyháza has initiated several programmes related to music methodology, financed by EU funds. Within the framework of subproject entitled "Renewing the practice of teaching music in public education based on folk traditions," digital handbooks and teachers' books have been designed for the Grades 1 to 4 of primary schools. The present paper introduces the novel features of the material designed for Grades 1 and 2. It touches upon the issues of the relevant points in curricular regulations, the possibilities of the innovative methods of score notation and score reading, tailored to the age characteristics of students, and the new approach to teaching the musical elements connected to a selected song corpus. The basic concept in designing the material of the first two grades was the amalgamation of folk culture, including folk tales and children's game songs, and the world around children. The elements of the knowledge of the present and the past appear side by side in the individual thematic units. Interdisciplinarity also gets emphasised. The generative and creative music activities, the tasks aimed at developing receptive competences, games, and the application of graphic notation, targeting the development of fine motor skills and music literacy, have been designed to broaden the toolkit of music pedagogy for junior schools.

Keywords: digital education material, folk music, children's songs, graphic notation, generativity

„Aim: Hungarian music culture.
Means: spreading musical literacy through schools.
Also, creating an awareness of a Hungarian musical approach in art education and in the education of audiences."
(Kodály, 1947)

Although Jenő Ádám's method, based on the music didactic principles of Zoltán Kodály, elaborated with the aim of teaching musical literacy, can still be utilised successfully in certain musical environments, it has not proved

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satisfactory in reaching the targeted aim in one or two music classes per week (L. Nagy, 1996; Burián, 2012; Csató, 2015: 1-2; Dohány, 2017; Janurik, 2009, 2018, etc.). Quoting László Norbert Nemes's words (Csengery, 2014), „*Research has proved that Music is one of the most rejected school subjects."*

Besides studies proving the effect of music education on personality development in the past few decades, extended research has been conducted to examine the motivational problems of music teaching in schools. Quoting Márta Janurik (2018), *"Music education in public schools has been constantly struggling with several problems, and the applied methods, means and present-day possibilities hardly contribute to letting the positive effects of music education appear. Activities challenging students to actively and joyfully participate are missing from the methodological toolkit of education. Educational opportunities offered by 21st-century digital technological devices have largely been unexploited. Related exercise banks, methodological procedures are missing and the further training of teachers is also unsolved. Consequently, students in primary and secondary schools are unmotivated and indifferent in music lessons, and they are largely not in favour of singing or of classroom activities. For most young people, classical music is inaccessible, and their self-image related to music skills is also negative."*

More and more studies have been seeking answers to the question as to why school music education is having problems, why pupils do not like music classes and how motivation in these classes could be boosted (Jakobicz D., Wamzer G., Józsa K., 2018). Mónika Csató (2015-2) has pointed out the following: *"compulsory music education in schools is quite rigid, and is based on almost one single technique, which is solmisation. Music is a complex branch of art, if not the most complex one: why do we only teach the minimal basics, and within that, only mostly the technical basics? Let us bear in mind that Kodály's method is a work of a genius (and could be even more so if used properly), but there are other methods too: those of Orff, Dalcroze, Suzuki or Williams ..."* She puts forward the idea that classical music should be grounded at an early age. She thinks that besides folk songs, several musical games, analytical listening to music and improvisation would be necessary. She opines that *"the point is that [music] should not be approached from a technical point of view, from the aspect of a means, which is, for instance, solmisation, but from the point of view of artistic expression. Classical music could certainly be approached from the direction of popular music. [...] Good music, bad music. This is what students should be made to notice. What offers musical value and what does not."*

In response to the situation, scholars and research groups have begun methodological improvements in the past few decades. Several good practices have been presented at professional forums, further education courses, and in publications. In trying to answer the question why students seem to dislike music classes, Miklós Burján (2012) put forward the following: *"They don't get enough experiences. The special program tries to help this by exposing kids to experiences that open them to music as a school subject and music as a phenomenon. Creative, improvisational exercises seek to fulfil this aim, most of which were 'presented' to the children in a complex way."* László Norbert Nemes (Csengery, 2014) expressed the following view: *"I would like to see a kind of music education in schools which is activity-oriented, uses playful and creative methods in the process of familiarising children with music, which inspires them to create, and helps them to constantly and harmoniously cooperate with others. This education is based on creativity, which is already there in young people, uses the most modern technical devices, develops self-expression and self-knowledge."*

The University of Nyíregyháza, implementing the Bologna-system of training into its curriculum, introduced a methodology course of which creative music practice was an integral part. An e-learning material was prepared for this course in 2011, a sort of digital exercise bank, providing the renewal and enrichment of music classes with ideas and examples with the help of images, videos, and explanations.

By now it has become obvious that the cultural environment of the 21st century and the accelerated tempo of contemporary life demand new emphases in learning and teaching music. Besides the formation of musical literacy and developing singing skills, the improvement of generative skills (that is, the creation of music) and of music receptive skills (i.e., listening to music) are also important tasks. The digital environment, accessible almost everywhere today, is excellently suitable to implement the above goals. Several alternative music pedagogy methods and trends are present and are being developed in Hungarian music pedagogy nowadays. The diagnosis of their practical implementation, however, has yielded few results as of present. The article of Hülber L., Lévai D., Ollé J. (2015) on digital textbooks reflects the following opinion: *"Digital textbooks of different publishing houses are, in fact, digitalised versions of printed books in circulation. They may be supplemented by extra material, explanatory texts and interactive multimedia packages."*

Because "digital" materials are mostly merely digitalised versions of textbooks, we had no professional standard available in the case of Music as a school subject. Thus, the initiative of the working group at the University of Nyíregyháza proved to be a pioneering effort. The Music Pedagogy Workshop

working within the Institute of Music at the University of Nyíregyháza has initiated several programmes related to music methodology, financed by EU funds. Within the framework of subproject entitled “Renewing the practice of teaching music in public education based on folk traditions,” digital handbooks and teachers’ books have been designed for the Grades 1 to 4 of primary schools. The development, written for *kotobee* programme, was carried out with the implementation of interactive boards, multimedia contents (images, sound, video, and interactive elements), accompanied by a methodology handbook. This is not a digitalised but a *digital* learning material. Consequently, the function mention above is fully available, that is, *“individual elements can easily be upgraded, supplemented by new learning units, they can be universally used, can be reorganised and new connecting points may be included.”*

The author of the present paper coordinated the methodological developments of the digital material for Grades 1 and 2 of primary schools, responding to the relevant points of curricular regulations, the possibilities of the innovative methods of score notation and score reading, tailored to the age characteristics of students, and the new approach to teaching the musical elements connected to a selected song corpus.

Concept, Arrangement, Basic Methodological Principles

The basic concept in designing the material of the first two grades was the amalgamation of folk culture, including folk tales and children’s game songs, and the world around children. The elements of the knowledge of the present and the past appear side by side in the individual thematic units. Interdisciplinarity also gets emphasised. The basis of establishing connections between school subjects is always offered by the given theme of the lesson, the topic, text, and musical material of the songs practiced in that lesson. Further connecting points were supplied by certain areas of visual culture, literature, science, mathematics, physical education, and home economics.

Folk tales

Folk tales, receiving special emphasis in our curriculum, provide a sort of bridge between thematic units. The method of dealing with folk tales is not prescribed. We tried to provide a guide with the help of illustrations, sound recordings, thus songs and/or games were selected into the thematic units built around the folk tales that correspond to the plots or the instruments. The point is to make the stories come alive with telling tales, singing, games, instrumental play, dance (for instance, in the case of a wedding feast), so that each child could place themselves in the world of tales.

Songs

The song corpus of the first two grades originate exclusively in folk music. Songs follow each other through a thematic logic and in a didactic order. Thematic sections are held together by a common title and a banner. Topics generally follow the events of the annual cycle, tracing the change of seasons, and are grouped around tales and other element of the pupils' world.

Folk children's games and folk songs serving as a basis for teaching Music in primary schools basically determines the future musical affinity, sensitivity and receptiveness of children. Singing is a kind of art which is given for everybody without any special prior training, and which gives the chance for one to express themselves and develop their aesthetic and artistic competences. That is why it is crucially important how songs are taught.

Scores are included even if they are a resource only for the instructor at this stage of learning. The notated forms and presenting the scores aim at the mobilisation of latent learning and knowledge. The musical elements recorded in the scores are revealed to the children only gradually and serve as a basis for genuine score reading in Grade 2. It must be mentioned that the aim is not learning songs after notes.

Even a few decades ago, singing folk songs was an integral part of everyday life in traditional rural culture. Singing used to satisfy a basic human demand as the best means of expressing moods, feelings, joy and sadness, while folk children's games taught the little ones almost imperceptibly, in a playful manner, perfectly adjusted to their physical and psychic conditions.

Folk children's games basically fulfilled two important functions: they worked as education and as entertainment. They could theoretically have these functions even today, provided the second one is not neglected at the expense of the first one. Folk games as entertainment supply ample motivation for children to learn during games such as chasing, skipping rope, spinning games and a series of other games: their kinetic skills, motor skills, dexterity, inventiveness, self-discipline, and several others. Singing used to be connected to movement – mostly dancing, but also games and work – and its performance was always characterised by the performers giving themselves over to the musical experience.

Learning songs never happened through direct teaching in rural cultures but always took place in an indirect way, characterised by *observation*, *imitation, imperceptible acquisition*. Through their lyrics and the frames of folk customs-related traditional events, songs were an integral part of the entire fabric of folk culture. By today, the framework of personal and communal singing has considerably eroded, and singing (except for choirs, folk dance halls and folkdance movements) has vanished from people's lives.

The song has been transformed from a personal means of self-expression, a lived experience into a school material, and imperceptible imitation has been replaced by direct teaching.

Our concept is based on the complex knowledge accumulated through centuries in folk culture, emphasising the well-established indirect modes of knowledge transfer, so that the combination of these two elements may result in a personally experienced knowledge and practice. As for content complexity, the description of children's games, kinetic games, ethnographic background information, lexical explanations and other supplementary information were hidden in pop-up windows.

Figure 1

		
Game Descriptions	Ethnographic Background	Lexical Explanations

As for formal complexity, the instructor is expected to teach the related movement forms, traditional activities and means alongside with the songs; in other words, they are supposed to present the song together with the habitual movement forms (rhythmic walking, clapping, spinning step, leaping, etc). Through the indirect organisation of learning (singing and playing together with the instructor), the acquisition of the material takes place almost unobtrusively.

Only a small amount of the selected children's songs is characterised by bichordal, trichordal and tetrachordal melodies and by bitonic, tritonic and tetratonic sets of tones in general. The number of pentachordal melodies is slightly bigger, and almost half of the songs in the Grades 1-2 are in do-hexachord. The songs in the first Grade, except for a Christmas carol, move exclusively in a range of sixth. The extension of the range happens only in semester two of Grade 2, taking into consideration the age-specific characteristics of students, especially the size of their vocal cords. The range is extended, with the inclusion of middle C and middle D, towards the lower octaves of previous two-line C and two-line D.

Students in Grade 1 are made aware of some of the characteristic slices of the pentatonic scale (**so-mi, so-la, so-mi-do**). In Grade 2, the pentatonic scale is expanded by the **mi-re-do** turn. However, since the pentatonic scale does not really characterise children's songs, we have decided to include "**fa**" from the do-pentachordal and do-hexachordal scales. Our

opinion is that it is far too unnatural to hold back the awareness of semitone (especially descending) turns, which otherwise form the backbone of children's songs repertoire, only because creating the awareness of the pentatonic scale is generally considered more important than of the heptatonic one.

Besides the fact that *"the pentatonic system is alien to children's songs and songs of calendar customs"* (Sárosi, 1996-2000), Zoltán Kodály (1943) himself asserts in the "Preface" to his School Songbook I. in relation to the pentatonic song corpus: *"It was necessary to supplement these with certain samples from kindred nations because the majority of our pentatonic songs have a bigger range and thus cannot be used in lower grades."* Consequently, the do-pentatonic song corpus and other songs containing the segments of the pentatonic scale with a smaller range were selected from Mari (Cheremis) or Finnish "runo" melodies. The principle prevalent at that time, that is, the familiarisation of students with notes below "**do**" (low la and low so) after creating an awareness of notes in the **so-mi-do-la-re** order, sought to counterbalance the musical sense striving towards the major key by the **high do** note. As Jenő Ádám (1944) explained: *"By the introduction of low la, we endeavour to prevent the formation of the one-sided sensation that could easily evolve around the note 'do' as a centre (major tonality). The serious conflict between the generally applied music methodology procedure (building a C major scale) and our Hungarian folk songs can be traced back to this circumstance."*

Thus, the kind of mentality based on folk music used to exclude the former method of score reading founded upon a gradually ascending scale, starting from C (C-D-E-F-G). Taking into consideration the two-, three- or four-note set of tones in a certain group of children's songs, the new method at that time based on pentatonic turns deservedly made Hungarian music pedagogy unique. In his methodology, Jenő Ádám introduces the note **fa** only in Grade 3, followed by the two versions of **ti**. Textbooks in our days start to create an awareness of **fa** and **ti** in Grade 4, first introducing the low **ti** note.

Having taken the melodies of children's songs and the expansion of range to an octave into consideration and bearing in mind Jenő Ádám's concept related to notes below "**do**", we have decided, after the introduction of **fa**, to include **low so**, often occurring in jocular songs, and then **low la**, pointing towards the melodic world of la-pentatonic songs. The introduction of octave-range pentatonic songs containing **high do,** or of songs ending **low la** (both as regards their melodies and their contents) is justifiable only in higher grades.

The order of the creation of awareness of notes can be summarised in the following chart:

Table 1

	Jenő Ádám	The prevalent method at present	Digital material for Grades 1 and 2
Grade 1	s – m-d	s – m - l	s – m – l - d
Grade 2	l - r - l, - s,	d – r – l,	r – f – s, - l,
Grade 3	f – t, - d' – t – r'	s,- d'	
Grade 4	further expansion of range	t, - f - t	

For Grades 1 and 2, the initial note of each song was provided; first with solmisation *syllables*, for about one and a half years, and then with solmisation *letters* from the second semester of the second grade. The appearance of the letter-score also follows the above schedule. Solmisation notes were consistently marked by colours. The use of the colour black was gradually applied, and different colours were used only when relevant from the aspect of the task.

Notations were consistently adjusted to the children's vocal range. The F = do tonality was exclusively used in the first grade, and then the use of D, G and C as roots are introduced only in the second grade. With the change of key, the range was extended in the direction of low so, and low la, and the use of lower ledger line is also introduced.

Audio Recordings

Songs and certain musical examples can be listened to clicking on the "play" button or the "headphone" icon. Children's game songs, musical accompaniment and folk music examples were performed by the students and teachers of the University of Nyíregyháza. With a few exceptions, only links are provided for classical music examples, but the instructors are free to choose between performers and music samples since the links are only suggestions. The kinetic games recommended for active listening were always marked, pointing out that listening to music is always an organic part of lessons (and not only an extra experience at the end of the lesson).

Besides learning and acting out children's songs, movement is expected to form part of every lesson. It is possible to cooperate with children in creating a choreography for fairy tale games, walking for music, movements imitating the character of music and dances, etc. The experience of movement can be generated with creative work resulting in interactive, communal experience. Tasks developing creativity and generativity were marked by a *"creative snug"* icon.

The generative and creative music activities, the tasks aimed at developing receptive competences, games, and the application of graphic notation, targeting the development of fine motor skills and music literacy, have been designed to broaden the toolkit of music pedagogy for junior schools.

Connection to the Curriculum

Since the introduction of the National Curriculum in 1995, the degree of elaboration of further curricula was various (for instance, the Framework Curriculum introduced in 2000 could be considered a "core" curriculum, the one implemented in 2012 provided specific details in the level of subject curriculum). Emphases kept shifting within the group of development tasks. The curriculum introduced in 2020 sets up a new structure for contents detailed in the frame curriculum, which cannot really be considered as an improved version of earlier ones but rather a turn back to previous kinds of activities.

The comparison of the last two frame curricula can be summarised in a chart:

Table 2

2012 Curriculum	2020 Curriculum
Thematic unit / Area to be developed	**The name of the topic area**
Reproduction of music **Singing**	**Music pieces/Songs** (a specific list of melodies)[2]
Generative (individually and/or collective) **and creative musical activity**	**Music pieces / Listening to music** (a specific list of pieces)
Reading score on the level of recognition, elements of music theory	**Music theory/Development of rhythm**
Reception of music **Developing receptive competences**	**Music theory/Development of listening skills**
Listening to music	**Music theory/Musical literacy**
Published in Decree Nr. 51/2012. (XII. 21.) of EMMI [Ministry of Human Resources] on the publication and implementation of frame curricula	Its publication was delegated into the competence of the Secretary for Education by Government Decree Nr. 5/2020. (I. 31.)

Further relevant decrees in effect were *Government Decree Nr.110/2012. on the publication, introduction and implementation of the National Curriculum* and Appendix Nr. 1 of *Decree Nr.51/2012. (XII. 21.) of EMMI [Ministry*

[2] It fails to give information about the venues and dates of collection, or sources, so the recommended versions cannot be identified based on opening lines. The rather loose list seems as if the authors had reasoned backwards: as if they had prepared the curriculum for an already existing textbook.

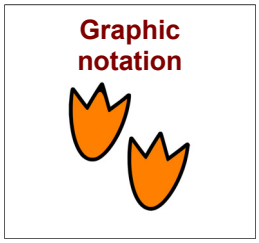
of Human Resources] on the order of publication and ratification of frame curriculum. This appendix offered a choice between variants "A" and "B" in Music for Grades 1-4 of primary schools. Our digital textbooks were prepared in harmony for variant "B", which contained development requirements in a clear structure and in a didactic order suitable for age-specific characteristics in the fields of musical reproduction and musical reception.

A sort of turning back can be detected in the field of musical literacy in the 2020 Curriculum (as compared to the 2012 one). There is no mention of the application of alternative notation, exclusively the reading and writing of the traditional score elements appear among the development tasks, skills, and knowledge areas.

Table 3

Grades 1 and 2	
Frame Curriculum 2012 (B)	**Frame Curriculum 2020**
Reading score on the level of recognition, elements of music theory	**Music theory/Musical literacy**
Graphic notation: Representing the dynamics of body- and rhythm instruments (the relations between louder—softer, creating a sound, the dying of sound), of the frequency of the sounds (steady, thickening, receding), and of sonority and tone (e.g., spherical extension) with signs (dots, lines, patches). **Rhythmic elements, metre:** Beat. Naming rhythmic elements, their practice names and signs: crochet (ta), paired eight notes (ti-ti), crotchet rest (szün), minim (ta-a), minim rest (szü-ün). Distinguishing stressed and unstressed measures. Bar, time signatures, bar-line, repeat mark, double bar. Two-four time. **Melodic elements:** Solmisation notes: l-s-m-r-d-l,-s, Hand signs for solmisation notes, their letter marks, placing notes in the staff. Getting students familiar with the staff: five staff lines and four spaces, lower ledger line. Observing the direction of the note stem, the proper use of notation. Discriminating between a step and a jump.	**DEVELOPMENT TASKS, SKILLS AND KNOWLEDGE AREAS** – Preparing the identification of songs learnt after hearing based on the score with different means (e.g., drawing the melody line, movement, etc.). – Observing and following pitch, melody line and time relations in the score in the case of learnt songs. – Recognition of basic functional elements of the score: time signature, note, rest, line, space, ledger line, bar-line, initial note, closing note, etc. – Developing concentration and attention with simple musical literacy exercises. – Practicing fine motor skills with simple musical literacy exercises. – Learning the graphic image of crochet, paired eight notes, minim, crotchet rest, minim rest. – Learning the graphic image of bar-line and double bar. – Writing the solmisation notes la – so – mi – re – do – low la, with gradual introduction in different pitches.

Graphic notation



Notation as a sign system used for recording musical notes in a written form represents pitch relations from the beginning of its history in a *graphic* way. In his writing on the new notation, György Ligeti (Kerékfy, 2010) provides a slightly different view: *"Generally speaking, every kind of musical notation is, in fact, 'graphic' – including the traditional one, in as much as it always uses visual signs. Strictly speaking, however, 'graphic' notation consists of visual forms that do not make up a sign system but is made up of drawings."* Certain tendencies in 20th-century music liked to resort to graphic or textual notation. If the composer did not wish to record the traditionally conceived parameters of musical notes (like pitch, duration, volume, tone), they either selected only a few of them, leaving the individual production of the rest to the performer, or they used special directions or signs. In Judit Löblin's (1982) words, *"... the toolkit of the notation of avant-garde pieces returns, in a certain sense, to the use of mnemonic signs, incorporating elements of cheironomy. This kind of notation system, however, is so unique that even the composers in question feel the need to include a detailed set of directions and a key to their works, to ensure correct interpretation."*

The visual representation of noises and musical notes present in musical notation can be excellently used in music pedagogy. According to Andrea Kárpáti (2001), writing on the age of "experience drawing", the search for symbols and schematic drawings, *"The point of infantile artistic experience is polyaisthesis: aesthetics springing from multiple sources, the mixing and merging of different branches of art and genres, a kind of 'Gesamtkunstwerk' surfacing from mutually amplifying effects. In presenting the development of drawing skills of pupils in lower grades, the use of Wagner's term is all the more justifiable because several examinations and pedagogical programmes followed by assessment have proven that aesthetic education in the integrative spirit is most effective between the ages of 3 to 8. After this age, there is a greater need for subject-specific education, concentrating on separate fields and for getting to know the different areas of art. [Kárpáti, 1988] The age of synaesthesia sets in between the age of 4 and 6. The child finds no difficulty in shifting between different art forms. For them, it is quite natural that colours have sounds, melodies are graphic and that the motives of a cross-stitched tablecloth can be recited in*

verse or can be danced. The drawing and the accompanying text belong together; tales, which do not only interpret but create an atmosphere and give extra meaning to the picture, are indispensable to understand signs."

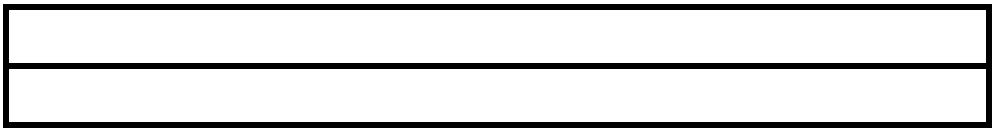
School education puts great emphasis on developing fine motor skills for children aged 6-8. In the Nyíregyháza model, musical notation is based upon the synthetic thinking of children and is progressively heading towards the cognition and application of musical notes. The tools used in Music lessons are designed accordingly. There is no printed textbook, only an interactive board surface with audio materials (also accessible from home) and percussions. Music books available in stationeries are only recommended from the second semester of Grade 1, because of their small interval spaces. In the first couple of months, we would rather recommend lined paper notebooks used by 3rd and 4th graders, or individually printed and photocopied lined sheets (this is perhaps the most practical with the use of a small-sized folder). The first semester should be devoted to graphic notation and the recording of simple rhythm marks. It is possible to place small disks, eggs, or figures onto lines or into spaces, simultaneously with the introduction of hand staff. The implementation of the genuine 5-line staff notation is recommended only from the second semester of Grade 1.

Examples:

Figure 2

A horizontal template for the notation of rhythmic elements and rhythm sequences:

A 3-lined template for placing little disks:



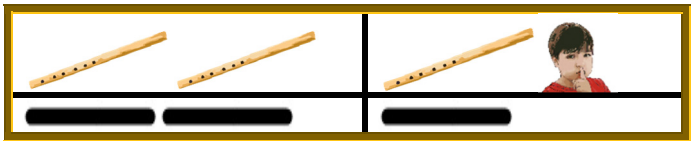
A 5-lined template for drawing:

A 5-lined template for motifs:

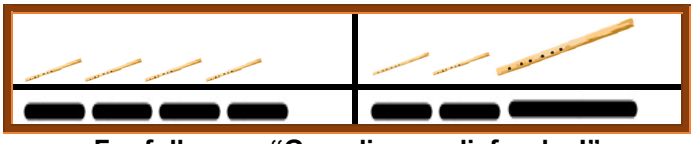
Graphic (figural) notation serves as an excellent means as a first stage of the formation of musical notation skills, first defined in version “B” of the 2012 curriculum. It develops the sensation of pitch and prepares the use of simple percussion instruments. The phases of the new methodology of musical literacy:

- Pictorial score: a usual way of representation; the size of drawings signifies rhythmic value, and later the levels of dynamics. Examples to notate rhythm:

Figure 3-4



For folk song “Szólj, síp, szólj!”

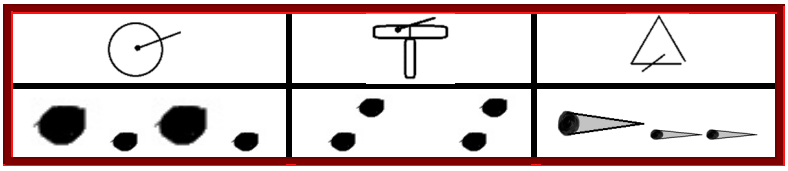


For folk song “Guvadj, guvadj, furulya!”

- Voice drawing: musical elements or special notes, sounding types represented by graphic elements (lines, dots, patches).

What do voice drawings represent? They do relations like louder – softer, lower – higher, longer – shorter, etc.

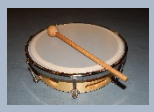
Figure 5



Percussions that can easily be connected to voice drawings:

Figure 6

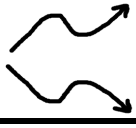
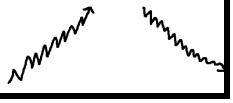
Sign of the instrument	Name	Photo
	two-tone wood block	
	double tone block (double guiro)	
	claves	
	maracas	

	tambourine	
	hand drum	
	triangle	
	cymbal	
	cymbal with stick	
	metallophone	
	jingle bells	
	hand bells	

Drawing the sounds of percussions generally used in education is first entirely left to children. Graphic representations (dots, lines, voice patches) can freely appear in the form they prefer. Later, it is advisable to introduce uniform signs.

Figure 7-8

Timbre, sonority types

Staccato sound	
Linear sound	
„Patch-like" sound	
Spherical sound	
Block-like sound*	
Chiming sound	
Tone line, melody line	
Moving, frequently repeated, alternating sounds (tremolo)	
Glissando (gliding)	

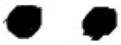
The dynamics of sound

Softer	Louder
	
	
	
	
	
	
	
	

*Clusters: mainly the combination or unison of neighbouring notes, e.g., when sounding a keyboards instrument with a palm, the forearm or a wooden rod.

Figure 9-10

Pitch

Low	High
	
	
	
	
	
	
	

Length

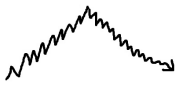
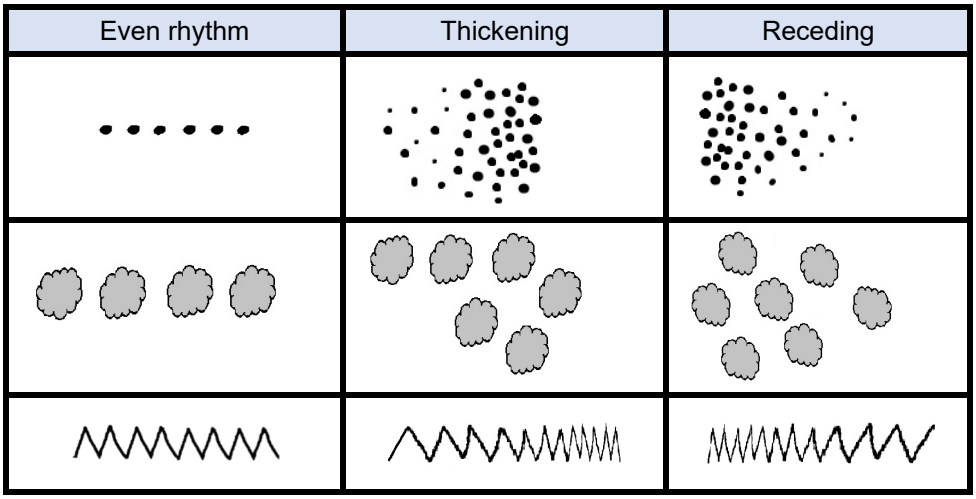
Short	Long
	
	
	
	
	
	

Figure 11

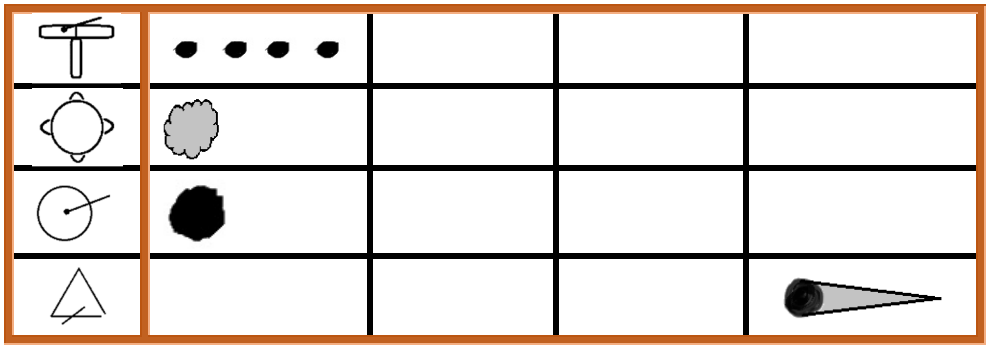
The frequency of voicing a sound



Musical literacy:

After the presentation and sounding the selected percussion instruments (two-tone wood block, tambourine, hand drum, triangle, see below) signs are associated with them according to the mode of sonority. A cell corresponds to one beat and each beat can receive a two-measure sign (4, 2 or 1). A task could be, for instance, writing the suitable signs in the lines. The notation could take the form of dictation or creative work (either individually or in a group). The score can be played by line (playing each instrument or instrument group) or together, as a percussion ensemble.

Figure 12



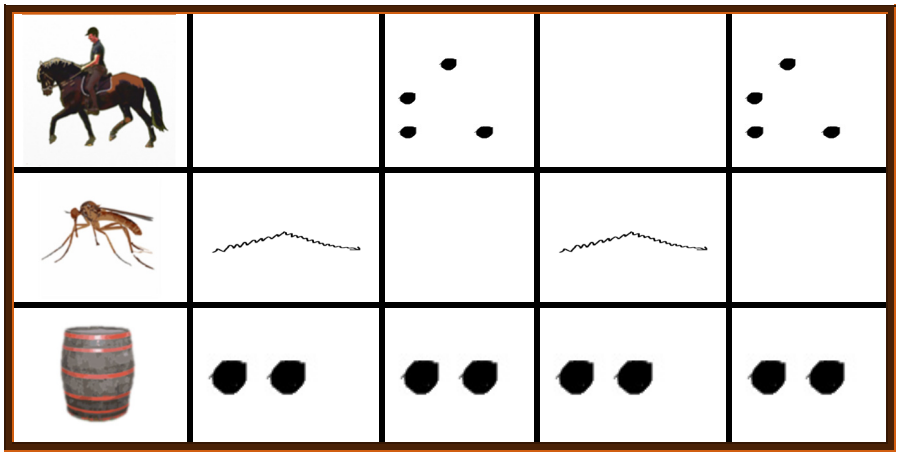
A template for dictation and notation:

Figure 13

Musical reading:

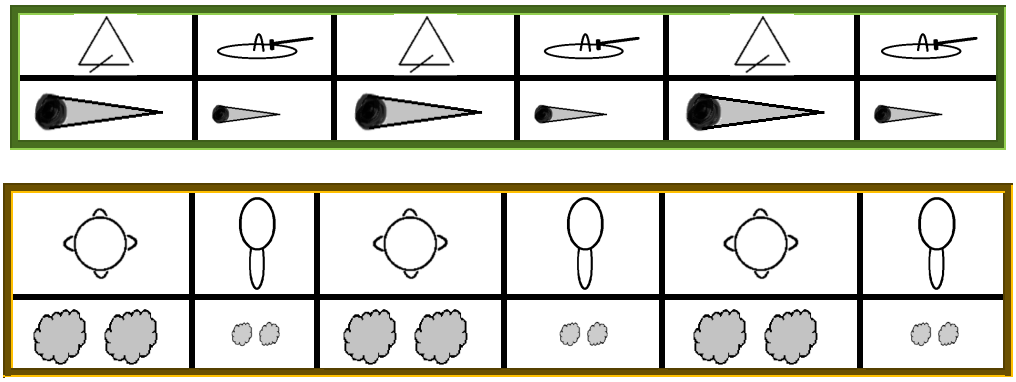
We ourselves can prepare a score for reproduction. For instance, see the pictorial score for the accompaniment of the Hungarian folk song "*Megfogtam egy szúnyogot":*

Figure 14



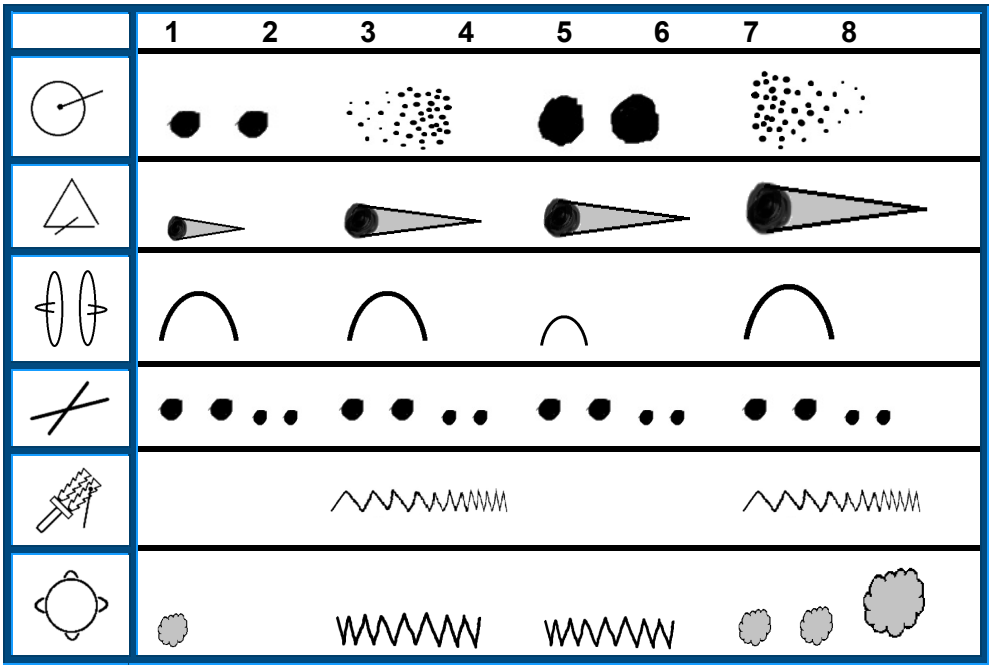
Echo play **(practicing dynamics)**

Figure 15



A graphic score

Figure 16



In creating a sensation of the temporality of sounds, children can always see and play formulae belonging together and interrelated musical units. The smallest unit is the beat, like a word in learning to speak.

After the rhythmic enunciation of words and after the observation of pictorial sounds, we introduce the practice terms for rhythmic elements, this time with the sounding and practicing of *formulae* consisting of two, three or four sounds, which can also be interpreted as musical units.

Another particularly important area to be developed in the Nyíregyháza model is creative musical work, indicating an activity-centred thinking.

Generative and creative musical activity

The thematic unit defined as *"Generative (individually and/or collective) and creative musical activity"* in the 2012 Curriculum does not appear as such among the areas to be developed in the 2020 document. The recent curriculum avoids using the foreign term ("generative") and even the Hungarian word *alkotás* (creation) appears only sporadically. The educational aims for Grades 1-4 defined in the subject introduction goes as follows: *"[Students] are expected to explore the joy of musical creation through their expressive singing, instrumental play, rhythmic productions and their own little musical compositions."*

Creativity is referred to in the subject introduction, in the list of key competences to be developed: *"The competences of creativity, creative production, self-expression and cultural awareness: in the framework of the development of self-expression, creativity and a sense of beauty, students are expected to acknowledge music as a special language, with which they become able to communicate their thoughts and feeling, exploiting the possibilities of improvisation as well."*

In later sections, one can meet this expression only under the heading "Music pieces/Listening to music" (*"their imagination and creative thinking develop"*), or the expression appears in connection with improvisation (*"they express their feelings generated by music in words, in drawings, in dance, and/or in free improvised movement – individually, in pairs or in groups"*).

Table 4

Grades 1 and 2	
Curriculum 2012 (B)	**Curriculum 2020**
Generative (individually and/or collective) and creative musical activity	
Developing movement: Coordinated rhythmic movement, developing a sense of space. The application of steady beat. Creating an awareness of and reproducing changes in tempo. Creating an awareness of metric units and smaller formal units. Solving playful tasks with basic rhythms and basic notes.	
Developing generativity: The observation of and creating an awareness of smaller formal units, motifs, identicalness, similarity, difference, repetition, variation (in rhythm, tempo, dynamics, melody, character). Improvisation of rhythm and melody for given texts (e.g., poems). Attaching variations to given tunes. Associating melodies and rhythm with pictures.	
Developing listening skills: Creating awareness of note relations with expanded movements, spatial gestures, and hand signs. Creating a sense of opposites (e.g., silence and noise, speech and singing, loud and soft, low and high, long and short) and reproducing them. The ability to highlight melody from learnt songs. – bi-, tri- and tetratonic turns: s-m; s-l; l-s-m; s-m-d; m-r-d; r-d-l,; m-r-d-l,; d-s,-l, – pentatonic turns, la-pentatonic: la-pentatonic (s-m-r-d-l,), do-pentatonic (l-s-m-r-d), descending do-pentachordal (s-f-m-r-d), and descending la-pentachordal (m-r-d-t,-l,) melodies. Singing tasks developing inner hearing: hidden tunes, extracting tunes.	**Music theory/Developing listening skills** **DEVELOPMENT TASKS, SKILLS AND KNOWLEDGE AREAS** – Observing and naming the changes in volume, timbre, pitch in the noises of the environment and in learnt songs and musical pieces. – Observing low and high notes in learnt songs. – Practicing timbres and contrasting dynamic levels by sound imitation and answering games. – Developing inner hearing with hidden melodies. – Singing solmisation notes occurring in learnt songs from hand signs. – Singing and practicing canons in simple variations. – **Creative skills: Improvising brief melody lines,** e.g., for one's own name.

Developing musical memory: Playful memory games with given rhythmic turns and melodic turns.	– **Observing the tones of body instruments** (like clapping, snapping, hitting the thighs, stamping the feet) **and of sound-generating tools made by the student, and their improvisatory use to express a word or an emotion**. – Knowledge of the notes of the pentatonic set of notes, supplemented by low „la". – Knowledge of the hand signs of the pentatonic set of notes and singing them at the cue of hand sign. – Mastering the method of singing in canon.
Developing rhythmic skills: Sounding steady beat and the rhythm of a given song (with extended body movements, body instruments, percussions). Voicing rhythmic motifs with body instruments and percussions. Rhythm ostinato, reading rhythm, answering rhythm patterns, supplementing rhythm patterns, rhythm chain, rhythms by heart. Complex kinetic development with simple dance steps, with the various reproduction of rhythm (with extended movements). Creating a sense of beat stress with time-beating. Creating a sense of fast tempo, slow tempo and tempo variation.	**Music theory/ Developing rhythmic skills** **DEVELOPMENT TASKS, SKILLS AND KNOWLEDGE AREAS** – Sounding steady beat during singing and, occasionally, during listening to music – Creating an awareness of stress in music and reproducing it – Practicing basic rhythms in 2/4 beat, with movement, body instruments (like clapping, snapping, hitting the thighs, stamping the feet), and with sound-generating devices made by the student, alongside with names of rhythms, in groups and in pairs: • with sensing the musical stress, • with saying loud, the rhythm of nursery rhymes, children's songs, • with rhythm plays with answering games, • **with improvising rhythm sequences e.g., to express a word or an emotion** – Practicing rhythm canon and ostinato in simple variations. – **Creative skills: Improvisation with melody, rhythm, creating rhythm sequences using different tones, with the help of body instruments and various sound-producing devices.** – Fabricating simple percussion instruments (e.g., drums, strings, jingles) and sound-producing devices. – Combination of musical activities with games.

	– Steady beat, measuring – Crochet, paired eight notes, minim, crotchet rest, minim rest – 2/4 beat time – Time signature, note, rest, line, space, ledger line, bar-line, initial note, closing note – Two-voice rhythmic texture – ostinato, rhythm canon.

While the 2020 frame curriculum gives little space to development aims (see highlighted parts in the table above), both the 2012 document and the Nyíregyháza model approaches the exploitation of possible creative processes emerging between music and related arts. From among the contrasting interpretations of improvisation[3] (Benedek, 2018), our model prefers *conscious musical activity emerging in a given musical framework*. Beyond the improvisation of rhythm sequences and the use of instruments to express a certain mood, the model colourfully amalgamates various activities connected to movement and music, images and music, poetry, and music and to different aspects of musical shaping (*identity, similarity, difference / repetition, return, variation*).

Task groups and types of tasks:

Movement and music (active reception)

Singing and movement:

– Songs to be played on the pattern of children's games (songs of other nations).
– Canons with movement.

Listening to music and movement:

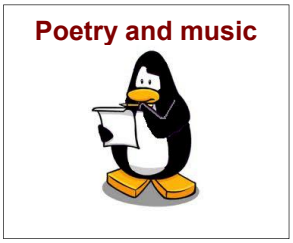
– Developing timbre hearing combined with even walking and step forms.
– Developing a sense of tempo and beat combined with even walking and step forms.
– Rhythm and dance.

[3] In inexperienced hands, improvisation may invite László Dobszay's vision about "uncontrolled" improvisation lacking any concept, which "*does not lead anywhere: it does not result in either form, unity or in an continuous musical material. It is only a ragged conglomerate of shady musical memories, the evocation of memoires of musical effects.*" (Benedek, 2018)

Poetry and music

Melodic poems:

- Rhythmic adaptations of nursery rhymes.
- Sounding visual poems.
- Sounding onomatopoeic poems.



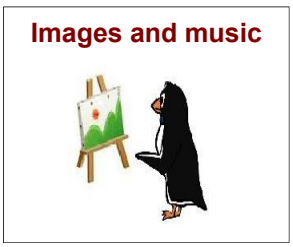
Images and music

Images and instruments:

- Associating an instrument, sonority, timbre with an image.

Images and forms (musical markers):

- "Musical images" (according to parallels in content and form, based on geometrical shapes).



CONCLUSION

Already during the national debate on teaching Music in 1996, Katalin L. Nagy's opinion proved to be remarkable: *"Even these days we want to teach what we know about music, instead of music or making music itself. Even today the curriculum is designing our teaching process and not the learning of pupils. However, both the students and music should be equally important in this process."*

The editing of our new digital teaching material took the question of tradition vs. renewal, the personality developing effect of games, movement, creativity, and the unfolding of the communal musical experience into consideration. Developers were motivated by one single idea all the while: **the teaching of teaching music and of making music**.

Webpage of the digital textbooks: *http://www.nyf.hu/enek-zene/node/394*

Translated in English by Dr. Tukacs Tamás

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