

FOUNDING THE SENSE FOR MUSICAL FORM IN THE CASE OF PUPILS IN PUBLIC EDUCATION

MIKLÓS–CSABA GYÖRGYJAKAB¹

SUMMARY. Wherever we go, whatever we do nowadays, music is present everywhere. Years ago studies proved that music has an effect on both our environment and our personality. Listening to music is not merely a pastime, a form of entertainment, an element in advertising or a means to capture our attention, but a form of manifestation of the human spirit itself. By music we can express love, joy, happiness, sorrow, inner freedom, quiet revolt, sensational or anything else that is part of the wide scale of feelings.²

Still, listening to contemporary works of art represents a serious challenge for every individual: the challenge of understanding musical compositions, especially the music of our times. One of the tasks of music teaching is to form a community that would not just be overwhelmed by the unintelligibility of musical pieces, but who is familiar with different musical styles and is able to interpret even unfamiliar musical pieces. It is necessary to develop in children a sense by which they will be able to understand music as a coherent process, instead of regarding it a line or set of dead sounds. Founding the development of such a sense has to start from the earliest of ages when the song performed or sung by the music teacher helps children develop a sense for musical form. In fact, the main and most basic level of a singing performance as far as developing such a sense is concerned is breathing, musical articulation and dynamic shadings.

Developing a sense for musical form means enabling pupils to understand the role the parts and elements of the piece of music play in the texture of the piece³ and to realize how relationships between the various parts of the piece form a coherent unit, i.e. enabling the pupil to follow the logic of the musical process. Developing a sense for musical form has to begin as soon as possible.⁴ And has to be continued uninterruptedly, using every suitable musical piece for this purpose.⁵

The science of musical form is one of the branches of music, which intends to develop a sense for musical form, which covers all the components of a musical piece and which requires sound knowledge.

¹ Magister student of the Babeș-Bolyai University Cluj-Napoca/ Faculty of Reformed Theology / Specializations of Religion and Music–Pedagogies. Contact: gyomiklos@yahoo.com

² Gábor, Lajos, *A zene hatása a személyiségre (The Effect of the Music on Personality)* in *Perspektíva*, Cluj-Napoca, April 2008.

³ Structural function

⁴ Even songs consisting of G-E sounds can be formally analysed.

⁵ Szenik, Ilona, *A formaérzék fejlesztésének alapjai (The Basics of Developing Musical Form)*, In: *Zenetudományi írások*, ed. Benkő András, Kriterion, Budapest, 1986, 46. (Further on called: Szenik: Musical Form)

Therefore the science of musical form is taught only in the graduating classes of music colleges or secondary schools specialized in music.

However the pedagogical principle of gradation and continuity requires that pupils should be helped to develop a sense for musical form before being introduced to the science of musical form. Still, the music course books of today deal very little with the practice of the sense for musical form.

Keywords: rhythmical structure, improvised rhythm, syllable, twin-bar, dynamic shadings, playful teaching, music, Kodály

1. The Musical Form of Folk-Songs and Nursery Rhymes

The most crucial element in creating the musical form of the folk songs is the tune, but the rhythm is also important in creating the unity of the piece. Every musical piece is composed of several independent musical units; the relationship between these units makes up the musical form. Therefore it is correct to say that the first and most important step in analyzing the musical form is to define musical units properly. In order to do so we can take into consideration⁶ among other things:

- the length of the line, which is generally an independent musical unit
- the melodic drawings⁷
- the rhythmical structure – this can be confidently defined when the closings of the rhythmical structure are stressed: the long sounds at the ends of the lines in the *parlando-rubato* structure or specific closing rhythms. But a rhythm with steady beat or a rhythm repeating the same pattern does not help in defining the rhythmical structure.

Musical units can be defined by even a single one of the above-mentioned factors, but in most of the cases these factors assist concurrently to the definition, forming an overlap (of lines-rhythm-tune). The most frequent type of musical unit is a melodic passage corresponding to a line of the lyrics, i.e. the melodic line. Sometimes the melodic curve of the melodic line can be clearly divided into subunits.

The relationship between the musical units corresponding to the entire body of the lyrics can be of “identity”, “similarity” or “difference”. All types of relationships can be present simultaneously in the tune and rhythm of the same song, but nursery rhymes that have these types of relationships only in either the rhythm or the tune are frequent as well.

⁶ Szenik, Ilona, *Népzene-tudomány (The Science of Folk-Music)*, Erdélyi Tankönyvtanács, Cluj-Napoca, 1998, p. 66.

⁷ the musical line, the melodic phrase

1.1 Nursery Rhymes⁸

In his world-famous conception of music pedagogy Kodály reserves nursery rhymes an important role. We can most certainly state that Hungarian music kindergartens and schools become Hungarian also in their curricula due to his efforts. Children have a “natural sense” for symbolic pictures and words expressing these pictures in folk songs and by this capacity they are able to deal also with remote spheres of life. Nursery rhymes with a small register have a strictly set structure. Only people who truly love children and are able to play with them and also have a solid professional knowledge and talent can create nursery rhymes of an artistic level. The work of Kodály in the field of music pedagogy displays such a disposition. Kodály wrote world-famous nursery rhymes, setting thus an example for every musician. The lyrics for his music have been written by great poets or they have been borrowed from the folklore. Their timeliness is proved by the fact that they are used in various activities and in many other school events.

1.2 Folk Songs⁹

Folk songs are the most ancient form of the basics of music; this must be the starting point for any musical education. One has to become familiar with folk music not only because it is the most faithful perseverance of our musical tradition, but also because most folk-songs are musical masterpieces.

It is common knowledge by now that folk-songs are creations of a community of people becoming more polished and artistic as „*the songs were passed from mouth to mouth*”. *They have a stunning power of expression – Béla Bartók writes – besides they are devoid of any sentimentality, redundancy, and pompousness.*

This is how Zoltán Kodály describes Hungarian folk music: “*It has a marked, well-defined, varied rhythm. Its tune is vigorous, moving freely about, instead of cautiously developing from a pre-established basis of harmony. Its form is short, proportionate, clear and transparent*”.¹⁰ It is not enough to learn folk-songs from a score, one has to listen to its authentic performances and one has to sing it whenever one feels like it, for singing is part of life.

The first important results in folk music research were brought about by the turn of the century. Zoltán Kodály started its heroic collecting work in 1905. For about a decade he travelled around the country and collected thousands

⁸ Törzsök, Béla, *Zenehallgatás az óvodában (Listening to Music in Kindergarten)*, Zenemű Kiadó, Budapest, 1982, 8.

⁹ Rossa, Ernő, *Népdalok (Folk-songs)* in: *Az általános iskolai énektanítás segédkönyve*, Ed. Rossa Ernő, Tankönyv Kiadó, Budapest, 1954, 96 (further on called: Rossa Ernő, *Folk-songs*).

¹⁰ Kovács, Aranka – Pálffy, Éva – Maxim, Éva, *Ének-zene. Tankönyv a VII. osztály számára (Singing and Music. A textbook for the 7th grade)*, Editura Didactică și Pedagogică, Bukarest, 1983, p. 22.

of Hungarian folk songs. Most of the pieces of music in our textbooks are based almost exclusively on the folk material collected during this work of more than a decade. In the collection of folk songs one can notice sets of similar tunes. But before we even start examining the features of these various sets we have to admit that we cannot draw any conclusions without performing an analysis of the musical form.

The melodic passage corresponding to a line in the lyrics is called *melodic line*. Identical melodic lines are assigned identical letter or symbol, while melodic lines differing from each other are assigned different letters or symbols. Hungarian folk songs have four lines in general, but there are two-lined songs as well. There are also forms that contain melodic lines that are incomplete compared to other melodic lines, but these are less frequent. Melodic lines of Hungarian folk songs are characterized by pentatonic and diatonic.

Let me observe also that there is a great difference between the structure of our folk-songs and that of our nursery rhymes. If we analyze only the lines, we can conclude that songs belonging in this group have four lines. At the end of the lines, between two melodic lines one senses a pause, a stop for breathing. Melodic lines of this set of songs are rarely identical, but very often similar.¹¹

In the following chapters let us observe what this variety consists of!

2. The Process of Developing a Sense for Music

Steps in the process of developing a sense for musical form are the same as in the case of any process aiming to develop a new skill: guided observation¹², making the knowledge real¹³, deepening or generalization¹⁴, practice¹⁵ and application¹⁶.

There are five types of musical skill developing methods for primary and middle school¹⁷:

- a) Singing
- b) Games involving music
- c) Games involving singing
- d) Listening to music
- e) Musical exercises.

¹¹ Rossa, Ernő, *Folk-songs*

¹² Setting a point of view

¹³ Analysis

¹⁴ Establishing the inner balance and type of the form based on the results of the analysis

¹⁵ Analysis of other familiar tunes having a similar structure

¹⁶ Analysis of unfamiliar tunes

¹⁷ Dolgoşev, M. and Marinescu, E., *Educația muzicală în grădinița de copii (The Musical Education in Kindergarten)*, Editura Dictactică și Pedagogică, Bucharest, 1966, 18.

All of the above-mentioned methods can be applied to developing the sense for musical form in children. As a first step the teacher has to observe the foundation of the structural elements of music and has to choose the musical piece to be taught or offered for listening in such a way that it could not negatively affect the personal development of the children. In order that the piece of music to be taught would be comprehensible for the children the teacher needs to have in view the age of the group of children¹⁸ and to choose a piece of music fit for this group that would also reflect the feelings, thoughts, themes of that particular age group. Viewed in an artistic point of view the musical piece chosen should be able to have an effect on children and convey a message for them. While teaching the song there are other factors to be considered: performance, structure, dynamics, and particularities of some parts, for performance while teaching the song also has a basic effect on children.¹⁹

2.1 The Process of Developing a Sense for Musical Form

In the process of developing a sense for musical form not only will the children's attention be drawn to particularities of the musical form, but also they will also – voluntarily or involuntarily – learn several ways of performing and possibilities for interpretation. In addition, Zoltán Kodály's singing exercises are an immense and wonderful material aiding practice in developing a sense for musical form. (*333 Reading Exercises in Music, Pentatonic Music I-II*).

The teacher should remember that in the initial stages, in primary school children are not yet able to read score. The basis for all their musical knowledge is listening, called in pedagogy „the stage of spontaneous perception.“ At this stage, phrasing, dynamics, or combinations of timbre changing with every part of the structure and changes in tempo at every part already picture demarcation lines between the main structural parts of the musical form, in the case of live performance of recorded music. The teacher can also emphasize this for the children. Then, after a while, when they listened to a fair amount of pieces of music, songs, rhymes, the teacher may ask the children to attempt to structure the piece of music on their own, he or she should assign them the task of finding the demarcation lines for the structural parts of the songs themselves.

Still, listening to the performance of a song does not necessarily mean the children are able to learn it. In order to teach children a song the teacher automatically has to divide it into parts, namely the exact structural parts of the piece. The teacher can divide the song in several parts and assign the signing of the various parts to various groups of pupils. Teachers should include in their directions expressions to be taught on future classes, when dividing the song into parts they should use expressions like: part, line, repetition, change.

¹⁸ Choosing the ambitus

¹⁹ If possible the teacher should divide the classroom in two: in one part of the classroom should be the children sitting on their chairs (and behind their desks), while in the other part there should be enough space for dynamic events.

Particularities of the age group define the methods, procedures, and teaching aids used by the teacher at a great extent. In an initial phase, children show how they divide the various parts of a song by various movements; at each part they do a different movement: turn around, walk differently, clap their hands, and take a bow. At a later age pupils can be divided into smaller groups and each group could sing in due time only the part assigned to them. Teachers should pay attention to divide the class into a number of groups corresponding to the number of structural parts in the song. In order to facilitate communication, groups can be given names (symbols or letters). At first the teacher can facilitate the process of singing by making a sign when each group is supposed to start singing, but the true measure of pupils' knowledge will be when each group will know when to start singing without any assistance. Of course, this implies also that the group singing before ends its part in time, the singing is continued at the same pitch on which it ended in the former part and clear intonation.

Teachers should observe one of the sequences of exercises used in pedagogy. Each song²⁰ has to be analyzed by following the above sequence: division into parts²¹, comparing²², and drawing up the pattern²³.

Pedagogic writings dealing with skill development propose following the principle of spiral acquisition. As far as music teaching is concerned this means that pupils have to pass from one stage to another, one phase of teaching to another in such a manner that no piece of the puzzle is missed out, respectively that the teacher would always refer back to the earlier levels of an imaginary spiral. So, first the teacher presents the principle of dividing a song or musical piece into parts and the relationship between the various parts, then he or she returns to the start line and takes the pupil through the same process again and again as many times as it is necessary, adding each time new viewpoints and new pieces of knowledge.²⁴

3. Stages of Development

3.1 First Stage: Form and Movement

Tunes of Unchanging the Rhythm

Development of the sense for musical form proper starts in early childhood. The basis of this process or sequence of exercises is to match exercises of rhythm and simple rhymes to corresponding movement, sound, and volume. A simple exercise in this sense is to have pupils take a step at every syllable of a song made up of quarter notes and thus having a uniform rhythm. Here is an example:

²⁰ That goes for musical pieces as well

²¹ Number of parts and length of each part

²² Identical, similar, different (in rhythm and tune)

²³ Symbol or letter and the model of the general musical pattern

²⁴ This spiral like method can be used in any area of skill development

Ex. 1**Csett Pápára (Click to Pápa)**

Csett Pá - pá - ra, pil - lan - gó - ra,
szó a ma - dár vir - ra - dó - ra.

The rhyme can be divided into parts by having pupils “march” in one direction for the first line and in the opposite direction for the second line. This can be considered already a basic form, respectively a kind of division of the song into structural parts.

In this first stage pupils do not have the possibility to compare parts just yet. They should simply let the teacher know whenever they feel a structural part ends, i.e. the number of parts the respective rhyme has. Of course, in this case they can rely only on the text, since the rhythm is based on the principle of identity.

Should this exercise prove an easy challenge for pupils, the teacher can extend or replace it with a rhyme made up of eighth notes and thus also having a regular rhythm and have the children make the same movements following the rhythm of this rhyme? Still, the children will take a step at each quarter and not at each eighth note. Thus they will take a step at every other syllable of the rhyme.

Ex. 2**Mászik bogár (Here walks the bug)**

Má - szik bo - gár vi - szí far - kát, meg - e - szí a ba - ba nya - kát.

Tunes of Changing the Rhythm

Then the teacher can introduce rhymes, counting out rhymes with alternating quarter and eighth notes and also rhymes which make more movement and also more variety in movement possible, regardless of whether that variety is hand clapping, foot stamping or imitation. Of course, all these movements have to be performed in line with the lyrics. An excellent and very popular example for such an exercise is the rhyme *Dombon török a diót* (*Nuts are cracked on a hill*), in which case the children have to form a queue and take steps forward, then take steps in the opposite direction and finally sit down; then it all starts again. When teachers use the structuring function of rhythm, they should notice that the ending formula is a longer and/or a more stressed note.²⁵

²⁵ Fermata or pause

Tunes of a Partly Identical Structure

The next step is singing songs with identical rhythm and different tune. At first, the teacher should select songs whose rhythm is identical only in the first line and have pupils analysed these lines first.

Ex. 7**A kapuban a szekér (The cart is in front of the gate)**

A ka - pu - ba a sze - kér,
Itt a le - gény le - ányt kér.
De a le - ány azt mond - ja:
Nem me - gyek férj - ház so - há!

Ex. 8**Csiga-biga palota (Palace like the snale's home)**

Csí - ga - bi - ga pa - lo - ta,
no - sza, hol az aj - ta - ja?
Aj - ta - ja nin - csen, ab - la - ka sincs,
se - hol egy lyuk, hogy bé - ka-csincs, kukd!

Then the teacher should have pupils analyse songs with identical rhythm and different tune.

Ex. 9**Mag, mag (Seeds, seeds)**

Mag, mag, bu - za - mag, ben - ne a - lu - szik a nap.

Ex. 10

Zsipp-zsupp (Jigsaw)



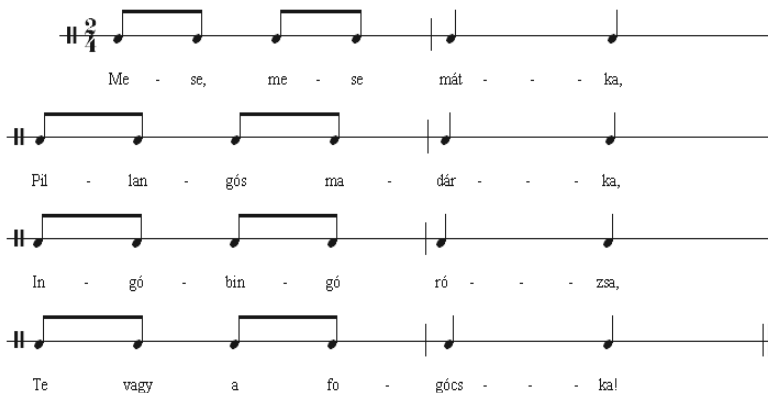
The above suggested exercises do not focus solely on observation of tune and rhythm, but are a good opportunity to clarify the concepts of "identical" and "different" as well. Of course, these terms are used on many other occasions as well; they will come up in connection with almost all musical pieces.

Rhymes with an "obstinate rhythm"

Let us now analyze a few rhymes and counting out rhymes that have a specific form, but also some interesting characteristics in their rhythm. After practicing this type of analysis, the teacher should let the children manifest themselves freely, i.e. let them analyze several small counting out rhymes by themselves. The teacher should also present the children typical rhythm patterns and forms that usually make up nursery rhymes. The notion of "obstinate rhythm"²⁸ should be introduced by the following example²⁹:

Ex. 11

Mese, mese mátká (Tale, tale, Bloomingdale)



Let us represent this rhyme with four identical symbols according to its rhythm:

²⁸ Visnyainé Kondor, Ágnes, *Módszertani javaslatok a zenei szerkesztés játékos elsajátításához (Suggestions for Methods of Playful Teaching of Musical Structures)*, 1982, p. 157. (Further on called: Visnyainé: *Methods*)

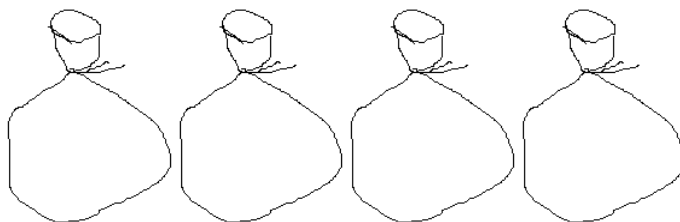
²⁹ Of course, the teacher can chose any other song that is suitable to exemplify

Ex. 15**Form 2.**

*Elmehetsz a híredér világba,
rólad cincog az egér a zsákban
De szomorú ugyebár valóban
rólad ordít a számár az ólban*

The teacher should take extra care in assigning symbols to this rhyme by Sándor Weöres. In case the teacher presents the two versions side by side, so that they can be compared, he or she should draw the attention of pupils to the particularity created by the change in rhythm. The teacher should also pay attention that the symbols assigned to the two versions not be identical. After all, the rhymes and their rhythms are not identical either. The teacher should chose preferably two sets of symbols that are similar and assign one set to the first version and the other to the second version.

If this is taught to children, the symbol of four sacks can be used, representing the four identical lines:

Ex. 16**Symbol 1**

If the teacher uses drawings, he or she can also represent the changes in rhythm with the drawing of a fawn, depending on his or her drawing skills.

The second part is made up of four lines, just as the first, even if their rhythm patterns are not identical, but now focus is only on the lyrics. Should the children discover that the four lines have the same rhythm that should also be properly represented?

Since repetition will be a component of many structures to be taught, it should not be overemphasized, but the teacher should go on and explain about “difference” before introducing the more complex cases of variation.

3.2.2 Tunes of Similar Structure

Sequentially Repeated Tunes

One of the most important concepts in the process of comparison is "similarity", which acts as a boundary between "identical" and "different" forms. It is rather a theoretical issue, but one that often comes up during the analysis of nursery rhymes. Related versions of tunes differ only in some parts of the line or only in some of the sounds; the closing part is made up of. Sound repetitions due to increase in the number of syllables or notes belong to the same class.³¹ Versions repeated on a different pitch will be assigned the same form, since they are close to the concept of "identical".

Ex. 17

Kiment a ház az ablakon (The House Stepped Out of the Window)

Ki - met a ház az ab - la - kon,
ben - ne ma - ra! a vén - asz - szony.
Zsup - pot kö - tött a há - tá - ra,
Úgy bal - la - gott a vá - sár - ra.

In the next step, the teacher should maintain analysis of sequential repetition as a primary aim, but should also draw pupils' attention to the fact that repetition on a different pitch does not necessarily characterize the entire lines of the whole song. A good example of this is the song *Kolozsváros olyan város* (*The Town of Kolozsvár is Such a Town That*):

Ex. 18

Kolozsváros olyan város (The Town of Kolozsvár is Such a town That)

Ko - lozs - vá - ros o - lyan vá - ros,
a ka - pu - - ja ki - len zá - ros.
Ab - ban la - kik egy mé - szá - ros,
ki - nek ne - ve Vi - rág Já - - - nos.

³¹ Szenik: *Musical Form*, 60.

It is obvious that we have a sequential repetition at the end of the first and second lines.³² Folk songs containing sequences moving by seconds or thirds are not specific to Hungarian folk music; they are more frequent in folk style commercial music.

If necessary, the teacher can facilitate the recognition of passages³³ repeated on a different pitch by making melodic drawings of the sequences in question. Such assistance is necessary especially when solmization and music reading skills of pupils are underdeveloped. Parts repeated on a different pitch can be melodic passages, entire lines, or even smaller parts of the song. The most efficient method of analysis is to observe whole lines, since these are easy to recognize and are some of the most frequently used concepts.³⁴

Transposition by a Fifth in Tunes

One of the specific features of Hungarian music is transposition by a fifth. Besides, a descending sequence of fifths is a firm starting point, since it can be presented as an independent principle of composition.³⁵ A good example is the song *Megrakják a tüzet (Though They Feed the Fire)*:

Ex. 19

Megrakják a tüzet (Though they feed the fire)

Meg - rak - ják a tü - zet, Még - is el - a - lu - szik,
Nincs az a sze - re - lem, A - mi el nem mú - lik

Of course, in middle school there is no need to familiarize pupils' with such terms, using the expressions "lower", "higher" will suffice.

Tunes with Recurrence in Structure

Let us go on and present nursery rhymes and folk songs having recurrences in their structure. There are many songs where the last line is identical with the first. The principle of recurrence consists of having one or

³² Since there are differences between the two lines, they should be assigned similar (but not identical) symbols

³³ Transposition, sequence

³⁴ Szenik: *Musical Form*, 62.

³⁵ The teacher should pay attention to chose examples with precise transposition

³⁶ Kocsárné Herbolj, Ildikó, *Többszólamúság, harmónia és forma tanítása az általános iskolában (Teaching Polyphony, Harmony and Musical Form in Primary and Middle School)*, Zeneműkiadó, Budapest, 1976, p. 45 (Further on: Kocsárné: *Teaching Form*)

more different sections between two identical ones. Teachers should use as a first example songs where only the first and the last line are identical. One can find pieces following this structural principle also among nursery rhymes.

Ex. 20**Egy boszorka van (Once There Was This Witch)**

Egy bo - szor - ka van. Há - rom fi - a van.

Is - ko - lá - ba jár az egy, má - sik bocs - kort var - ni megy,

a har - ma - dik ül a pa - don, a du - dá - ját fű - ja na - gyon,

da - da - da - da - da... de szép hang - ja van.

It can be easily observed that there is a difference in rhythm between the motifs on the side and those in the middle, i.e. lines in the middle have a more alert rhythm. However, the teacher can use also examples where only rhythm recurs:

Ex. 21**Ábécédé, rajtam kezdé (A, B, C, D, It Began With Me)**

Á, bé, cé, dé, raj - tam kez - dé

a nagy böl - - - cses - - - sé - - - get,

a nagy e - - - szes - - - sé - - - get,

á, bé, cé, dé, raj - tam kez - dé.

Similarly, to the former example, we find the middle part more alert than the lines on the side.³⁷ Here is an example of how this type can be represented:

Ex. 22

Symbol 2



The representation shows clearly the structure of the song: the two middle lines are identical as far as both rhythm and manner of interpretation are concerned. However, the first and last lines differ: although their rhythm is identical, manner of interpretation changes, therefore the symbol of the first line should differ from that of the last. Assigning them the same figure shows they are partly similar and difference is represented by using a different colour.

Some songs have lines with the same pitch and very similar in tune, but different metrical structure, therefore they will be declared different. A good example is the third and fourth lines of the song *Két szál pünkösdrózsa* (*Two Peonies*):

Ex. 23

Két szál pünkösdrózsa (Two Peonies)

Két szál pün - kösd - ró - zsa
 ki - - - haj - - - lott az út - ra,
 el a - - - kar her - vad - ni,
 nincs, ki le - sza - - - kít - - - sa.

³⁷ For this age group it is most effective if the teacher presents from among songs with structures containing repetition of lines the ones that have a structure of ABA. Although this structure is not specific to Hungarian folk music, but we find it in many of the folk-songs of the neighbouring people, some of which have been translated to Hungarian as well.

Tension – Relaxation

In order to have a closed form there has to be at least one opposition. Constant repetition leaves the theme open; the melodic passage can go on forever. One of the most important elements of opposition is opposition aiming a closed form as question and answer or tension and relaxation. Closed form is created in the nursery rhyme *Cifra palota (Fancy Palace)* by a strongly varied repetition:

Ex. 24**Cifra palota (Fancy Palace)**

Cif - ra pa - lo - ta, zöld az ab - la - ka,
gye - re ki, te, tu - ba - ró - zsa, vár a vi - o - la.

In the case of repetitions with opposition, aiming a closed form the most prominent contrast is created by the closing note rising to a high pitch or the ascending closing part, which opposes the previously descending structure of the tune. The teacher should present also an example of opposition aiming a closed form where all lines of the tune are all either ascending or descending, but the closing note has a different pitch:

Ex. 25**Kis kece lányom (My Lovely Daughter)**

Kis ke - ce - lá - nyom fe - hér - be va - gyon,
Fe - hér a ró - zsa, fe - hér - be va - gyon,
Mon - dom, mon - dom, for - dulj i - de, mát - kám asz - szony,
Mon - dom, mon - dom, for - dulj i - de, mát - kám asz - szony!

In teaching pupils' to recognize musical forms, it is important to familiarize them also with the main structure and twin-bars of nursery rhymes. In order to prepare them for such a lesson the teacher has to introduce to them first the concept of stressed and unstressed time units and they have to develop a sense for rhythmical units that delimit units made up of several bars.

In most cases, the rhythm of nursery rhymes is made up of twin-bars, while their lines are dipodic.³⁸ In Kodály's opinion the main structure of musical forms dedicated to children is the twin-bar, i.e. a time during which two steps can be taken, during which each foot is stamped twice, the relation of stressed-unstressed follows two times.

One of the simplest rhymes dividing into twin-bars is the following:

Ex. 26

Cicuskám, kelj fel! (Wake Up, Pussy Cat!)

Ci - cus - kám, kelj fel, itt a jó tej - fel

39

One of Sándor Kányádi's poems has the following structure:

Ex. 27

Hét pillangó (Seven Butterflies)

Hét pil - lan - gó pin - gál - ta

és a - mi - kor kész lett

ki - lenc don - gó be - hoz - ta

ezt a ki - csi szé - - - ket.

It is obvious that as far as musical form is concerned the poem has two parts and four dipodic lines.

Still, there are of course also longer songs that have twin-bars at their basis and can be broken into several parts. These can help the teacher develop several skills at the same time. This means the above-mentioned songs are more complex and therefore need analysis that is more careful. To give an example of such a song the teacher can teach the following piece:

³⁸ A tune that can be broken into units of two measures each

³⁹ József, Andrásné - Szmercsányi, Magda, *Zenei előképző I. (Preparatory School for the Music School I.)*, Zeneműkiadó vállalat, Budapest, 1964, p. 36.

Ex. 28

Gyí, te, fakó! (Gee, Roan Horsey!)

Gyí, te, fá - kó, gyí, te, szür - ke, gyí két lo - vam, fus - sa - tok,
 Gyor - san, gyor - san a fá - lu - ba, ott kap - tok majd ab - ra - kot

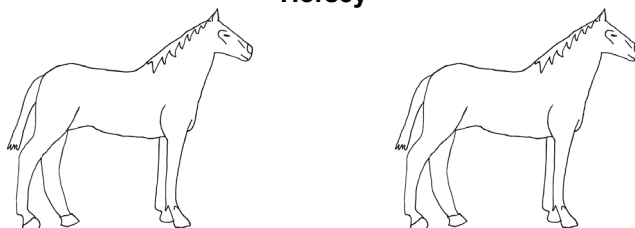
40

Developing a sense for musical form requires a proper structuring of the song or rhyme in question. The performer must not stop to breathe, to discuss something, or to do anything between the lines that is between the first and the second twin-bar. The two twin-bars forming the first line are one unit and represent the first part of the rhyme, while the third and fourth twin-bars are the second part.

If children succeed during application of the inductive method to realize that the two lines of this rhyme have identical rhythm, the teacher can represent the rhyme with the picture of two identical horses, as follows.⁴¹

Ex. 29

Horsey



Songs having similar or different structural parts can also be represented by simple drawings. When doing such exercises teachers should use the ideas and suggestions for representation coming from the children, rely on their playfulness. In middle school the teacher can use also various signs or symbols. He or she can simply assign a certain musical form the symbol of a circle, to another, a different one, that of a square or a rectangle, etc.⁴² If the musical form of some lines of a song contain similarities the teacher should chose related symbols: circle, ellipse or square, rectangle, rhombus.

⁴⁰ The teacher should also pay attention in each case to explain the children any unknown words and expressions. Sometimes children will ask what such words mean, but in case their attention is drawn to something else, the teacher should pay attention to explain the words "roan" (fakó) and "fodder" (abrak).

⁴¹ A good example of the principle of spiral acquisition: back reference to the lessons of previous classes.

⁴² The same form and different colour

Reversal Through Opposition and Mirroring

When pupils learned properly the simple forms that lie at the basis of musical form and are already able to apply their knowledge, the teacher should present them other structural forms on which nursery rhymes are built. In order to do so the teacher should choose nursery rhymes that are reversed through opposition or reversed through mirroring.

Ex. 30



Ex. 31



This structure can be represented very nicely by drawing or pinning the symbols in reflection of one another. In the case of older pupils, the teacher can represent such forms simply, according to the texture of their form:

Ex. 32



REVERSAL THROUGH MIRRORING

Ex. 33



REVERSAL THROUGH OPPOSITION

"Responsive" Exercises of the Rhythm.

In order to exercise identical, similar and different forms the teacher can make use of responsive exercises of rhythm, namely the children have to reproduce rhythms improvised by the teacher immediately, without having time

⁴³ Melodic drawings of a tune reversed through opposition

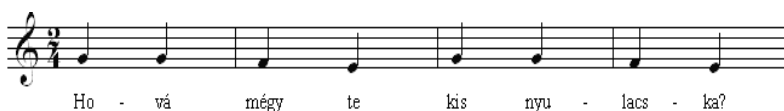
⁴⁴ Melodic drawings of a tune reversed through mirroring

to think. After the children beat the rhythm improvised by the teacher in response, the teacher improvises another rhythm. This goes on until none of the children makes mistakes. In order to put this exercise into a more playful form, the teacher can agree with the children to take a forfeit from every child who makes a mistake and the child can redeem the forfeit by solving successfully another music exercise.

As a first step, the teacher should use only simple, but consistent rhythmical patterns:

Ex. 34

The next step will be to develop in the children a sense for the tension-relaxation opposition of the music. At a first stage, this means only a question and answer type of structure of several bars:

Ex. 35**Kodály 333, nr. 31.****Ex. 36****Hová mégy te kis nyulacska (Where To, Little Rabbit?!)**

These games prepare in fact the way for learning music with periodical structure later. One of the most important aims of the process of developing a sense for musical form is to familiarize children with the form and structure of Hungarian folk songs. The teacher should introduce the concept of musical line in the context of the above-mentioned question and answer structure. In order to play a responsive game it is understood that one has a spontaneous sense for musical form. Later pupils will learn of this type of opposition as the main particularity of musical form.

3.2.3 Tunes of a Different Structure

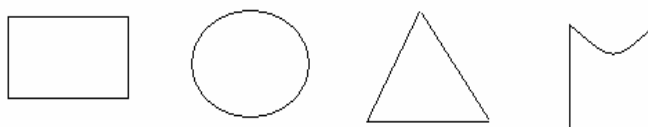
Let me state here that there are very few nursery rhymes, either Hungarian or originating from related people that are *built on the principle of composition of difference*. It is highly probable that most nursery rhymes aim to have a simple structure particularly to be able to reflect the thoughts and feelings of children, to be easily comprehensible, learnable, and reproducible.

That does not mean, naturally, that there are not *differences* in the formal texture of the various nursery rhymes. Certainly, the teacher can find small parts, twin-bars that show *difference* when compared. But this structure is not a specific feature of nursery rhymes.

The different forms of such a structure can be represented with various signs and symbols:

Ex. 37

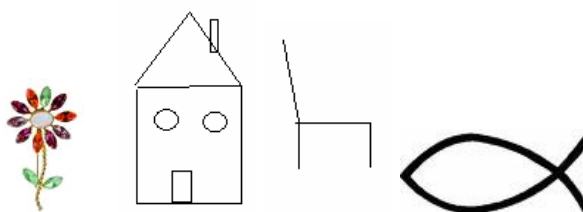
Symbol 3



The idea that every part of the analyzed song can be assigned also coloured symbols is probably natural by now. While in the case of small children, structure can be represented with pictures (flowers, animals, object) corresponding to the contents of the song or rhyme:

Ex. 38

Symbol 4



3.3 Third Stage: Form and Representation in the Middle School

Having learned the material presented so far children will have certainly reached by now an upper level, which makes them able to analyze even complex melodic structures. Let us also presume that they have learnt solmization as well, which will play an important part in the musical forms we are going to analyze further. Taking into consideration, also the age group the children belong to the teacher will work less with nursery rhymes and will start

relying more on Kodály's work in music pedagogy, exemplifying more with folk songs and specific Hungarian tunes. It is important to consider that getting to know and passing on our national heritage is part of our cultural heritage, therefore nothing proves more useful as a teaching aid for musical education than the folk-song heritage of our people that pupils will thus get to know, interpret, and pass on properly. In the process of developing a sense for musical form the musical examples will continue to be Hungarian tunes, however at this level it is most efficient to exemplify with Hungarian folk songs, to use these as a subject for analysis. Besides folk songs, the second best materials the music teacher can work with are some compositions and pedagogic teachings of Zoltán Kodály.

The Principle of Spiral Acquisition

The pedagogical principle of spiral acquisition requires repeated return to the lessons already acquired by pupils, to refer back to these and to base new lessons on them. In order to do so the teacher should continue to operate with analyses that use the terms "identical", "similar" and "different". At this level, the material to be taught requires familiarization with some specific terms and also introduction and application of a general system of symbols. Structural parts will less frequently – or not at all – be assigned pictures, drawings, or images. These will be replaced by the letters of the alphabet, which can be used at the structural analysis of nearly all musical pieces. Identical melodic lines will be assigned the same letter. Differences in rhythm will not be considered, since they usually change according to the lyrics. Nevertheless, we should see what application of this system actually means in the classroom. In the musical process, melodic units can have the following sequences:⁴⁵

- *repetition* (identity, similarity): AA or AABB or AABC or ABBC, etc.
- *linking* (binding principle, difference): AB or ABCD, etc
- *recurrence*: ABA or ABCB or ABAC, etc.
- *variation within the line*: AA_v
- *cadence* (closing note): AA_k
- *descending transposition by a fifth*: A₅A₅AA or A₅B₅AB or A₅BAB, etc.

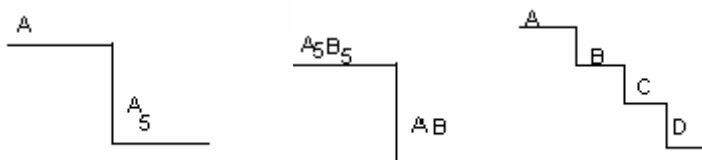
The teacher can achieve that his pupils recognize the musical form of the various folk songs by having them analyze folk songs during each class and participate in formulating the musical form expressed in letters and by writing it or having, them write it on the blackboard. The next step is to have the children independently write in their notebooks the musical form of the song already familiar to them which they already solmized. Then the teacher

⁴⁵ Szenik, *The Science of Folk-Music*, p. 31.

3.3.1 Old Style Folk Songs

The specific features of old style Hungarian folk songs are pentatonic structure and descending tunes transposed by a fifth. Let the teacher not forget to explain at this level that transposition by a fifth means that the first part of a tune is repeated in the second part a fifth lower.⁴⁹ Old style Hungarian folk songs can often be represented as below:

Ex. 41



Tunes transposed by a fifth, pentatonic

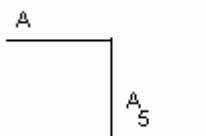
Transposition by a fifth can be easily observed even in the score chosen as an example for, but pupils would observe it also just by listening attentively to the performance of the song.

Ex. 42



Let this song be represented as below:

Ex. 43



Pupils will certainly be happy to learn besides analysis and solmization also new songs, new tunes. The songs should be chosen so that they exemplify the lesson of the respective class. Here is a folk-song that can be taught to pupils as a suitable example.⁵¹

⁴⁹ Scales consisting of five different notes are *five note* or *pentatonic* (a word of Greek origin) scales

⁵⁰ Kocsárné: *Teaching Form*, 44

⁵¹ If considered possible the teacher can try to have the pupils sing this song in canon

Ex. 44

Érik a szőlő (Grapes Are Ripening)

É - rik a sző - lő, haj - lik a vesz - sző, bo - dor a le - ve - le,
Két sze - gény em - ber szán - ta - ni men - ne, de nin - csen ke - nye - re.

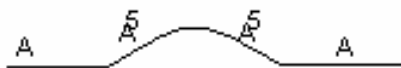
Songs belonging to this group make up the ancient layer of Hungarian folk music. Their recitative tune shows similarity in key, i.e. pentatonic. The pentatonic scale is not a particular Hungarian feature, it is well-know even in distant parts of the world.

Although this last song is not a clear pentatonic scale, its transposition by a fifth is regular. The six-lined structure of the song and the three-line units⁵² show an influence of Balassi's⁵³ style. Thus, the song has a number of lines of 3+3 instead of the usual 2+2. However, for the purposes of exemplification the first two lines are considered one line.

3.3.2 New Style Folk Songs

Analysis of the musical form and structure of new style folk songs are far easier for pupils than that of the old style folk songs. Firstly, because their recurring structure is perceivable at first listening (sight), secondly, because the line-closing formulas of the new style folk songs are more prominent and make it easier to divide the song into parts. The most specific principle of representation for the new style songs is as below:

Ex. 45



New style folk songs have been created at the end of the 19th century. There is little variation in their rhythm, they are built on a hepta-tone scale, and some parts of the tune have a chorus set to them.

Tunes with recurrence in structure

Besides the main set of tunes based on transposition by a fifth a new folk-song style appears, one that has items built on recurrence in structure. Structural parts of the lyrics and melodic line are just as prominently delimited

⁵² Rossa Ernő: *Népdalok (Folk-Songs)*, 90.

⁵³ Hungarian poet living in the second half of the 16th century

as mentioned above. Songs consist of four lines, which mean this set of songs is a set of four-lined songs, too. Have pupils observe whether lines of a song bear similarities! One of the most important features of this set of songs is that the last line is similar to the first. Hungarian folk songs having recurrence in the structure of their tunes can be divided into four classes of form: **AA₅BA**, **AA₅A₅A**, **ABBA**, **AABA**.

Here is an example for one of the classes:

Ex. 46

Csillagok, csillagok, szépen ragyogjatok (Stars Do Shine Tonight)

Csillagok, csillagok, szépen ragyogjatok,
 A szegény leány-nak u-tat mutat-sa-tok!
 Mutat-sa-tok u-tat a szegény le-gény-nak,
 Nem talál-ja hát a szer-tő-jé-nek.

The ABBA structure is frequently used also for folk style commercial music. In most of the cases, these tunes are entertaining and easiest to learn.

An important set of Hungarian folk songs are the ones having the duration and structure of a period. However, this style is not specific to Hungarian folk music. Teachers should pay attention not to sing only half a period when teaching the concept of period. They should sing or have sung the entire musical unit, so that pupils will get a sense of the period in its entirety, in the completeness of its balance.

Ex. 47

Elvesztettem zsebkendőmet (I Lost My Handkerchief)

El-vesz-tet-tem zseb-ken-dő-met, szí-dott a-nyám ér-te,
 A-ki né-kem visz-sza ad-ja, csó-kot a-dók ér-te.

The performer must not stop after singing “zsebkendőmet” and “visszaadja” to tell that this is half of a period. He or she should sing the entire song and then the teacher should inform the pupils about the particularities of

the song. This is the only way pupils will have a chance to sense, discover and guess that the song has two parts belonging together and to understand the concepts of "opening and closing", respectively of "picking up and dropping".

At first, the teacher should choose only one-part songs containing roughly identical or similar musical features and ending on the fifth or first pitch of the triad.⁵⁴ If this type of songs was practiced enough, other songs that ending on the third or fifth of the triad can follow.

3.4 Analysis of Complex Musical Forms

Half Cadence, Perfect Cadence

Using the above-mentioned examples the teacher will introduce the children to the terms half cadence and perfect cadence. Let the teacher dwell on this material and give examples of cadences in other tunes. Children like to learn and sing famous passages from the music of great composers. Therefore, they will certainly like learning the following musical piece:

Ex. 48

Szép május, jöjj! (Come Sweet May!)

Szép má - jus, jöjj, hogy éb - reszd a fák - nak á - ga - it,
 Oly ré - gen vár - lak té - ged, hogy min - den nyíl - jon itt.
 Ha dú - san hajt a ró - zsa, és ont - ja il - la lát,
 Mily vágy - va szí - vón ró - la, ott jár - va ré - ten át.

Let us analyze the musical form of this song according to what has been learnt so far. Let us observe the melodic drawings of the lines and assign the first line the letter "A". The last two bars of the second line are different compared to the first line; they are a minor third lower than the respective bars of the first line. The two lines are nearly identical, but the second line should be considered a variant of the first due to the difference in the closing bars and assigned an A_v to it accordingly. The third line of the melodic passage has no similarity to either the first or the second line, therefore it will be assigned a different letter, letter B. Then the first part of the fourth line is similar to the first line and has a different ending. So this line will also be considered a variant, a

⁵⁴ Kocsárné: *Teaching Form*, 49.

different variant of the first line and will also be assigned the letter A_v.⁵⁵ As we could see earlier it is quite frequent in the case of tunes with recurrence that only the second part of the period is repeated.

Once children are able to „sing through” most of the simple musical forms, which makes these more accessible for them, the teacher can consider that in fact they have learnt everything they need to analyze the complex musical forms as well. However, for an analysis of the complex musical forms the teacher will need to use different methods than the ones used so far. This means that the teacher will teach the children the main themes of the movements of the musical piece to be analyzed before they hear the piece (they need to know how to sing the themes by heart).

Variation form, the rondo, the sonata

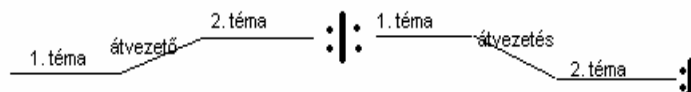
Variation forms are in their richness powerful examples of the ingenuity of composers. The theme of this musical form is usually a simple form.

Another complex musical form relatively easy to teach is the rondo. Between its themes, there are episodes of contrasting or complementary atmosphere (couplets). For the simplest form of rondo, at least two episodes are necessary:

Rondo, episode 1., rondo, episode 2., rondo, or A B A C A

Symmetric structure – as an achievement of musical balance through musical form – is at its best in the sonata.⁵⁶ By sonata form, the structure of a single movement of a musical piece is to be understood, namely the sequence of the tunes (*themes*) of each movement. Sonatas are built on at least two tunes (themes) and on the recurrence of these tunes.⁵⁷ In the first part of the sonata, the composer introduces the two tunes (exposition), while in the second part these tunes recur (in music that is called a recapitulation). The structure of the two-part sonata can be presented schematically as follows:

Ex. 49



⁵⁵ Let us write the letters assigned to the lines at the beginning / the end of the respective lines!

⁵⁶ From among the children who are interested in music only those studying an instrument get to know the sound of these musical forms

⁵⁷ Two-part sonata

Theme 1, transition, theme 2, theme 1, transition, theme 2.

After pupils listened to the exposition of the first movement, the children will write on the blackboard also the sequence of the themes occurring in the musical piece. When teaching a new musical form it is the teacher's task to speak to pupils about nearly all of the new terms. The teacher should pay attention that he or she would speak about these terms building on the observations and remarks of pupils. This method will be used also when analyzing the entire piece until the musical form represented on the blackboard resembles the form presented above (in this case the sonata form):

Exposition: ***main theme, secondary theme, closing theme***

Recapitulation: ***main theme, secondary theme, closing***

Rhapsody

A rhapsody is a musical piece made up of folk-song or folk-songlike tunes which has a free musical form. One of the specialists of this musical form was Liszt Ferenc who composed the world famous *Hungarian Rhapsodies*.

The second or third time the class listens to complex musical pieces the teacher only has to ask directing questions and to familiarize students with multi movement musical forms.

It is certain though that this part of the analysis and the analyses to follow will step over the boundaries of public education musical curricula therefore I will conclude here the analysis of complex musical forms in this work.

4. Conclusions

Teaching the basics in music is a task of listening practices as well. Music exercises provide an activity that helps practice these basics, while the pieces of music pupils listen to help develop their basic knowledge of music. One of the most important factors helping understand the various songs and compositions are a sound knowledge of musical form and application of this knowledge.

As we could see learning the basics in music is assisted by *nursery rhymes, archaic folk-songs, folk-songs of the neighbouring people and musical pieces composed by known authors*. Because of proper education, children can perceive in the songs of Kodály and other pentatonic tunes the particularities, the metrical and formal features of the songs of our people. A natural continuation would be musical pieces composed by known authors, but the analysis of their musical form is not necessarily an aim in public school level musical education.

There is though one thing the music teacher has to keep in mind constantly: any education has to be through music. A genuine tempo and correct division of form are some of the most important aspects of an authentic performance. Agogics is another important factor, which is necessary in order to have a proper, cathartic performance. Embodiment of music and expression

of its message depend mainly on proper application of agogics. But all this depends already on talent and a sense for style.

Establishing the list of musical compositions to be listened to, taught the teacher should have in view to give a full picture of the musical forms as far as primary and middle school level will allow, and taking into consideration the development and history of music, respectively the features and development of society.

The examples and exercises presented in the work hereby shall be supported also by listening exercises. I have mentioned at several instances compositions that would serve the purpose and I have presented the methods to be used for their analysis. However, the melodic material at our disposal is far greater than the amount I could include in the paper hereby. Thus, examples presented here can, of course, be replaced by other pieces of music of the same type, but let the teacher always pay attention that the message of the respective piece of music gets through and the analysis is precise. So possibilities are almost unlimited, music teachers can make a selection of their own choice that matches their conception.

The examples presented in the paper hereby are not in the order in which they would be presented in class. When organizing the activities the teacher should have variety in view and he or she should pay attention to organize the teaching material in a way that its difficulty increases gradually. So let him or her not give every piece of information belonging to a topic on the same class, but divide the material and introduce pupils parallel to several chapters.⁵⁸ Have them analyze pieces of music from the point of view of rhythm, metrics, tune, and musical form at the same time and do exercises of composition! As the amount of knowledge of pupils increases, the teacher will go back to the respective chapters and assist their development by introducing them to increasingly difficult exercises.

Zoltán Kodály writes about music: *„It is no great use to sing alone, it is more beautiful if two people sing together. Then have even more people join them, a hundred, a thousand, until the great Harmony where we can all be together will resound. That is the moment when we can truly say: Let the world rejoice!”*⁵⁹

Finally, I wish all my future colleagues that they would be able to bravely and joyfully pass on the knowledge they have, having always in mind the musical preferences of the pupils, their disposition to sing in order that the inner world of the children would be reflected by music!

(Translated from Hungarian by Borbély-Bartalis Zsuzsa)

⁵⁸ Visnyainé, *Módszertan (Methodology)*, p.152.

⁵⁹ Kovácsné Gábor, Aranka – Maxim, Éva, *Ének-zene. Tankönyv a VI. osztály számára (Singing and Music. A textbook for the 6th grade)*, Editura Didactică și Pedagogică, Bukarest, 1990, p. 57

REFERENCES

- Almási, István, *Tavaszi szél vizet áraszt (The breeze of spring's swelling the river)*, Kriterion Könyvkiadó, Bukarest, 1972.
- Angi, István, *Zene és esztétika (Music and Aesthetics)*, Bukarest, 1975.
- Csukáné Klimó, Mária, *Játsszunk játékot, táncot, színházat (Let Us Play Games, Dancing, Performing)*, Régiók Magyar Tankönyvtanácsa, Kolozsvár, 2001.
- Dolgoşev, M. - Marinescu, E., *Educația muzicală în grădinița de copii (Music Education in Kindergarten)*, Editura Didactică și Pedagogică, București, 1966.
- Forrai, Katalin, *Ének az óvodában (Music in Kindergarten)*, Zeneműkiadó, Budapest, 1975.
- Gábor, Lajos, *A zene hatása a személyiségre (The Effect of Music on Personality)*, In: *Perspektíva*, Kolozsvár, 2008. április, 9. szám.
- Gárdonyi, Zoltán, *Elemző formatan (The Science of Musical Form by Analysis)*, Zeneműkiadó Vállalat, Budapest, 1963.
- Guttman, Gabriella – Mákos Albert, *Ének-zene. Tankönyv az V. osztály számára (Singing and Music. A textbook for the 5th grade)*, Editura Didactică și Pedagogică, Bukarest, 1972.
- Halmos, Katalin – Pálffy Éva – Verestóy Ilona, *Ének-zene. Tankönyv a VIII. osztály számára (Singing and Music. A textbook for the 8th grade)*, Editura Didactică și Pedagogică, Bukarest, 1983.
- József, Andrásné - Szmercsányi Magda, *Zenei előképző I (Preparatory School for the Music School I.)*, Zeneműkiadó vállalat, Budapest, 1964.
- Kesztyer, Lőrinc, *Zenei alapismeretek (The Basics in Music)*, Athenaeum 2000 Kiadó, Budapest, 2000.
- Kocsárné Herboly, Ildikó, *Többszólamúság, harmónia és forma tanítása az általános iskolában (Teaching Polyphony, Harmony and Musical Form in Primary and Middle School)*, Zeneműkiadó, Budapest, 1976.
- Kodály, Zoltán, *333 olvasógyakorlat (333 Reading Exercises)*, Editio Musica, Budapest, 2003.
- Kovács, Aranka – Pálffy Éva – Maxim Éva, *Ének-zene. Tankönyv a VII. osztály számára (Singing and Music. A textbook for the 7th grade)*, Editura Didactică și Pedagogică, Bukarest, 1983.
- Kovácsné Gábor, Aranka – Maxim Éva, *Ének-zene. Tankönyv a VI. osztály számára (Singing and Music. A textbook for the 6th grade)*, Editura Didactică și Pedagogică, Bukarest, 1990.
- László Bakk, Anikó, *Egyedem-begyedem (Hickory-dickory)*, Kriterion Könyvkiadó, Bukarest, 1981.
- Rossa, Ernő, *Népdalok (Folk-songs) in Az általános iskolai énektanítás segédkönyve (The handbook of music teaching in primary and middle school)*, Szerk. Rossa Ernő, Tankönyv Kiadó, Budapest, 1954. (Rossa Ernő, Népdalok)

- Szenik, Ilona, *A formaérzék fejlesztésének alapjai (The Basics of Developing Musical Form)*, In: *Zenatudományi írások*, szerk. Benkő András, Kriterion könyvkiadó, Bukarest, 1986, pp. 46-63.
- Szenik, Ilona, *Népzeneatudomány (The Science of Folk-Music)*, Erdélyi Tankönyvtanács, Kolozsvár, 1998.
- Törzsök, Béla, *Zenehallgatás az óvodában (Listening to Music in Kindergarten)*, Zeneműkiadó, Budapest, 1982.
- Visnyainé Kondor, Ágnes, *Módszertani javaslatok a zenei szerkesztés játékos elsajátításához (Suggestions for Methods of Playful Teaching of Musical Structures)*, 1982.