

THE HISTORY OF SECONDARY MUSIC EDUCATION IN TWO SIGNIFICANT INSTITUTIONS IN HUNGARY UP TO THE MIDDLE OF THE 20th CENTURY

ÁDÁM MIKE¹

SUMMARY. When it comes to the exploration of history of theoretical classes in Hungarian secondary education, it's indispensable to learn about the structure, operation and formation process of conservatoire, the type of institution, which was formed in the 19th century. This study is intended to briefly present the Hungarian institutionalized music education and, after that, to describe the first hundred years of the two significant school of the conservatory institution-system in detail: the National Music School and the Debrecen Music School. In the study we demonstrate the background of formation, the operation, the structure and the eminent leaders of the institutions mentioned above and highlight their transformation in the different education policy systems.

Keywords: Music Education in Hungary, National Music School, Debrecen Music School

1. Introduction

When it comes to the exploration of history and content of theoretical classes in Hungarian secondary education, we believe, that it's necessary to do the examination of Hungarian music education's history and institution – which is unique in Europe –, and related to this analyse the curriculum and books of the theoretical classes. This research is relevant and needful, because – besides some short monographies – there are no comprehensive studies in this topic. There is a significant lack of literature about the comparison and analysis of musical theoretical books and these's relationship to the curriculum.

¹ Assistant professor; Institute of Music, University of Nyíregyháza; Faculty of Music, University of Debrecen; PhD student within the University of Debrecen; Hungary. E-mail: mike.adam@nye.hu

This study, we briefly present the Hungarian institutionalized music education and, after that, we describe the history, the structural transformation and the training palette of the first hundred years of the National Music School and the Debrecen Music School.

2. Short history of the music education in Hungary up to the middle of the 20th century

Monastic life and convent schools laid the groundwork for European education, including music education as early as the 4th century. These schools followed the tradition of teaching ancient Greek disciplines to the future monks and priest: the fields of *trivium*, that is grammar, dialectics and rhetorics at elementary level, and the domains of *quadrivivium*, that is arithmetics, geometry, astronomy and *musica* at advanced level. Music schools using the standards of the *Scola Cantorum* in Rome were established in Hungary as well, and the school of Mount St Martin's Convent² founded in 996 became the first educational institution in the country.³

When getting acquainted with the history of the music education in Hungary, one must also mention the activity of prebendal and parish schools. The main subject in prebendal or cathedral schools was *cantus*, that is singing, since students were required to sing during ministrations. Music lessons and singing were taught by a music teacher, a so-called *succentor*. Parish schools pursued a similarly music-oriented education, furthermore, back in the 14th century, the implementation of group work can be recognized in their advanced structure. Based on the cohesion of the principles, values and ways of functioning attributed to the two types above, colleges came into being, one of the most important types of schooling in the Hungarian education system. After the Reformation, the presence of Hungarian vocal music becomes more concentrated in education.⁴ It was György Maróthi (1715-1744), professor at Debrecen Reformed College who around 1740 brought to being the Hungarian polyphonic psalm singing. He founded *Cantus* choir (today known as Kollégiumi Kántus) which is – as a still existing choir – the oldest artistic ensemble in Hungary. Another choir, *Musicum Collegium* was also initiated by him.⁵

² from 1823 on called Pannonhalma

³ Kertész, Attila. „A magyarországi zeneoktatás, hangszeres képzés és énekoktatás vázlatos története (Outline history of music education and instrumental training in Hungary).” *Zenepedagógia tankönyv*, edited by Bence Vass, Pécsi Tudományegyetem Művészeti Kar Zeneművészeti Intézet, 2015, pp. 59-73.

⁴ *Ibidem*.

⁵ Drumár, János. *A Debreczeni Zenede története 1862-1912 (The history of the Debrecen Music School 1862-1912)*. Debreceni Zenede, 1913.

The 18th century events in education policy and civil life highly promoted the progress of Hungarian music education. In 1727 under the leadership of Gy. J. Nase the first music school was opened in Buda.⁶ A music school was set up in Pécs in 1788, then to the initiative of Count Festetich (1755-1819), another one in Keszthely in 1800.⁷ In 1743 Maróthi's four-part psalm book was published, the preface of which is considered the first Hungarian study in music theory.⁸ In 1777 *Ratio Educationis*, the first governmental school reform was issued, which included the first national curriculum designed for different school years. As a result, by the end of the 18th century music education was introduced in public schools, mainly in places with an elevated level of music culture (Pozsony, Pest, Kolozsvár, Kassa).⁹

Music education was endorsed by public schools all over the country, and by the 19th century it was carried out within the system of national schools. Music lessons were part of the regular curriculum of national schools. There were two types of classes: vocal and theory. Possibilities were provided to learn figured bass or how to play a musical instrument.¹⁰ *'Besides national schools there were drawing and music schools; in the latter ones student boys and girls were given singing and piano lessons, while young men who were training to be teachers attended bass and organ lessons.'*¹¹ According to Krüchten (solicitor of Buda, died in 1846), the 19th century flourishing of music education is due not only to the freshly implemented music education in governmental schools but also to the reviving music education of parochial and public schools. The music associations of the cities also highly contributed to its development. At the end of the 18th century there was an increasing interest towards culture and music. Different music associations were set up to organize concerts and opera performances in Pest, Pozsony, Kolozsvár, Debrecen, Miskolc, as well as in several other towns across the country.

Hungary saw a shortage mainly in singers. To advance opera life, it was necessary to train native Hungarian singers. The institution designed

⁶ Dombóvári, János. „Lavotta János helye a magyar zenepedagógiában (János Lavotta's place in Hungarian music pedagogy).” *A Magyar Kodály Társaság Hírei*, 32/4., 2010.

⁷ Török, Mihályné Bálint Nóra. *A tanulók attitűdje a zeneiskolákban folyó szolfézs oktatás iránt (Students' attitudes towards solfeggio education in music schools)*. Egyetemi szakdolgozat, 2014.

⁸ Hegyi, István. *Világunk zeneoktatási öröksége (The music education heritage of our world)*. Janus Pannonius Tudományegyetem, 1996.

⁹ Kertész, Attila. „A magyarországi zeneoktatás, hangszeres képzés és énekkutatás vázlatos története (Outline history of music education and instrumental training in Hungary).” *Zenepedagógia tankönyv*, edited by Bence Vass, Pécsi Tudományegyetem Művészeti Kar Zeneművészeti Intézet, 2015, pp. 59-73.

¹⁰ *Ibidem*.

¹¹ Krüchten, Josef. „Ueber das Musicwesen in Ungarn (About the music life in Hungary).” *A magyar zene krónikája*, edited by Dezső Legány, Zeneműkiadó, 1962.

for the purpose came to being in 1840 as the Public Singing School of Pestbuda Melodists' Association [Pestbudai Hangászegyesület Nyilvános Énekiskolája] based on standards from Vienna and Paris. A predecessor in title to the future National School of Music [Nemzeti Zenede] initially had the term 'music school' in its denomination.

After 1840 several cities launched into setting up music schools. They offered a gradually expanding variety of courses, including instrumental and theoretical training as well.¹² The most important event in the development of the institutionalized music education of the century is the establishment of the Schools of Music [Zenede] and the Music Academy.

By the beginning of the 20th century the spectrum of training forms becomes completed. Besides having lessons in music theory (theory of music, solfège, music history), the students also acquired practice in chamber, choral and orchestral music. As a consequence, to the first World War and the Treaty of Trianon significant cultural centres came to the other side of the borders, causing tremendous damages to the development of arts, culture and music education in Hungary. According to Culture Minister count Kuno Klebelsberg (1875-1932), the future of the country at that time depended on subsidizing education, science and culture.¹³ *'Hungarian homeland today can be kept and made great not by sword, but by culture.'*¹⁴ There is an interesting analogy here with Kodály's principles in music pedagogy. The Music Academy enjoyed Klebelsberg's special support, and thus, a growing number of better and better professionals chose the career of an artist or of a music teacher. Klebelsberg supported the important composers of the age, he proposed their works to be presented. He also supported the launching of different choir movements (for adults, and later of Singing Youth as well) initiated by Zoltán Kodály (1882-1967), Lajos Bárdos (1899-1986) and Jenő Ádám (1896-1982). During rehearsals, the chorus-masters had to face the musical illiteracy of the singers, which, as a significant consequence, led to the transformation of solfège-teaching methodology, and to the establishment of departments of music theory in music schools of all levels.¹⁵

On studying the origins of music schools in Hungary and mapping the first one hundred years of their history, I intend to examine two institutions

¹² S. Szabó, Márta. „The Role of Kodály's Concept of Musical Education in the Teaching of Music Theory and Music Teacher Training in Hungary.” *IKS Bulletin*, 43/2. 3-9., 2018, pp. 3-9.

¹³ Kertész, Attila. „A magyarországi zeneoktatás, hangszeres képzés és énekkutatás vázlatos története (Outline history of music education and instrumental training in Hungary).” *Zenepedagógia tankönyv*, edited by Bence Vass, Pécsi Tudományegyetem Művészeti Kar Zeneművészeti Intézet, 2015, pp. 59-73.

¹⁴ Klebelsberg, 1930

¹⁵ Kertész, Attila. *op. cit.*, pp. 59-73.

of great importance. One of them is the the National Music School [Nemzeti Zenede] based in Pest and founded at first, the other one Debrecen Music School [Debreceni Zenede].

3. National Music School

At the beginning of the 19th century an increasing need for cultural events arose in the major cities of the country, including Pest-Buda, an intensifying demand for operas and concerts kept coming from the city-dwellers. In 1818 the First Music Association [Első Zeneegylet] came into being in Pest and was run till 1822. After a few years' pause, Pestbuda Melodists' Association [Pestbudai Hangászegyesület] was formed in 1836;



Source: <http://www.ilyenisvoltbudapest.hu/ilyenis-volt/hatodik-kerulet-terezvaros/item/1900-s-evek-eleje-nagymezo-utca>

their programme showed numerous similarities to that of the short-lived First Music Association. Thanks to the association, concert and opera life saw an upsurge, which made obvious the necessity of new musicians to appear, thus the institutionalized training of musicians became a *raison d'être*. As mentioned above, in Hungary there was a shortage mainly in singers. To promote opera life, it was inevitable to train

native Hungarian singers. The institution designed for the purpose came to being in 1840 as the Public Singing School of Pestbuda Melodists' Association, led by Gábor Mátray (1797-1875).¹⁶

In 1840 Franz Liszt offered the total income of his concert in Pest to found a National Conservatoire in the city, but the Melodists' Singing School as a predecessor was allowed to use the interests of the sum.¹⁷ The Melodists' Music School changed its name to National Music School only in

¹⁶ S. Szabó, Márta. „The Role of Kodály's Concept of Musical Education in the Teaching of Music Theory and Music Teacher Training in Hungary.” *IKS Bulletin*, 43/2. 3-9., 2018, pp. 3-9.

¹⁷ Legány, Dezső. *Liszt Ferenc Magyarországon; 1874-1886 (Franz Liszt in Hungary; 1874-1886)*. Zeneműkiadó, 1986.

1867.¹⁸ During the first years of its operation it indeed was restricted to vocal training, as opera performances required singers either as soloists or members of the choir. The language of teaching was Hungarian and German, with the guidance of two masters: Lajos Menner (1797-1872) and Mátyás Engeszer (1812-1885).¹⁹ A significant initiative was introduced in 1843, when the students could display their skills in public exam concerts, after rehearsals and work with outstanding conductors including Ferenc Erkel. A great number of supporters showed up as well. Among others, Franz Liszt, Ede Reményi, Clara Wick-Schumann offered the income of their concerts in Pest for the operation costs of the school.²⁰

Beginning with the middle of the century the training range widened with instrumental departments. Teaching violin started in 1850 under the guidance of Dávid Ridley-Kohn (1812-1892) and Károly Huber (1828-1885); then beginning with 1851 clarinet and flute were also taught under the direction of Károly Filip (?-1855) and Antal Pfeifer (1839-1923). In 1852 additional departments were introduced: piano and composing (Károly Thern, 1817-1886), and cello (Leopold Szuk, 1818-1897). Doublebass teaching was present from 1859, directed by teacher and performer Károly Trausch (1830-1911), along with the department of recitation, that is acting. The institution quickly became one of the music centers in Pest. Graduates obtained jobs as teachers, members of orchestras or choirs, and soloists. The first important change in structure took place in the 25th year of its existence. It became a model school, the Munich Conservatoire founded in 1865 outlined its curriculum based on that of the Music School of Pest. It was after the anniversary that the school changed its name: from 1867 it was run as National Music School.²¹

After Mátray's 1875 death a period of significant transformations followed. They experienced a decrease in the number of students, and as an outcome of setting up the National Drama School [Országos Színitanoda] in 1865, the acting department became deserted, then ceased to exist. Due to his legal knowledge, new head Ede Bartay (1825-1901) succeeded in

¹⁸ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

¹⁹ Tari, Lujza. „A Hangászegyleti Zenede (1839-1867) és a Nemzeti Zenede (1867-1890) (The Public Singing School of Pestbuda Melodists' Association (1839-1867) and the National Music School (1867-1890).” *A Nemzeti Zenede*, edited by Lujza Tari, and Márta Sz. Farkas, Liszt Ferenc Zeneművészeti Egyetem Budapesti Tanárképző Intézete, 2005, pp. 11-74.

²⁰ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

²¹ Tari, Lujza. *op. cit.*, pp.11-74.

stabilizing the situation of the institution, despite the remarkable withdrawals both in human and financial resources caused by the establishment of the Music Academy.²² According to Legány, the National Music School expanded its scope of work by including all wind instruments, thus all music sections were represented in the range of training.²³ At the time, only Paris, Brussels, Berlin and Vienna could provide examples for such a variety. In 1887 the Music School had 760 students, but as the Music Academy grew more and more important, many teachers and students transferred their activity. Consequently, in the 1890's attempts were made to set up the frames of a teachers' training department within the institution. The initiative was not supported by the Ministry.²⁴ In the music schools of the capital and major cities the increasing number of students were taught by musicians who took the A-level final exam of the National Music Schools.²⁵

At the turn of the century even more departments were included. It is important to highlight the church music line, as well as the cymbalo and Turkish pipe (tárogató) section. The training took place at three levels. At the advanced level (similar to present-day vocational high schools) only piano and violin studies were available.²⁶ Another significant change of the period was the relocation of the institute to a new building in District number 5.²⁷ By that time even training in music theory could be chosen as a major. Books on musical forms and the theory of harmony were published to elevate the level of education. One quarter of the students studied part-writing as well, and from 1910 on it was even made compulsory. Composition as a major could be taken up beginning with 1914 and it took five years to graduate. From 1904 on, music history and aesthetics of music were optional subjects, but from 1910 on compulsory ones. The number of students was over 2000, teaching activity was pursued by almost 80 people.²⁸

Being a Music School teacher meant a prestigious qualification, however, the unsuccessful accreditation of the teachers' training department continued to pose a problem. After nearly two decades' struggle, the Music

²² S. Szabó, Márta. *op. cit.*, pp. 139-173.

²³ Legány, Dezső. *Liszt Ferenc Magyarországon; 1874-1886 (Franz Liszt in Hungary; 1874-1886)*. Zeneműkiadó, 1986.

²⁴ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

²⁵ Sz. Farkas, Márta. „A Nemzeti Zenede története (1891-1919) (History of National Music School (1891-1919).” *A Nemzeti Zenede*, edited by Lujza Tari, and Márta Sz. Farkas, Liszt Ferenc Zeneművészeti Egyetem Budapesti Tanárképző Intézete, 2005, pp. 149-176.

²⁶ S. Szabó, Márta. *op. cit.*, pp. 139-173.

²⁷ Sz. Farkas, Márta. *op. cit.*, pp. 149-176.

²⁸ S. Szabó, Márta. *op. cit.*, pp. 139-173.

Academy acquires the right to issue certificates for music teachers, thus putting into danger the existence of the Music School. Another difficulty was presented by the fact that in 1920 the Ministry of Home Affairs disincorporated the National Music School Association, nationalized its properties, and placed its institutions, including the Music School, under governmental control.²⁹

Beginning with the '20's an increased emphasis was put on solfège and music dictation lessons. The requirements of these subjects had to be met from the very beginning of the preparatory classes. After a financially difficult period, in 1827 the institution was returned under the authority of the revived National Music School Association, despite the protest expressed by the teaching staff. In the teachers' opinion, under the given circumstances of the education policy only state institutions had the chance to financially survive. Furthermore, the relocation would imply the disintegration of A level classes, which in turn favours the Music Academy. However, the change was carried out, but thanks to the competent management no significant re-organization took place. Minister of Religion and Education Count János Zichy (1868-1944) was elected chairman.³⁰ In 1932 a long-time idea was finally achieved: The Music School was authorized to issue certificates for elementary music educators. The decision did not interfere with the Music Academy as the latter one mostly trained artist and teachers for higher education.³¹

The period of re-organizing and re-structuring training and operation started in 1942. To the initiative of new headmaster Géza Kresz (1882-1959), a pilot for a general education curriculum was introduced within the institutionalized frames of the Music School. Thus – although still under the same name – it became a prototype for the future vocational schools. After the 2nd World War, the authority over the school was once again transferred. During the period of nationalization, the National Music School Association was not able to provide the sum of money needed to maintain the school. Consequently, in 1946 it was partially transformed into a state grammar school [Állami Zenei Gimnázium], then in 1948 into the State Music Conservatory of Budapest, fully maintained by the state. On coming into effect, the 1952 Reform of Music Education, its name was changed to Vocational School of Music Arts.³²

²⁹ Sz. Farkas, Márta. *op cit.*, pp. 149-176.

³⁰ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

³¹ Solymosi Tari, Emőke. „A Nemzeti Zenede története (1919-1949) (History of National Music School (1919-1949).” *A Nemzeti Zenede*, edited by Lujza Tari, and Márta Sz. Farkas, Liszt Ferenc Zeneművészeti Egyetem Budapesti Tanárképző Intézete, 2005, pp. 177-258.

³² S. Szabó, Márta. *op. cit.*, pp. 139-173.

4. Debrecen Music School

When discussing the early period of music life and education in Debrecen, it is indispensable to mention György Maróthi, the Reformed College and Kollégiumi Kántus. Maróthi came back home as a professor of history, geometry, and rhetoric after studies abroad; he also looked thoroughly into the matter of music education.³³ Upon arriving in 1739, at the age of 23 he called into being the choir, then in 1741 he founded a chamber orchestra of 12 members. The main task of the orchestra was to accompany church songs, but most likely their repertoire also included dance music and Kuruc songs. After Maróthi's death in 1744, the orchestra survived only for a short period of time.³⁴ The college provided music education even before the time of Maróthi, in 1598 a textbook for singing was published.³⁵ In the middle of the century a serious vocal training existed in the Piarist Secondary School, furthermore, according to extant records the Reformed Girls' School also offered music studies.³⁶

At the turn of the century Debrecen enjoyed a vivid music life. The presence of chamber music was not unusual in the home of middle-class families. Beginning with 1807 a piano maker moved to town who besides manufacturing new instruments, also tuned, and fixed them.³⁷ Beginning with 1790 the Hungarian Acting Company [Magyar Játzó Társaság] regularly held performances in the town, and after the turn of the century music theatres showed up as well (1802). In the 1920's operas by



Source: <http://lib.debrecenizenede.hu/archivum/367>

³³ Major, Zoltán László. „Adatok Debrecen zenei életéhez az abszolutizmus korában (1849-1867) (Data on the musical life of Debrecen in the age of absolutism (1849-1867).” *A Hajdú-Bihar megyei Levéltár évkönyve* 20., 1993.

³⁴ Drumár, János. *A Debreczeni Zenede története 1862-1912 (The history of the Debrecen Music School 1862-1912)*. Debreceni Zenede, 1913.

³⁵ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

³⁶ Major, Zoltán László. *op. cit.*

³⁷ S. Szabó, Márta. *op. cit.*, pp. 139-173.

Bellini, Rossini, Auber and Ruzsitska were put on stage, and in most of them leading actress of the age, Mrs Déry Róza Széppataki made her appearance. Music life also boosted, artist from all over the country and from abroad gave concerts. To professionally organize opera and concert life, a Melodists' Association [Hangászegyesület] was set up in 1841. With the help of wealthy, intellectual citizens of the town, the initial aim of the association was fulfilled: *'to successfully provide on the one hand a delectation in concerts for the amateurs of both sexes who rejoice in music, and on the other hand to promote charity purposes both in the town and the region.'*³⁸ The proposal bears a remarkable similarity with a fragment from the speech Kodály held at the naming ceremony of the Vocational School of Art Music in 1957: *the duty of Debrecen is: besides developing its own music life, to make the voiceless groves come to a voiceful life by the means of an activity that radiates upon the environs'.*

After some years of successful activity the Melodists' Association was disintegrated due to political reasons. Its deposits in the local savings bank were bequeathed to promote the development of music art in Debrecen. That is how, with the permission of the members still in life, the savings (140 forints and 65 korona) could be used for founding Debrecen Music School.³⁹ One of the most significant music events after the fall of the War of Independence was the re-organization and operation of *Cantus* and of the chamber orchestra. Their leaders Károly Szotyori Nagy (1821-1897) and József Újfalussy were musicians and teachers at the college whose activity greatly contributed to the coming into being of the Music School. Beginning with 1853 Szotyori runs a private music school as well. However, the establishment of the Music School was initiated by ironmonger Ferenc Farkas (1809-1864), and under his persuasion well-to-do families and traders of the town also contributed to the foundation and maintenance costs.⁴⁰

The establishment of the Music School was declared at the assembly general on the 29th of December 1861. The school started its activity in six first floor rooms of Count Imre Dégenfeld's house on the 2nd of November 1862. Ferenc Farkas was elected chairman, while the first headmaster of the new institution was an amateur musician, Major Lajos Komlóssy (1811-1883).⁴¹

³⁸ Drumár, János. *A Debreczeni Zenede története 1862-1912 (The history of the Debrecen Music School 1862-1912)*. Debreceni Zenede, 1913.

³⁹ *Ibidem*.

⁴⁰ Major, Zoltán László. „Adatok Debrecen zenei életéhez az abszolútizmus korában (1849-1867) (Data on the musical life of Debrecen in the age of absolutism (1849-1867)).” *A Hajdú-Bihar megyei Levéltár évkönyve 20.*, 1993.

⁴¹ Szatmári, Endre. „A debreceni zeneoktatás története (The history of music education in Debrecen).” *Debrecen zenei élete a századfordulótól napjainkig – Tanulmányok*, edited by János Breuer, Debrecen Megyei Városi Tanács VB Művelődési osztálya, 1975.

In the year of its foundation the school was attended by 270 students at three departments; violin was taught by Adolf Cohn, piano by Antal Emmerth and singing by Ignác Gáspár.⁴² The advanced level class also had the opportunity to attend Antal Emmerth's lessons on the theory of harmony. The subject was delivered in Hungarian for the first time in Debrecen; the referring textbook – Simon Sechter's Theory of Harmony – was translated by headmaster Komlóssy.⁴³ In the first year, the gender distribution was 35-65% in favour of boys. In the second year Szotyori elaborated the curriculum for general education. He emphasized the importance of the skill for reading notes and keys, as well as the advantages of vocal based training. As early as in 1864 two elements of the Kodály-conception – discerned by the mid 20th century – were present in Debrecen music education.⁴⁴ The basic rules of the institution included:

- Education with no regard to differences in gender or religion
- Gaining support from the Reformed College and Church
- Promoting Hungarian culture via music
- Hungarian as the language of teaching.⁴⁵

After the death of headmaster Komlóssy in 1883, former student Emil Simonffy (1847-1919), a gifted violonist replaced him. The oscillating number of students reached its deadpoint in 1890 – that meant 115 students. Thanks to Simonffy's efforts, by 1911 this number once again grew to 330.⁴⁶ After the addition of new departments, besides the of instrumental sections cello, doublebass, wood- and brasswinds, a school choir and orchestra were set up as well. The most important period of the development in music theory training is the interval between 1896 and 1902; harmonics (compulsory, 1896), theory of music (1898), consisting of dictation (today is part of the solfege, 1902), studies in structure and form (musical forms, 1902), music history and music literature (1900) were introduced.⁴⁷ It is important to mention

⁴² S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

⁴³ Drumár, János. *A Debreczeni Zenede története 1862-1912 (The history of the Debrecen Music School 1862-1912)*. Debreceni Zenede, 1913.

⁴⁴ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

⁴⁵ Drumár, János. *op. cit.*

⁴⁶ Szatmári, Endre. „A debreceni zeneoktatás története. (The history of music education in Debrecen)” *Debrecen zenei élete a századfordulótól napjainkig – Tanulmányok*, edited by János Breuer, Debrecen Megyei Városi Tanács VB Művelődési osztálya, 1975.

⁴⁷ *Ibidem*.

that at the time dictation and forms of music were considered as parts of music theory, while the theory of harmony was present as an independent subject. Today forms of music, counterpoint studies and harmonics are concentrated within the subject of music theory, and dictation is a component of solfège lessons.

Under Simonffy's leadership the Music School became one of the most prestigious institutions in the country. He took the initiative to build a palace of music in Vár street, the first stage of which was accomplished with the help of different sponsors. This was the first building in the country erected expressly for the purpose of music education. In 1898, he adjusted the curriculum to the requirements of the Music Academy, so that it was easier to train students for the entrance exam. His activity advanced the development of music life and music education in the region. The music school in Debrecen bore his name between 1955 and 2007.⁴⁸

After the hardships caused by the 1st World War, Zoltán P. Nagy (1873-1932) directed the institution. 940 students attended the school in that year. He paid great attention to transform the structure, to raise the teaching staff's number and quality, to expand the field of education, to consolidate the role of the school both in the city and the country.⁴⁹ In 1926 he initiated the introduction of a composition department, and he carried on the struggle for the institution to acquire the authorization to issue music teacher certificates. Under his direction a choirmaster and chorister training department were opened, the upper classes were given the opportunity to take up pedagogy and methodology lessons, and furthermore, they also were enabled to practice teaching.

After P. Nagy's death, Dr János Baranyi pianos teacher and lawyer takes the lead between 1933 and 1942. It was under his direction that the connection between instrumental and theoretical training was firmed, together with his colleagues he considered extremely important to develop the rhythm skills of the students. During the war chorus-master Lajos Galánffy (1905-1973), disciple of Kodály, became the director of the Music School. Besides a dramatic decrease in the number of students, he also had to face the problem presented by the shortage of professional teachers. He introduced preparatory classes, and with his staff consciously applied the principles of Kodály's conception.⁵⁰ By the end of the '40's pending departments opened again, and furthermore

⁴⁸ S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.

⁴⁹ Drumár, János. *A Debreczeni Zenede története 1862-1912 (The history of the Debrecen Music School 1862-1912)*. Debreceni Zenede, 1913.

⁵⁰ S. Szabó, Márta. *op. cit.*, pp. 139-173.

they obtained the license to introduce music teachers' training and to issue certificates for music teachers.⁵¹ In 1950 Music Schools were transformed into Conservatories. Debrecen Music School became a conservatory in 1951, but still went on with beginners' training as well. According to the 1952 Reform of Music Education the structure of conservatories comes to an end after a completed year, and the institution will hold the position of vocational school of music arts.⁵²

The first head of the new system is György Gulyás (1919-1993), Liszt award winning conductor, founder of Debreceni Kodály Kórus, builder of the building of the Faculty of Music at Debrecen University, founder of the Békés-Tarhosi School. It was due to his connections and mediation that Debrecen Vocational School of Music Arts was the single one in the country which was allowed to bear the name of Zoltán Kodály in the master's lifetime. *'I finally consent the school to be named after me, because it seemed somewhat granted that the education of an integrated music culture finds its home here and is entrusted to good hands'*, Kodály said at the naming ceremony on 23rd of June 1953.

Translated from Hungarian by Enikő Daróczy

REFERENCES

- Barkóczy, Ilona, and Pléh, Csaba. *Kodály zenei nevelési módszerének pszichológiai hatásvizsgálata (Psychological impact assessment of Kodály's method of music education)*. Kodály Zoltán Zenepedagógiai Intézet, 1977.
- Brusniak, Friedhelm, et al. *Music Education in the Focus of Historical Concepts and New Horizons*. John von Neumann University, 2018.
- Colwell, Richard, and Richardson, Carol. *The New Handbook of Research on Music Teaching and Learning. A Project of the Music Educators National Conference*. Oxford University Press, 2002.
- Dombóvári, János. „Lavotta János helye a magyar zenepedagógiában (János Lavotta's place in Hungarian music pedagogy).” *A Magyar Kodály Társaság Hírei*, 32/4., 2010.
- Drumár, János. *A Debreceni Zenede története 1862-1912 (The history of the Debrecen Music School 1862-1912)*. Debreceni Zenede, 1913.

⁵¹ Szatmári, Endre. „A debreceni zeneoktatás története (The history of music education in Debrecen).” *Debrecen zenei élete a századfordulótól napjainkig – Tanulmányok*, edited by János Breuer, Debrecen Megyei Városi Tanács VB Művelődési osztálya, 1975.

⁵² S. Szabó, Márta. *op. cit.*, pp. 139-173.

- Eckhardt, Gábor. „A középfokú zenész-szakképzés, a zeneművészeti szakközépiskolák helyzete az elmúlt 20 évben (Vocational secondary music education, the situation of music secondary schools in the last 20 years).” *Zeneoktatásunk*, edited by Zsuzsa Szilágyi N., Magyar Zenei Tanács, 2009, pp. 57-98.
- Gulyás, György. *Bűneim... bűneim? (My sins... my sins?)* Békés Város Tanácsa, 1988.
- Gupcsó, Ágnes. „Zenés színjátszás Debrecenben 1800-1810 (Musical acting in Debrecen 1800-1810).” *Zenetudományi dolgozatok 1981*, MTA Zenetudományi Intézet, 1981, pp. 101-115.
- Hegyi, István. *Világunk zeneoktatási öröksége (The music education heritage of our world)*. Janus Pannonius Tudományegyetem, 1996.
- Héjja, Bella Emerencia, and Szűcs, Tímea. „The institutional network and state of music education in Hungary.” *HERJ*, Vol. 7(3), 2017, pp. 39-54.
- Héjja, Bella Emerencia. „A zeneművészeti szakgimnazista tanulók iskolaválasztási motivációi (School choice motivations of music high school students).” *Iskolakultúra*, 2018/1-2, pp. 104-117.
- Kertész, Attila. „A magyarországi zeneoktatás, hangszeres képzés és énekképzés vázlatos története (Outline history of music education and instrumental training in Hungary).” *Zenepedagógia tankönyv*, edited by Bence Vass, Pécsi Tudományegyetem Művészeti Kar Zeneművészeti Intézet, 2015, pp. 59-73.
- Kruchten, Josef. „Ueber das Musicwesen in Ungarn (About the music life in Hungary).” *A magyar zene krónikája*, edited by Dezső Legány, Zeneműkiadó, 1962.
- Legány, Dezső. *A magyar zene krónikája (Chronicle of Hungarian music)*. Zeneműkiadó, 1962.
- Legány, Dezső. *Liszt Ferenc Magyarországon; 1874-1886 (Franz Liszt in Hungary; 1874-1886)*. Zeneműkiadó, 1986.
- Major, Zoltán László. „Adatok Debrecen zenei életéhez az abszolútizmus korában (1849-1867) (Data on the musical life of Debrecen in the age of absolutism (1849-1867)).” *A Hajdú-Bihar megyei Levéltár évkönyve 20.*, 1993.
- P. Stébel, Ildikó. „A debreceni Kodály Zoltán Zeneművészeti Szakgimnázium könyvtára, mint a zeneművészeti képzés egyik kulcsfontosságú támogatója (The library of the Zoltán Kodály High School of Music in Debrecen, as one of the key sponsors of music education).” *Parlando*, 10 Sept. 2019, 7:01 p.m., https://www.parlando.hu/2017/20175/Stebel_Ildiko.pdf
- S. Szabó, Márta. „A zenetanítás a gyerekért, a növendékért történik (Music is taught for the child, the student.).” *Parlando*, 21 July 2019, 10:15 p.m., 2010, <http://www.parlando.hu/2011/20115/06-Szabo.htm>
- S. Szabó, Márta. „A zenei elméleti tárgyak iskolarendszerű tanításának múltja Magyarországon (The past of school-based teaching of music theory subjects in Hungary).” *Zenepedagógiai kutatások*, edited by Judit Váradi, Debreceni Egyetem, 2019, pp. 139-173.
- S. Szabó, Márta. „The Role of Kodály's Concept of Musical Education in the Teaching of Music Theory and Music Teacher Training in Hungary.” *IKS Bulletin*, 43/2. 3-9., 2018, pp. 3-9.

- Solymosi Tari, Emőke. „A Nemzeti Zenede története (1919-1949) (History of National Music School (1919-1949).” *A Nemzeti Zenede*, edited by Lujza Tari, and Márta Sz. Farkas, Liszt Ferenc Zeneművészeti Egyetem Budapesti Tanárképző Intézete, 2005, pp. 177-258.
- Sz. Farkas, Márta. „A Nemzeti Zenede története (1891-1919) (History of National Music School (1891-1919).” *A Nemzeti Zenede*, edited by Lujza Tari, and Márta Sz. Farkas, Liszt Ferenc Zeneművészeti Egyetem Budapesti Tanárképző Intézete, 2005, pp. 149-176.
- Szabó, Helga. *A magyar énektanítás kálváriája (The calvary of Hungarian music teaching)*. Eötvös József Alapítvány, 1989.
- Szatmári, Endre. „A debreceni zeneoktatás története (The history of music education in Debrecen).” *Debrecen zenei élete a századfordulótól napjainkig – Tanulmányok*, edited by János Breuer, Debrecen Megyei Városi Tanács VB Művelődési osztálya, 1975.
- Szűcs, Tímea. *Az alapfokú művészeti iskolák működése és társadalmi környezete (Operation and social environment of primary art schools)*. Doktori (PhD) értekezés, 2018.
- Tallián, Tibor, et al. *Iratok a magyar zeneoktatás történetéhez 1945-1956 (Documents on the history of Hungarian music education 1945-1956)*. MTA Zenetudományi Intézet, 1984.
- Tari, Lujza. „A Hangászegyleti Zenede (1839-1867) és a Nemzeti Zenede (1867-1890) (The Public Singing School of Pestbuda Melodists' Association (1839-1867) and the National Music School (1867-1890).” *A Nemzeti Zenede*, edited by Lujza Tari, and Márta Sz. Farkas, Liszt Ferenc Zeneművészeti Egyetem Budapesti Tanárképző Intézete, 2005, pp. 11-74.
- Török, Mihányné Bálint Nóra. *A tanulók attitűdje a zeneiskolákban folyó szolfézsoktatás iránt (Students' attitudes towards solfeggio education in music schools)*. Egyetemi szakdolgozat, 2014.

