

## GETTING ACQUAINTED WITH THE SOUND OF THE PIANO IN THE HUNGARIAN 5<sup>TH</sup> GRADE ELEMENTARY SCHOOL MUSIC LESSONS DURING THE 1960<sup>S</sup><sup>1</sup>

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**SUMMARY.** Listening to recorded music goes far back in Hungarian school education. We have data showing that during the music lessons of the different types of schools recorded music was used in as early as the 1930s<sup>3</sup>, and the new school type, the eight-year elementary school established in 1945, continued this tradition<sup>4</sup>. It is especially worth exploring the use of recorded music in the elementary schools of the 1960s because it was the first time in the history of listening to music in school which left not only written evidence to the researchers but also the actual vinyl records that students listened to during music lessons. The presentation of musical instruments has always played an important role in listening to music in school. The current study explores that part of the musical education program of the 1960s, which introduced students to the piano with the help of the curriculum, textbooks, workbooks and recordings.

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<sup>3</sup> See: Kiss, Henriett, *Gramofon és rádió. Adalékok az iskolai zenehallgatás hazai történetéhez (Gramophone and Radio. Additions to The Hungarian History of Listening to Music in School)*, In: *Iskolakultúra*, 2015/12. 110–120.

<sup>4</sup> See: Kiss, Henriett, *Az általános iskolai zenehallgatás kezdetei (1945–1948) (The Beginnings of Listening to Music in Elementary Schools (1945–1948))*, In: *Parlando*, 2017/3. [http://www.parlando.hu/2017/2017-3/Kiss\\_Henriett-Az\\_iskolai\\_zenehallgatas\\_kezdetei.html](http://www.parlando.hu/2017/2017-3/Kiss_Henriett-Az_iskolai_zenehallgatas_kezdetei.html)  
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## Introduction

Based on the Curriculum and Instruction published in 1962<sup>5</sup>, elementary school music teaching was renewed in Hungary. The new curriculum was complemented by new music education textbooks<sup>6</sup> and workbooks<sup>7</sup> for the lower and upper elementary classes.<sup>8</sup> However, the greatest novelty was the

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<sup>5</sup> *Tanterv és Utasítás az általános iskolák számára, (Curriculum and Instruction for Elementary Schools)*, ed. Miklósvári, Sándor, Budapest: Tankönyvkiadó, 1962.

<sup>6</sup> Dobray, István and Kovács, Lajos, *Énekeskönyv az általános iskolák harmadik osztálya számára (Song Book for Third Grade Elementary School)*, Budapest: Tankönyvkiadó, 1963. Dobray, István and Kovács, Lajos, *Énekeskönyv az általános iskolák negyedik osztálya számára (Song Book for Fourth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1964. Hegyi, József and Kovács, Lajos, *Énekeskönyv az általános iskolák második osztálya számára. Második kiadás (Song Book for Second Grade Elementary School. Second Edition)*, Budapest: Tankönyvkiadó, 1964. Lugossy, Magda and Petneki, Jenő, *Ének-zene. Tankönyv az általános iskolák ötödik osztálya számára (Music. Textbook for Fifth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1964. Lugossy, Magda and Petneki, Jenő, *Ének-zene. Tankönyv az általános iskolák hatodik osztálya számára (Music. Textbook for Sixth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1964. Péter, József and Petneki Jenő, *Ének-zene. Tankönyv az általános iskolák 7. osztálya számára (Music. Textbook for Seventh Grade Elementary School)*, Budapest: Tankönyvkiadó, 1965. Péter, József and Petneki Jenő, *Ének-zene. Tankönyv az általános iskolák 8. osztálya számára (Music. Textbook for Eighth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1966.

<sup>7</sup> Hegyi, József, *Ének-zenei munkafüzet az általános iskolák második osztálya számára. Második kiadás (Music Workbook for Second Grade Elementary School. Second Edition)*, Budapest: Tankönyvkiadó, 1964. Kovács, Lajos, *Ének-zenei munkafüzet az általános iskolák harmadik osztálya számára (Music Workbook for Third Grade Elementary School)*, Budapest: Tankönyvkiadó, 1963. Kovács, Lajos, *Ének-zenei munkafüzet az általános iskolák negyedik osztálya számára. Harmadik kiadás (Music Workbook for Third Grade Elementary School. Third Edition)*, Budapest: Tankönyvkiadó, 1966. Lugossy, Magda and Petneki, Jenő, *Ének-zenei munkafüzet az általános iskolák ötödik osztálya számára (Music Workbook for Fifth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1964. Lugossy, Magda and Petneki, Jenő, *Ének-zenei munkafüzet az általános iskolák hatodik osztálya számára. Második kiadás (Music Workbook for Sixth Grade Elementary School. Second Edition)*, Budapest: Tankönyvkiadó, 1965. Péter, József and Petneki, Jenő, *Ének-zenei munkafüzet az általános iskolák 7. osztálya számára (Music Workbook for Seventh Grade Elementary School)*, Budapest: Tankönyvkiadó, 1965. Péter, József and Petneki, Jenő, *Ének-zenei munkafüzet az általános iskolák 8. osztálya számára (Music Workbook for Eighth Grade Elementary School)*, Budapest: Tankönyvkiadó, 1966.

<sup>8</sup> For the first-grade no music textbook was produced because in this class, due to the low number of lessons – half an hour twice a week - they did not consider it necessary. (See: Szabó, Helga: *A magyar énektanítás kálváriája (The Calvary of Hungarian Music Teaching)*, Author's private edition, 1991.) Probably for the same reason, no workbook was prepared for the first grade either.

series of centrally released vinyl records<sup>9</sup>, that were delivered to all elementary schools in the country, and which allowed the presentation of such pieces of music that neither the teachers nor the students could play on their own.

Listening to recorded music in the Elementary schools of the 1960s had several characteristic features, one of which was the presentation of the sounds of various instruments and instrumental ensembles. In the current paper, I would like to demonstrate, through the example of one of the most important musical instruments of classical music, the piano, how children got to know this instrument during the 1960s in the Hungarian elementary music lessons. The introduction of the sound of the piano took place in the 5th grade so I am going to examine the presentation of the instrument in this grade.

Although the activity of listening to music was complementary, and occasionally it was present in the lower class music lessons, as well, the regular and conscious listening to music began later, starting with the fifth grade. Listening to music became more important in the upper grades - so reports the Curriculum and Instructions. Upper grade music textbooks and workbooks also deal adequately with this part of the music lessons. The greatest volume change is in the number of vinyl records: while the four lower grade classes have only one single record, for the four classes of the upper grade altogether nine were produced.

### **Curriculum requirements for the fifth grade**

The Curriculum and Instructions<sup>10</sup> in the fifth grade required two lessons per week, a total of 66 lessons per year.

One of the main goals of music lessons in the upper grades is to motivate students to enjoy instrumental music.

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<sup>9</sup> *Zenehallgatás az általános iskola 1-4. osztálya számára (Listening to Music in Grades 1-4 Elementary School)*, ed. Országos Pedagógiai Intézet, Budapest: Magyar Hanglemezgyártó Vállalat, 1964. *Zenehallgatás az általános iskola 5. osztálya számára (Listening to Music in Grade 5 Elementary School)*, ed. Országos Pedagógiai Intézet, Budapest: Magyar Hanglemezgyártó Vállalat, 1964. *Zenehallgatás az általános iskola 6. osztálya számára (Listening to Music in Grade 6 Elementary School)*, ed. Országos Pedagógiai Intézet, Budapest: Magyar Hanglemezgyártó Vállalat, 1964. *Zenehallgatás az általános iskola 7. osztálya számára (Listening to Music in Grade 7 Elementary School)*, ed. Országos Pedagógiai Intézet, Budapest: Magyar Hanglemezgyártó Vállalat, 1965. *Zenehallgatás az általános iskola 8. osztálya számára (Listening to Music in Grade 8 Elementary School)*, ed. Országos Pedagógiai Intézet, Budapest: Magyar Hanglemezgyártó Vállalat, 1966.

<sup>10</sup> *ibid.*

The curriculum was divided into three groups in all grades, including the fifth, as follows: "Singing excerpts" (containing listening excerpts), "Knowledge and skill development", and "Requirements".

Within the category of "Singing excerpts", the curriculum describes, among other things, what kind of musical compositions should be heard by students. In the fifth grade, this includes songs performed vocally and by different musical instruments, as well as small dances in instrumental presentation. The curriculum does not give any further definition, so we cannot find out exactly which composers' works and what instrumental presentations the makers of the curriculum intended for listening.

Within the "Knowledge and Skills Development" section, the curriculum names the instruments that the fifth grade students needed to get acquainted with: a string instrument (violin), a brass instrument (trumpet), and a woodwind instrument (recorder).<sup>11</sup> Although the piano is not mentioned in the curriculum, it is clear from the study of the fifth grade music textbook and workbook, as well as the records of the class, that the piano was to be introduced in the fifth grade.

Within the 'Requirements' category, the curriculum expects the recognition of the sounds of the instruments presented.

### **The music textbook and music workbook of the fifth grade**

Music textbooks assist in understanding and internalizing the recorded music by the use of this triple unit: musical examples – text – illustration. For the fifth grade music textbook<sup>12</sup>, in a separate small booklet, a workbook<sup>13</sup> was created, which contains only the numbered tasks of the textbook. Among these workbook exercises, there are also some that are related to the activity of listening to music.

The didactic specifics of the piano pieces in the fifth grade curriculum are summarized in Table 1.

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<sup>11</sup> In practice, the recorder got transferred into the teaching material of the sixth grade and got replaced by the flute as the woodwind instrument of the 5th grade.

<sup>12</sup> Lugossy, Magda and Petneki, Jenő, *Ének-zene. Tankönyv az általános iskolák ötödik osztálya számára* (Music. Textbook for Fifth Grade Elementary School), Budapest: Tankönyvkiadó, 1964.

<sup>13</sup> Lugossy, Magda and Petneki, Jenő, *Ének-zenei munkafüzet az általános iskolák ötödik osztálya számára* (Music Workbook for Fifth Grade Elementary School), Budapest: Tankönyvkiadó, 1964.

**Table 1**

Number	Text-book page	Composer and title	Musical example	Text didactic apparatus	Illustration	Work-book exercise
1.	19.	J. S. Bach: Minuet	+	+	+	+
2.	22.	Bartók: Southern Slavonic (Déslzlávos)	+	+	-	+
3.	24.	Bartók: Evening at the Székelys (Este a székeleyeknél)	+	+	+	+
4.	26.	Csajkovszkij: Old French song	+	+	-	-
5.	33.	Bartók: Soldiers Song (Katonanóta)	+	+	-	-
6.	34.	Schumann: Soldiers march (Soldaten-marsch)	+	+	-	+

### **Didactic apparatus of the fifth grade music textbook solo piano pieces**

In the fifth grade music textbook, out of the 16 music listening excerpts, children learn about six solo piano pieces (37.5%). Typically, these works are included in the first half of the textbook, from page 19 to page 34. Of the total 93 pages of the textbook only six deal with solo pianos, which is 6.4 per cent of the textbook.

The six solo piano works are created by four composers: three works (50%) by Bartók, and one each (three times 16.7%) by Bach, Tchaikovsky and Schumann. Thinking in terms of music history, the Baroque (16.7%), the Romantic (33.3%) and 20th century music (50%) is present in these works. The composition by nationality is the following: solo piano works by two German composers (50%), one Russian (25%) and one Hungarian composer (25%) are contained in the fifth grade textbook.<sup>14</sup>

<sup>14</sup> The exact titles for the solo piano pieces are as follows. 1st: J. S. Bach: Minuet in G major Anh. 114. from the collection *Die Klavierbüchlein für Anna Magdalena Bach*. (Bach, Johann Sebastian, *Die Klavierbüchlein für Anna Magdalena Bach (1722 und 1725)*, ed. Georg von Dadelsen, Leipzig: Deutscher Verlag für Musik, 1957.) 2nd: Béla Bartók: Southern Slavonic (Déslzlávos) in the *Microcosm Series Volume II*. (Tallián, Tibor, *Bartók Béla (Béla Bartók)*, Budapest: Rózsavölgyi és Társa, 2016.) 3rd: Béla Bartók: Evening at the Székelys (Este a székeleyeknél). 4th: Tchaikowsky: Old French Song from the *Youth Album* series.

Each solo piano piece (100%) has a corresponding musical example. In two of the cases (33.5% twice), letter notation is provided, but only in some detail (Bach: Minuet, Bartók: Southern Slavonic). The notes of Bartók's Soldiers Song and Schumann's Soldiers March are fully contained in the textbook. In a couple of instances (16.5% twice), either just the theme or the just the melody are included. In case of Bartók's Evening at the Székelys only the two themes, while in the case of Tchaikovsky's Old French Song, only the melody of the piece is presented, accompanied by the words of Ernő Rossa's<sup>15</sup> Lullaby, a Hungarian poem. The function of the examples is basically two: Bach's Minuet, Bartók's Southern Slavonic and Tchaikovsky's Old French Song are intended for singing, while in the other cases, as the score itself would be difficult to sing, the aim is to follow the music by the help of the score (Bartók: Evening at the Székelys, Bartók: Soldiers Song, Schumann: Soldiers March). It is important that, by getting acquainted with the score examples, it becomes easier to follow the soundtrack.

Texts appear less often than musical examples in the music textbooks. The textual didactic apparatus of the fifth grade music textbook of the 1960s is made up of several elements: tasks, observational criteria, questions, and explanations. Typically, these elements can be counted by the sentence in the music textbooks, since these textbooks contain music scores mostly.

Table 2 summarizes the distribution of the textual didactic apparatus of the fifth grade music textbook. (The unit of measurement is the sentence.)

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(Tschaikowsky, P.I., *Ifjúsági album zongorára op. 39. (Youth Album for Piano op. 39)*, ed. Solymos, Péter, Budapest: Editio Musica, ©1972.) 5th. Béla Bartók: Soldiers Song (Katonanóta) from the first booklet of the for Children (Gyermekeknek) collection. (Tallián, Tibor, *Bartók Béla (Béla Bartók)*, Budapest: Rózsavölgyi és Társa, 2016.) 6th. Robert Schumann: Soldatenmarsch in the Album für die Jugend op. 68th cycle. (Abraham, Gerald and Sams, Eric, *Robert Schumann*. In: Temperley, Nicholas és Abraham, Gerald és Searle, Humphrey, *Korai romantikusok: Chopin, Schumann és Liszt élete és művei (Robert Schumann*. In: Temperley, Nicholas–Abraham, Gerald–Searle, Humphrey: *Early Romantics. The Life and Works of Chopin, Schumann and Liszt)*, Budapest: Rózsavölgyi és Társa, 2010, 81–173.)

<sup>15</sup> Ernő Rossa (1909-1972): Hungarian music teacher, choir conductor, lyricist and composer. He wrote lyrics and made translations for pre-classical, classical and romantic works, as well as composed movement songs. Author of numerous song books and singing teaching books, he compiled folk song collections and choral collections. He regularly published on questions concerning teaching singing in schools. See: *Zenei Lexikon. Átdolgozott új kiadás III. kötet (Music Lexikon. Revised new edition. Vol. III)*, ed. Szabolcsi, Bence és Tóth, Aladár. Főszerkesztő Dr. Bartha, Dénes, szerkesztő Tóth, Margit. ed. Szabolcsi, Bence and Tóth, Aladár. Editor-in-chief: Bartha, Dénes Dr., editor: Tóth, Margit, Budapest: Zeneműkiadó Vállalat, 1965.

**Table 2**

Number	Text book page	Composer and title	Task	Observation criteria	Question	Explanation
1.	19.	Bach: Minuet	2	1	0	1
2.	22.	Bartók: Southern Slavonic	3	0	0	0
3.	24.	Bartók: Evening at the Székelys	2	2	0	0
4.	26.	Tchaikowsky: Old French Song	2	0	0	1
5.	33.	Bartók: Soldiers Song	3	1	1	1
6.	34.	Schumann: Soldiers March	3	0	3	0
Total (percentage)	-	-	15 (58%)	4 (15,5%)	4 (15,5%)	3 (11%)

### **Textual didactic apparatus of solo piano works of the fifth grade music textbook**

Each of the fifth grade six solo piano works (100%) has a textual didactic apparatus - a total of 26 sentences dealing with these works. Most of the sentences give tasks (15 sentences, 58%), four deal with observation criteria and four with questions (15.5% twice), while explanatory sentences are the least in number (three sentences, 11%). The didactic breakdown of the six solo piano works is as follows: Bartók's Soldiers Song and Schumann's Soldiers March are the two most elaborate pieces (six sentences each, 23%–23%). Bach's Minuet and Bartók's Evening at the Székelys have four sentences each (15.5%–15.5%), while the authors dedicated three sentences each to Bartók's South Slavonic and Tchaikovsky's Old French Song (11.5%–11.5%). The tasks typically instruct students to listen to or follow a particular work. The observation criteria ask for the observation of the sound of the instruments or the themes. The questions ask about the recognition and sound of the instrument. The explanations are brief little additions, such as a short definition of minuet in Bach's work.

Illustrations can be found in the 5th grade music textbook of the 1960s in a much smaller number than musical examples and textual didactic apparatus: two out of six solo piano works (33.5%) have pictorial supplements and four of them (66.5%) do not have any. Bach's Minuet is the first solo piano piece that fifth grade students learn about. On the sixth page of the textbook, Pál Kadosa<sup>16</sup> plays the piano. This photo should be discussed with the children when they encounter the first piano work of Bach, on page 19 of their textbook. The other photograph is under Bartók's composition, Evening at the Székelys, which depicts Bartók recording a folk song from a phonograph.

Four (66.5%) of the six solo piano pieces have corresponding exercises in the small fifth grade workbook, while two (33.5%) have no assignments at all. From the music listening material of the class, including the solo piano works, Bartók's Evening at the Székelys stands out, because it can be listened to by the children in orchestral performance as well (Hungarian pictures, Movement I). For this work, a separate "datasheet", marked number 12, was produced by the textbook writers, in which the children must record the following details of the solo piano work and its orchestral transcript:

"The author:

Title of the work:

Performing artist:

Performing orchestra:

Conducted by:

Mood (theme) of the first melody:

Mood (theme) of the second melody:

How many musical instruments can you recognize from its sound?

How many times do you hear theme no. 1 in the work? Theme no. 2?

How many tempos do you hear? 1st, 2nd:

How many volumes do you hear?

What does the work express?

Let's draw it!" (p. 8)

The three remaining solo piano pieces are dealt with differently. Students have to write the absolute names under the melody of Bartók's Southern Slavonic in task 10 of the workbook. Exercise 16 asks the students to extract the melody from Bach's Minuet in C-do. Workbook task 21 deals

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<sup>16</sup> Pál Kadosa (1903-1983): Hungarian pianist, composer and music teacher. See: *Brockhaus Riemann Zenei Lexikon II. kötet (Brockhaus Riemann Music Lexikon Vol. II.)*, ed. Dahlhaus, Carl és Eggebrecht, Hans Heinrich, a magyar kiadás szerkesztője Boronkay, Antal (ed. Dahlhaus, Carl and Eggebrecht, Hans Heinrich, Editor of Hungarian Edition Antal Boronkay), Budapest: Zeneműkiadó Vállalat, 1984.



with Schumann's Soldiers March, where students must first sing the melody of the first eight bars and then write the solmization of this melody below the given rhythm sheet.

In addition to these tasks on solo piano pieces, one will also come across tasks in the workbook that summarize the sound of instruments encountered in the classroom, including the piano. Question 20 asks: "What did we hear performed on 1. the piano? 2. the violin? 3. the flute? 4. the trumpet?" (p. 11) On the dotted lines children are expected to write answers to these four questions and list the musical pieces played by the given instruments as heard earlier, in the classroom material.

At the end of the school year, another summary task can be found on page 24 of the workbook (this task has no serial number). "In which piece did you hear it?" - the workbook makers ask. Students will see pencil drawings of the four instruments they became familiar with in the fifth grade, and are asked to write under the drawings the names of the composers and their pieces in which they heard each instrument.

### **Music records of the fifth grade**

For the fifth grade, two recordings were made<sup>17</sup>. These contain the new music pieces or parts of pieces to be explored in the class. On the four sides of the two discs the details are arranged in so-called blocks. The blocks are numbered continuously on the four sides of the discs. Several musical pieces or parts of pieces - typically two or three - are contained in one block. From block 1 of side 1 to block 10 of side 3, one can find new musical extracts. Thereafter, in blocks 11-15 of side 3, repetition and practice play a central role: students must recognize the new vocal and musical instrument sounds they learned in fifth grade, as well as the works they listened to. Block 16 of side 3 presents the themes of Prokofiev's musical tale, Peter and the Wolf. Children can listen to the complete piece on side 4 of the records.

Table 3 presents the location (record side, block) of solo piano pieces encountered in fifth grade, the piano artists playing them, the duration, and their relationship to the class song material with the help of the fifth grade record booklet and class textbook<sup>18</sup>.

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<sup>17</sup> *Zenehallgatás az általános iskola 5. osztálya számára (Listening to Music in Grade 5 Elementary School)*, ed. Országos Pedagógiai Intézet, Budapest: Magyar Hanglemezgyártó Vállalat, 1964.

<sup>18</sup> *ibid.*

Table 3

Record side and number of block	Name of composer and title of piece	Name of piano artist	Duration	Connection to class song material
I./2/a	Bach: Minuet	Lajos Hernádi	1'29"	-
I./2/b	Bartók: Southern Slavonic	Bélané Bartók Ditta Pásztor	0'35"	-
I./3/a	Bartók: Evening at the Székelys	Lajos Hernádi	2'30"	-
II./4/a	Tschaikowsky: Old French Song	Lajos Hernádi	1'09"	+
II./6/b	Bartók: Soldiers Song	Bélané Bartók Ditta Pásztor	0'53'	+
III./11/b	Schumann: Soldiers March	No data	No data	-

### Solo piano pieces on the fifth grade vinyl records

The fifth grade solo piano pieces are typically featured on the first and second side of the first record. Strangely enough, Schumann's Soldiers March is found in the 11<sup>th</sup> block on the third record side, meant for repetition and practice, but the class textbook treats this work on an equal footing with other solo piano works.

The solo piano pieces of the fifth grade are performed by two Hungarian pianists, Lajos Hernádi<sup>19</sup> and Bélané Bartók Ditta Pásztor<sup>20</sup>. In the case of Ditta Pásztor, it should be noted that being the wife of Béla

<sup>19</sup> Lajos Hernádi (1906-1981): Hungarian pianist and teacher. From his pedagogical work, one should emphasize his studies of piano methodology. His name is linked to creating a number of different piano scores for pedagogical purposes. See: *Brockhaus Riemann Zenei Lexikon II. kötet (Brockhaus Riemann Music Lexikon Vol. II.)*, ed. Dahlhaus, Carl és Eggebrecht, Hans Heinrich, a magyar kiadás szerkesztője Boronkay, Antal (ed. Dahlhaus, Carl and Eggebrecht, Hans Heinrich, Editor of Hungarian Edition Antal Boronkay), Budapest: Zeneműkiadó Vállalat, 1984.

<sup>20</sup> Bélané Bartók Ditta Pásztor (1903-1982): Hungarian pianist. She is one of the most dedicated interpreters of her husband, Béla Bartók's works. See: *Brockhaus Riemann Zenei Lexikon I. kötet (Brockhaus Riemann Music Lexikon Vol. I.)*, ed. Dahlhaus, Carl és Eggebrecht, Hans Heinrich, a magyar kiadás szerkesztője Boronkay, Antal (ed. Dahlhaus, Carl and Eggebrecht, Hans Heinrich, Editor of Hungarian Edition Antal Boronkay), Budapest: Zeneműkiadó Vállalat, 1983.

Bartók, she is one of the most authentic interpreters of his pieces. In the case of Schumann's *Soldiers March*, the accompanying record booklet does not provide the artist's name - presumably because the compilers of the sound material did not treat it as a new piece of music to be learned, but rather as a work for repetition and practice.

This series of recordings was made for Elementary school pupils for pedagogical purposes, therefore the authors had to make sure that the duration of the soundtracks was not too long, yet would hold the students' attention. The total playing time of the fifth grade solo piano pieces is 5 minutes and 56 seconds, with no data on Schumann's work. The shortest piece is Bartók's *Southern Slavonic* (0'35"), and the longest one is Bartók's *Evening at the Székelys* (2'30"). The average duration of a solo piano piece is 1 minute and 11 seconds.

The relationship between listening and singing is very important: the more aspects the students learn about a specific work, the easier it will be for them to understand and embrace the piece while listening to it. Of the six solo piano works of the fifth grade, only two (33.5%) have such a relationship, and the other four solo piano pieces (66.5%) have no connection with the singing material of the class. Tchaikovsky's *Old French Song* is based on a French folk song, for which Ernő Rossa wrote a Hungarian poem, titled *Lullaby* (*Altató*). The children learn to sing the melody with the words of Rossa's Hungarian poem, and then they listen to Tchaikovsky's piano work. After Tchaikovsky's piano piece, students first listen to the *Lullaby* in a soprano performance, then in an alto soloist's performance, because in fifth grade they need to become familiar not only with the sounds of instruments but the vocal types, as well. The situation is similar in the case of Bartók's *Soldiers Song*, where the piano piece is based on a Hungarian folk song, *In the Fiume harbor* (*Fiumei kikötőben*). This folk song can be listened to, after hearing the piano, sung in tenor and bass voices. Here, again, the goal is to become more familiar with vocal types. These two examples illustrate the important role of linking different fields of knowledge.

Before presenting the individual vocal and instrumental tone colors with the help of specific musical compositions, Maria Sulyok's short narrations on the records help children learn about the new tone colors. In connection to the piano, the narrator tells the children that the piano can be played according to the human pitch, while playing high and deep at the same time. In case of the Hungarian folk song, *The Forest is Noisy* (*Zúg az erdő*), these two solutions are well illustrated. It is then presented how this instrument can play several notes (chords) at the same time. After this brief introduction to the instrument, does the first piano piece, Bach's *Minuet*, is offered for listening.

At the end of the analysis of the fifth-grade recordings, it should be noted that Bach's Minuet and Bartók's Southern Slavonic are not only played on the piano. Both of them are sounded by the violin and the flute with a piano accompaniment, as well. (The violin and the flute play the melody of the pieces, while the piano adds the accompaniment of the left hand.) In both cases, the children become acquainted with more than one tone - here: the sound of musical instruments -, and while observing the differences, they can remember the sounds of several instruments at once.

### **Conclusions**

Introducing students to the world of instrumental music has been one of the most important purposes of classroom music listening, from the beginning to the present day.

Through the example of the piano, one can see how thoroughly the curriculum, the music textbook, the workbook, and the recordings presented this hugely popular and versatile classical instrument during the fifth grade Hungarian elementary school music lessons of the 1960s. In the music listening program of the 1960s, listening to the sounds of 22 other instruments in addition to the piano gave the children an opportunity to become acquainted with each family of instruments (string, wind, percussion, keyboard) by the end of the eighth grade, and thus a whole new world opened up toward learning the different orchestra types, as well.

*Translated from Hungarian by Tünde Bucholsky*

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