

Doctoral (PhD) Theses

HARMONY AND DISSONANCE
IN MUSIC THEORY EDUCATION

*The History of Secondary-Level Music Education in Hungary,
the Practice of Teaching Theoretical Music Subjects,
and the Examination of Music Theory Textbooks*

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Aim of the thesis, scope and delimitations

In the mid-20th century, as a consequence of the 1952 music education reform, a new type of secondary school emerged in Hungary. The organizational structure of music education institutions, which had operated under the name “Zenede” since the 1840s, was transformed, resulting in the establishment of a new type of public educational institution unique even at the European level: the specialized music school (Kertész, 2015; Hegyi, 1996; S. Szabó, 2019). These specialized music schools – later known as vocational secondary schools, and subsequently as technical grammar schools – provide students with the opportunity to acquire both general academic subjects and theoretical musical knowledge, as well as the art of instrumental performance and singing, within a single institution (S. Szabó, 2015; Szűcs, 2018).

The number of institutions currently operating under the name of specialized music technical grammar schools is low: in the capital city, there are four, and in eleven county seats plus Vác, there are a total of sixteen schools. The student enrollment is significantly lower than

that in secondary schools with a general curriculum. These factors may have contributed to the considerable gap in the literature concerning the history of these schools and their predecessors, as well as the presentation of the structure and content of the education provided therein. To address this deficiency, we initiated our research, following the formulation of the following research objectives: to explore the historical development of secondary-level music education in Hungary; to analyze the structure and changes of music theory education; and to conduct a detailed examination of currently used music theory textbooks along with the development of a set of criteria for their evaluation.

For a comprehensive understanding of the topic, it is indispensable to examine the exceptionally unique institutional system of music education in Hungary from a European perspective, researching its history with particular attention to educational policy changes, as well as its relationship to the music education systems of culturally leading European countries, primarily Germany. Our study places special emphasis on the impact

of the 1952 music education reform, as well as on the role of textbook usage and selection in pedagogical practice.

Since the 18th century, Hungarian music education has undergone significant development. The first music school was opened in Buda in 1727 (Hegyi, 1996; Dombóvári, 2010), followed by the establishment of schools in Pécs (1788) and Keszthely (1800) (Szabó, 1989; Bálint, 2014; Váradi, 2014). The 1777 Ratio Educationis introduced the state curriculum, marking the beginning of state-sponsored music education (Kertész, 2015). In the 19th century, a network of Zenede schools was formed, and in 1840 the Pest-Buda Musical Society founded the Public Singing School (S. Szabó, 2019). This development was followed by the foundation of Zenede schools in several major cities (Pethő & Janurik, 2016). In 1875, the Academy of Music was established under the presidency of Franz Liszt (Legány, 1986). By the turn of the century, Zenede education had matured both theoretically and practically. Despite the losses following World War I, cultural reforms by Kuno Klebelsberg and the work of Zoltán Kodály revitalized music education

(Kertész, 2015). It is important to note that during this period, German language use and musical outlook dominated musician training, including textbooks and terminology (S. Szabó, 2019).

The year 1952 marks a turning point in the history of Hungarian music education. The 1952 music education reform – based on Government Decree 68/1952 (VIII.17.) M. T. and Instruction 11-2-35/1952 NP. M – fundamentally changed Hungarian music education. It introduced a three-tiered structure: music schools (lower level), specialized music schools (middle level), and higher music colleges (upper level) (Tallián et al., 1984). The reform aimed to create structural unity with general public education and to develop music schools into cultural centers (Kertész, 2015). According to the regulation, the newly established school type – the specialized music school – allowed students to acquire both general academic and musical subjects within one institution, concluding their studies with a maturity (final) exam and a professional examination (Szűcs, 2018; S. Szabó, 2019). This structural transformation also required

a new curriculum. This document was intended to regulate the operation of the specialized school structure. The curriculum, which was very superficial and did not detail the required knowledge, mandated the study of specified chapters of Lőrinc Keszler's Harmony book in music theory.

Lőrinc Keszler, composer and music theory teacher, worked as a teacher at the National Zenede (Boronkay, 1984). His best-known work is the 1928 published Harmony – The Theory of the Order of Classical Music, which, according to the reform, was once used in all Hungarian secondary-level specialized music schools and is still used in some places today. Recognizing the deficiencies of this mechanical, non-musical practice-based textbook written after the German model and weakening its monopoly, more modern textbooks were developed from the second half of the 20th century onwards, striving to teach harmonic knowledge in a real musical context.

At the time of our research, music theory teachers in Hungary used the following textbooks in specialized

music grammar schools: Lőrinc Keszler: *Összhangzattan* (1928, 1952); György Ligeti: *Klasszikus összhangzattan* (1954, 2014) and *A klasszikus harmóniarend* (1956, 2015); Oszkár Frank: *Hangzó zeneelmélet* (1990, first edition: *A funkciós zene harmónia- és formavilága*, 1973, later editions: 1997, 2005, 2024); István Györffy – Tamás Beischer-Matyó – Nóra Keresztes: *Klasszikus összhangzattan* (2009); Zsolt Gárdonyi – Hubert Nordhoff: *Összhang és tonalitás* (2012); Erzsébet Legányné Hegyi: *Összhangzattan* (2019). We launched a pioneering research project aimed at the comparative analysis of music theory textbooks. As a preparatory step, we developed a set of criteria suitable for comparing music theory textbooks, based on the work of Ágnes Dárdai (Dárdai, 2002). Our research was motivated by the fact that, to our knowledge, no scientific comparison of music theory textbooks has yet been carried out either domestically or internationally.

As mentioned earlier, Hungarian music education shows a close connection with German practice. Until the early 20th century, the German language and musical

mindset dominated domestic secondary and higher-level music education, with German serving as the professional language of instruction (Halmos, 2020). This close historical interconnection justified an overview of the development of German music education, with special attention to the work of Leo Kestenbergr, who was a key figure in 20th-century music pedagogical reform movements (Kaiser, 2003). Analyzing Kestenbergr's music education concept revealed affinities with Kodály's principles, uncovering not only their shared historical roots but also the theoretical parallels between the two national music pedagogical reform programs.

Research Questions

- (K1) Our research question was formulated as follows:
What educational policy processes resulted in the incorporation of secondary-level music education into the public education system?
- (K2) A key question is which cultural, educational policy, and pedagogical processes led to the establishment

in 1952 of the unique institutional system of intermediate-level music education?

(K3) It is important to examine how the new institution type (specialized music school) relates to the historical development of music education in Hungary.

(K4) Among the currently used music theory textbooks, which are the most suitable to support the acquisition of secondary-level music theoretical knowledge; which have content most coherent with the national curricula; and which possess the structure and methodological apparatus most appropriate for modern, musically oriented music theory instruction?

Methodology

In our research, we employed both quantitative and qualitative methods.

(1) In the autumn of 2021, we designed a questionnaire aimed at surveying the textbook usage

habits of music theory teachers across the country. The questionnaire consisted of 17 questions, including 3 open-ended ones. When compiling the questionnaire and listing factors influencing textbook choice, we utilized the evaluation criteria from the Teacher Questionnaire of the Textbook Selection Study conducted by TÁRKI in 2000 (Imre, 2000). We adapted the criteria relevant to our research context and supplemented them with music theory-specific factors.

As a first step, we contacted one teacher of a music theory subject at each secondary-level music school (specialized music high school) in Hungary. The outreach was facilitated by existing contacts in all the institutions involved. Our contact persons informed us about current staff numbers and the accessibility of teachers instructing music theory subjects. At the time of data collection, nearly 100 educators taught music theory-related subjects at the secondary level in Hungary (music theory, music history and literature, solfège, folk music), of whom 67 taught music theory specifically. For our research—focused on comparative textbook analysis—we surveyed

only those colleagues who taught music theory. We addressed all members of the population by name, which contributed to a high response rate of 80%. The resulting database was named ZETAH 22, based on the surveyed population (music theory teachers), the subject matter (textbook usage), and the year of data collection (2022).

The questionnaire contained both closed and open questions. Responses to single- and multiple-choice questions were recorded on a five-point ordinal scale and entered into the SPSS statistical software. Three open-ended questions invited participants to elaborate on possible changes in textbook usage, reasons for selecting their current textbooks, and to provide additional remarks. To quantify, organize, and objectively analyze these qualitative responses, we used the MAXQDA qualitative data analysis software.

(2) The primary aim of the focus group interview was to uncover the motivations behind music theory teachers' career choices, and to gather their experiences, opinions, and challenges related to music theory instruction, textbook usage, and textbook selection in

Hungary. During the interview, we grouped thematic areas about which we sought the teachers' insights. Initially, we asked questions concerning their introduction to and commitment toward the subject of music theory, followed by questions regarding their teaching experiences. Subsequently, the discussion addressed issues of textbook choice and usage.

Selection of the six focus group participants was guided primarily by their alma mater, since our questionnaire results suggested that the choice of music theory textbooks was influenced by the institution where teachers had earned their degrees. Among the interviewees, three graduated from the Liszt Ferenc Academy of Music in Budapest, and three from the Faculty of Music at the University of Debrecen. These two institutions were selected because, over the past forty years, they have been the only ones providing music theory teacher training in Hungary. Additional selection criteria included experience and length of career, resulting in one participant each from the under-30, 30–50, and over-50 age groups. Regional location of current

employment, gender, and teacher evaluation status within the promotion system were not considered relevant factors in the selection process.

The interview was conducted online on 14 September 2022 due to the geographic dispersion of the respondents. The session lasted 120 minutes and was transcribed with the aid of video recording. For quantification, organization, and objective analysis of the open responses, we again employed MAXQDA. Based on our hypotheses, we developed primary codes and followed a deductive coding approach. The data analysis procedure also required the application of inductive methods, necessitating the creation of additional primary codes.

(3) We applied a newly developed evaluation framework for content and extent analysis of music theory textbooks—specifically harmony textbooks—based on the generally accepted criteria and working tables of Dárdai (2002). The analysis criteria comprise three main categories. First, macrostructural examination focused on understanding the textbooks as a whole and their structural elements, followed by detailed exploration of a selected

chapter. The second phase analyzed structural components, namely the main text and the didactic apparatus within the chosen chapter. The third phase involved content analysis, emphasizing thematic priorities and the interrelations among them.

Results

Our research was conducted along three dimensions. These dimensions consisted of a nationwide questionnaire survey of Hungarian music theory teachers (1), a focus group interview with music theory teachers (2), and a comparative analysis of currently used music theory textbooks (3).

(1) In our questionnaire study, we formulated five hypotheses. The first hypothesis posited that Kesztyer Lőrinc's *Összhangzattan* and Frank Oszkár's *Hangzó zeneelmélet* are the most widespread textbooks in secondary-level music theory education (S. Szabó, 2019). Based on our findings, this hypothesis was partially confirmed: Frank's textbook is indeed the most frequently

used, but Kesztyler's work was surpassed by Gyórfy's textbook.

The second hypothesis stated that the place of graduation significantly influences the textbook choice of music theory teachers (Sosniak, 1999; Öztas, 2023). This assumption was confirmed, as those graduating from the Faculty of Music at the University of Debrecen tend to use Frank's book more often. However, no correlation was found between teachers' workplace location and their textbook choice. This can be explained by the limited number of training institutions, as most music theory teachers graduated either in Budapest or Debrecen, yet teach across the country.

The third hypothesis—that teachers' age influences textbook selection (Jiang & Li, 2023; Öztas, 2023), and that the generation over 50 prefers Kesztyler's and Frank's textbooks—was also confirmed, since these two books are the most popular within this age group.

The fourth hypothesis suggested that professional criteria—such as modern curriculum content, appropriate subject matter, musical excerpts, and practice exercises—

primarily guide teachers' textbook choices, which was also verified (Lai & Yip, 2000; Su, 2006; S. Szabó, 2019).

Finally, the fifth hypothesis proposed a strong correlation between textbook use and experience in other types of institutions, which was not supported by the data.

From the questionnaire results, we concluded that Keszler, Ligeti, Frank, Gyórfy, and Gárdonyi's textbooks are the most prevalent among Hungarian music theory teachers.

(2) Our focus group interview centered around three main themes: music theory teachers' career orientation, their views on effective music theory education, and their habits regarding textbook use and selection. There was consensus that teachers' career orientation is most strongly influenced by their own music teacher's personality. When defining the main goal of music theory teaching, most emphasized fostering affection for the subject and achieving the desired learning outcomes, although these aims cannot be regarded as primary factors. Data analysis revealed four main categories: general goals, secondary or necessary goals,

presentation of different music theory areas, and exploiting possible transfer effects. General fostering of affection belongs to the first group, while the most important component of the second is ensuring the intended learning outcomes. However, the goals of music theory classes are more complex: imparting comprehensive knowledge, developing analytical thinking, fostering understanding of the subject's necessity, arousing interest, and developing complex skills are all important considerations.

Our interview also confirmed that teachers' textbook choice is heavily influenced by habit, practicality, didactic approach, and availability of the books. A notable finding concerns teachers' textbook usage habits: some respondents do not use any textbook in their teaching. Consequently, their students learn music theory without a textbook, relying instead on individually prepared teaching materials and exercise sets.

(3) In our textbook analysis, we conducted content and extent analyses. During the macrostructural phase, we examined the textbooks' overall structure, major thematic

units, the number and extent of appendix types, the temporal range of quoted musical works, and categorized chapters, subchapters, and lessons according to our established category system. This macrostructural content analysis highlighted the strengths and, in our opinion, the shortcomings of each textbook. Our microstructural analysis focused on the family of subdominant chords, especially altered chords most commonly found in classical music. We examined the structure, components, and didactic apparatus of these thematic units, as well as the elaboration of content emphases and the presence of related illustrations.

Based on comparative work, it can be stated that two distinct groups of currently used secondary-level music theory textbooks can be distinguished by their approach. The first group, characterized by mechanical drills detached from a living musical context and strongly rooted in German traditions, includes Kesztyler's *Összhangzattan*. The second group—comprising works by Ligeti, Frank, Győrffy, Gárdonyi, and Hegyi—aims to teach harmonic knowledge within a real musical context,

usually paying attention to the order of occurrence and frequency of harmonic progressions. Beyond the general approach, the quantity and quality of musical examples also play a decisive role in selecting a suitable textbook. Frank's and Győrffy's volumes stand out for their abundant musical excerpts and practice exercises.

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List of publications related to the dissertation

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1. **Mike, Á.:** Magyarország intézményes zeneoktatásának rövid története.
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