



The Institutional Network and State of Music Education in Hungary

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Abstract

The goal of the study is to show the various possibilities of music learning provided in today's public education. In Hungary there is general-purpose as well as specialized training. The institutions of general-purpose music education include nursery schools, primary schools, grammar schools, specialized grammar schools and vocational secondary schools. The institutional network of specialized music education is provided by music schools, primary and secondary art schools and specialized grammar schools of music education. Following the description of the network of institutions we examined the areal distribution of primary art schools by county, the order of operation of the schools, legal regulations, the duties and bodies of supervision. We undertook to examine the change in position of the type of institution, and analyzed the reasons and outcomes.

Keywords: music education, institutional network, music schools

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The place of music education in the school system

In Hungary students have an opportunity to improve their music skills at a very young age: baby music¹ is not institutionalized, but it is operative. In nursery schools (ISCED 0) professional teachers develop the children's music skills, which is an internationally unique phenomenon. Children get acquainted with nursery rhymes and children's songs while they perform movements and games during recitals and singing. Music education is extremely important at an early age, as it is on this level that Kodaly's principles can be best applied.

In the primary schools all children have music lessons. According to the prescriptions of the new general curriculum (2013), in the lower forms (ISCED 1) there are two music lessons per week in a phasing-out system instead of the former rate of one lesson per week. In the upper forms (ISCED 2) students learn music and singing in one lesson per week.

Former specialized primary music schools can only offer their students advanced music training today. In the playful introductory lessons the children's skills and competences are first assessed in groups, then individually, and they get admitted to the special class accordingly. The law prescribes three or four music lessons and two lessons of choir practice per week in the curricula (see Appendices to Decree of the Minister of Human Resources No. 51/2012. (XII. 21.) on the order of the issue and legal status of general curricula).

In secondary education (ISCED 3) we differentiate between grammar schools, specialized grammar schools and vocational secondary schools. According to the general curriculum amended in 2016, there is one music lesson per week for grammar school classes. In the following two years they can choose between music, art and visual culture and art history, which are taught to students in not one but two lessons weekly in a phasing-out system. In specialized grammar schools – with the exception of music grammar schools – students can take one lesson per week of music, visual culture, drama and dance, or history of the moving picture and media studies under the title arts, depending on the decision of the school principal. No such lesson exists in the vocational secondary school (see Appendices to Decree of the Minister of Human Resources No. 22/2016. (VIII. 25.) amending Decree of the Minister of Human Resources No. 51/2012. (XII. 21.) on the order of the issue and legal status of general curricula).

In primary art schools the age limits are 6 and 22 years. Act No. CXXIV of 2012 provided primary art education as a basic duty of public education, thus the denomination of the institution also changed: instead of the title "primary institution of art education," the title now is changed to "primary art school" (AMI) (Decree of the Minister of Human Resources No. 20/2012. (VIII. 31.)). There are several different types of primary art schools, including some that only have music education, which correspond to former music schools. If the institution offers music education, they can use the title "music

school,” as they are practically legal successors to their own former music school. If they teach fields of art, too, besides music, they can only be called “primary art schools” (AMI) (Decree of the Minister of Human Resources No. 20/2012. (VIII. 31.)). In these primary art schools the other three arts are also represented (fine and applied art, drama and puppetry, dance). Any combinations of these are possible depending on what students demand and what kind of professionals the schools can employ in the given town. There are independent primary art schools and some that operate coexisting with other institutions of public education. This is mostly due to financial reasons. In this study we will be focusing on schools with music education.

In the case of music schools/primary art schools there is an admission procedure to determine who has a gift for learning music with regard to their abilities and skills, so these schools work with a selection of children. These involve afternoon lessons for the pupils: 45-minute solfeggio and 30-minute instrumental lessons twice a week.

In art schools there are, however, different training structures. In the oldest primary art school of one of the county seats the training course lasts for eight years, including two years of preparatory course and six years of basic training. Practically they get the lessons in the given art field incorporated in their primary school studies, meaning 45-minute solfeggio and 30-minute piano lessons twice a week. There are two optional subjects: choir, for 45 minutes twice a week in the preparatory course, and for 45 minutes once a week in the basic training; and folk music, for 45 minutes once a week. It depends on the availability of professionals in the town what other instruments they can learn to play. In this kind of training pupils take a preliminary test of skills and abilities, on the basis of which the school recommends or does not recommend going on to music studies. Following the school’s recommendation, parents decide whether the pupil will learn music or not. This fact leads to the differences in standard that we experience here in contrast to the old-type music schools/primary art schools³.

The goals of art schools are similar to those of music schools/primary art schools: to improve competences, teach and practice proficiencies, enrich pupils’ musical experiences, shape their realm of emotions, develop their conduct and judgment, provide opportunities for self-expression and community development. Other goals include the support and mentoring of the specially gifted to lay the foundations of art studies in secondary and tertiary education.

With regard to subsidizing bodies, there are state-owned, foundation-owned, church-owned and private institutions, but all of them are called primary art schools. You can learn classical music, folk music, jazz and electro-acoustic music. In accordance with increasing and broader demands pupils can also learn non-classical music in state schools. In dance, you can learn ballet, folk, ballroom, modern and contemporary dance.

³ See <http://www.vorosmarty-debr.extra.hu/>

In fine and applied arts until the end of the third form you can study in fine art courses, after which pupils can choose from different areas such as graphics and painting, metal and enamel art, textile and leather art, environmental and artisan culture, as well as photography and film (Statistical Yearbook of Public Education 2015-2016).

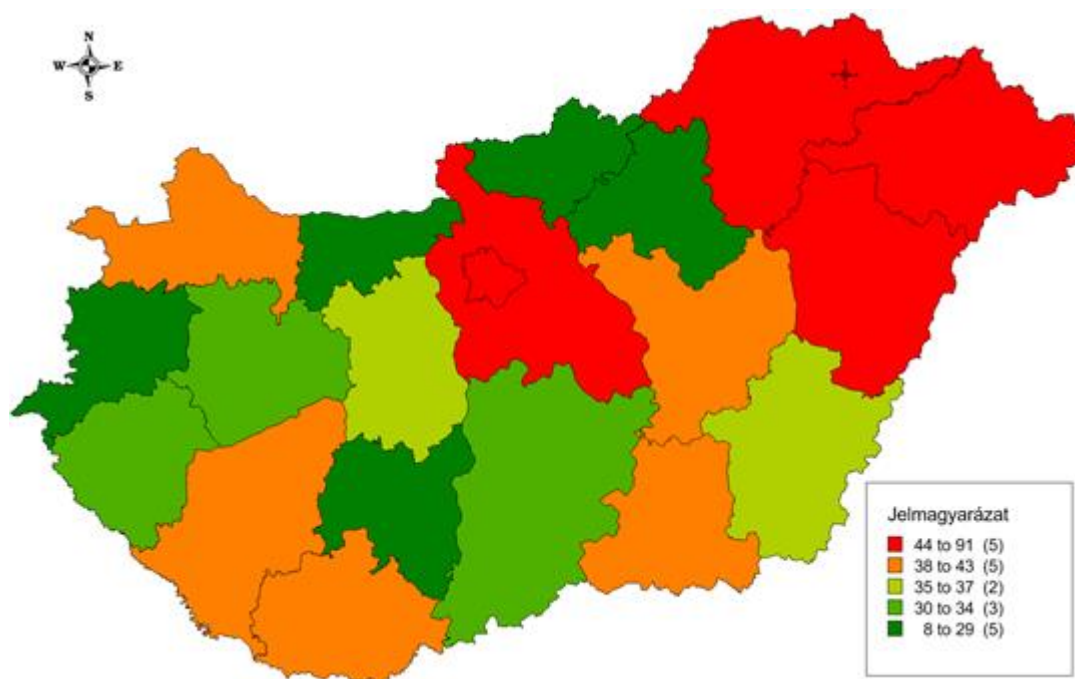
Secondary music studies, however, belong in the domain of professional training. Those who wish to stay in the field of music can go on to a special course in secondary vocational music school. Alongside general subjects students attend individual instrumental and group music lessons (e.g. solfeggio, music theory, choir). At the end of their studies they can take a general school leaving exam as well as a professional closing exam.

In tertiary education, students can study music in divided or undivided one-tier trainings. The Bologna system's divided training remains, where instrumental performer and applied musicology majors can apply for a 2-year masters training after the three years of basic training. They receive their teacher's degree as a music teacher after 2 semesters of studies. They can also enter the arts doctoral program (DLA) in possession of their MA degree. In 2013 undivided training courses recommenced for instrumental majors, lasting 4+1 years, and for theory majors lasting 5+1 years. You may graduate as a theory or instrument teacher, too, from the undivided training course. This teacher training entitles the student to seek employment in a primary art school, or with this degree they can go on to postgradual studies. Since September 2017 students with a music teacher's degree have been able to earn a degree in the 2-year short-term training as a music teacher in another major (see <http://music.unideb.hu/>).

The location and operation of primary art schools in Hungary

After describing the network of institutions of music education we will expressly concentrate on primary art schools. The web page of the Association of Hungarian Music Schools and Art Schools (MZMSZ 2015) carries the list of Hungarian primary art schools. The following figure shows the distribution of institutions, which are mostly found, with the exception of the Central-Hungarian region, along the eastern border, in Borsod-Abaúj-Zemplén, Szabolcs-Szatmár- Bereg and Hajdu-Bihar counties.

Figure 1. Number of primary art schools by county 2015. (pieces)



Source: MZMSZ 2015, editing added

In Hungary, primary art education stresses the development of abilities and personality. The teaching material is a means to improve pupils' rational, emotional abilities and their expression. Development and knowledge are regarded as a means of personality development. These improve the ability to cooperate, as well as social and emotional intelligence. "Primary art education and teaching promotes becoming a complete human being (harmony between rational and emotional education), community development, the mitigation of socio-cultural disadvantages, the development of key competences, a complex reception of the world, the possibility of self expression and joyful creation, as well as talent management" (NEFMI 2010). It is extremely important to adjust to the demands of society and to carry out development and innovation on a professional basis. Decree of the Minister of Culture and Public Education No. 27/1998. (VI. 10.) was significantly amended by Decree of the Minister of National Resources No. 3/2011 (I. 26.), which was aimed at content development and modernizing the teaching material and requirements.

It is also a duty of the institution to develop art skills, carry out talent management and prepare pupils for further education in the profession (Pedagogical Program of Sandor Vikar Primary Music and Art School; Lebanov 2014). Taking further studies in the profession is characteristic of 3-5% of the students (Association of Vocational Secondary Art Schools 2013).

Primary music training may be divided into three tiers: preparatory course, basic course and further training. The condition of entering further training is passing the basic exam in solfeggio as well as the instrument. After further training the pupil may take a closing

exam in art, but this is not compulsory and does not provide admission to tertiary education. The closing exam in primary art studies does not, therefore, entitle the student to automatically enter professional music training, thus in music grammar schools, too, students have to take an aptitude examination just like at university when applying for music major, music teacher major and music mediation major.

Pupils have music lessons on several (2-5) occasions weekly. These subjects include two lessons of solfeggio per week and two instrumental lessons, possibly choir and orchestra depending on the kind of instrument and the options offered by the institution. According to the ambitions of the primary art school's teachers and pupils several types of bands may be operative in the institution such as a brass band, a string band, a guitar orchestra, or a symphonic orchestra. After the basic exam pupils can choose from literature of music, music theory, music history, musicology, choir practice, band practice and solfeggio in two lessons per week to go with the instrumental lessons. In the third year it is decided, on the basis of the pupil's performance, whether they can learn in section "A" or "B". Preparation of section "B" pupils for a music career is commenced at this time (approx. 3-4% of all students).

The number of required programs varies with regard to the section they are in. Section "A" pupils have a compulsory concert at the end of the first semester, and a concert and an exam at the end of the year. Section "B" pupils have three hearings a year. Optional programs offer a wide collection of non-formal and informal learning in primary art schools, e.g. teachers' concerts to be visited with a season ticket, concert of the foundation, band performances, opera visits, and concerts to introduce instruments in primary schools, pupils' concerts in kindergartens and retirement homes on holidays, ethnography camp in summer. The institution's past greatly influences the experiences to be had there, as institutions with a great history have versatile traditions and systems of customs that may make the institution attractive to new pupils (Pusztai 2002). Art studies are not compulsory and can only be utilized by paying an extra fee. If a pupil participates in courses in more than one art field, they have to state which training they wish to utilize for a fee and which for free² (Decree of the Minister of Human Resources No. 20/2012. (VIII. 31.)).

Primary art education is free for disadvantaged and multiply disadvantaged pupils, as well as physically disabled pupils, pupils with sensory deficiencies, slight and medium mental deficiencies and autism (National Act on Public Education 16.§).

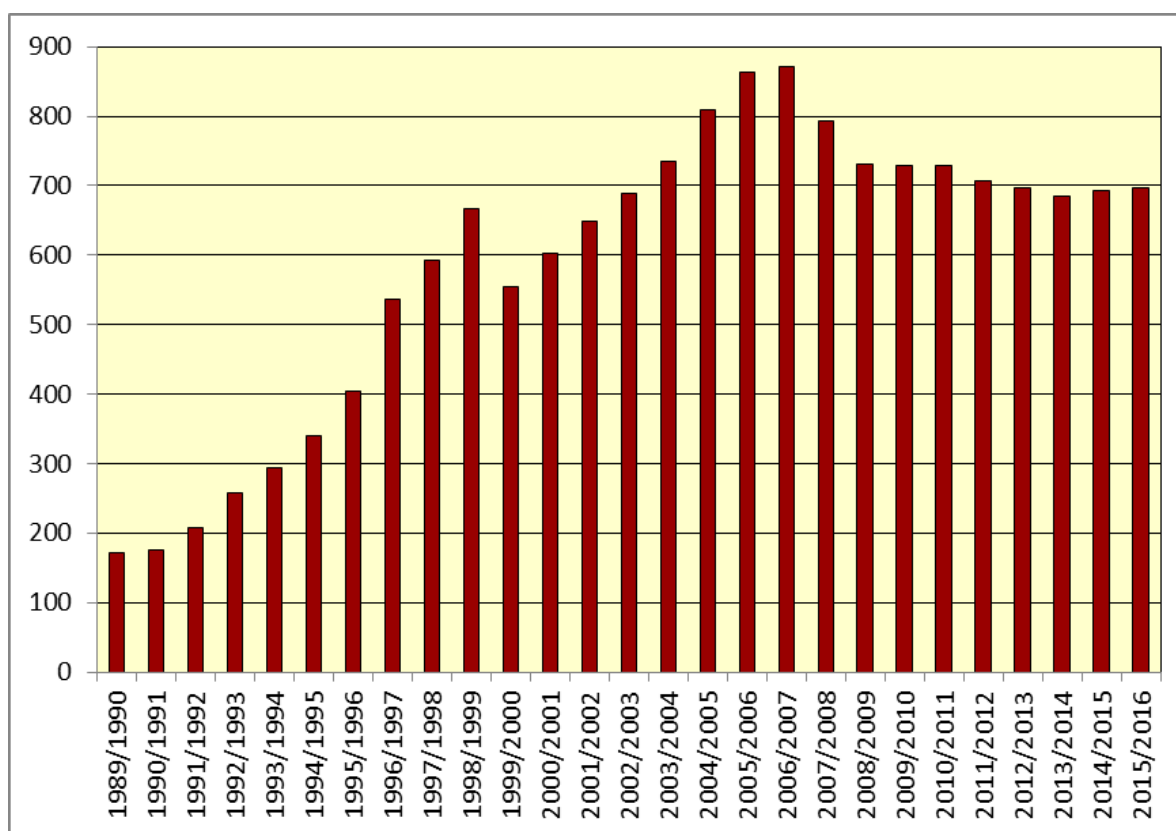
The teaching of art is severely challenged by the required daily time limit of education of 16:00, introduced to primary schools in the academic year of 2013/2014, as art schools have special lessons in the afternoons.

The change of the position of teaching music in primary art schools

In the analysis we have examined the changes in the number and owners of the institutions, the shift in the proportions of institution types, the changes in total numbers and proportions of students by various art fields and in each art field, as well as the proportions of new courses in the music training. When analyzing the data, we made an effort to find the factors that explain the changes observed.

The change in the number of institutions can be seen in figure 2. The number of primary art schools was growing between 1989 and 1999, then it halted, only increasing from the year 2000/2001. We may see a conspicuous fall in the number of institutions from 2007/2008, then after year 2014/2015 a new growth.

Figure 2. Changes in the number of institutions 2016 (pc)



Source: "This document was compiled by making use of the data and tables entitled Music, Music Schools prepared by the Central Statistics Office (www.ksh.hu) at a special request. The calculations in the document and the inferences from those are the express intellectual property of Timea Szucs, author"; Education Yearbook 2001-2016, editing added

Looking for the reasons for the changes in the number of institutions we may find legal, economic and social ones. Statistical data show that growth is characteristic primarily in the number of schools teaching other art fields and private art schools. This is due to a process started in the 1990s (Decree No. 11/1994., Decree No. 27/1998, Decree No. 1/1998), which provided art education in groups with favorable normative financing. Decree of the Minister of Culture and Public Education No. 11/1994 defined the operation of primary art schools regardless of their owner. As a result the first wave of non-municipally owned schools was founded. Further growth was effected by the

amendment of the implementation order (Decree No. 1/1998), which prescribed the list of compulsory materials and equipment for education, the necessary types of rooms and their furnishings. The decree started a new wave of founding schools, but while the number of music schools changed only to a slight degree, a great number of institutions teaching other art fields were set up. Owing to this the standards of art schools had vast differences. Some institutions were created merely to gain profit, and some schools had as many as 10 000 students. These corrupt practices had a bad impact on the operation of the other primary institutions. Thus educational policy attempted to define the operation of primary art schools more narrowly and make the conditions of financing more severe (Homorne 2009).

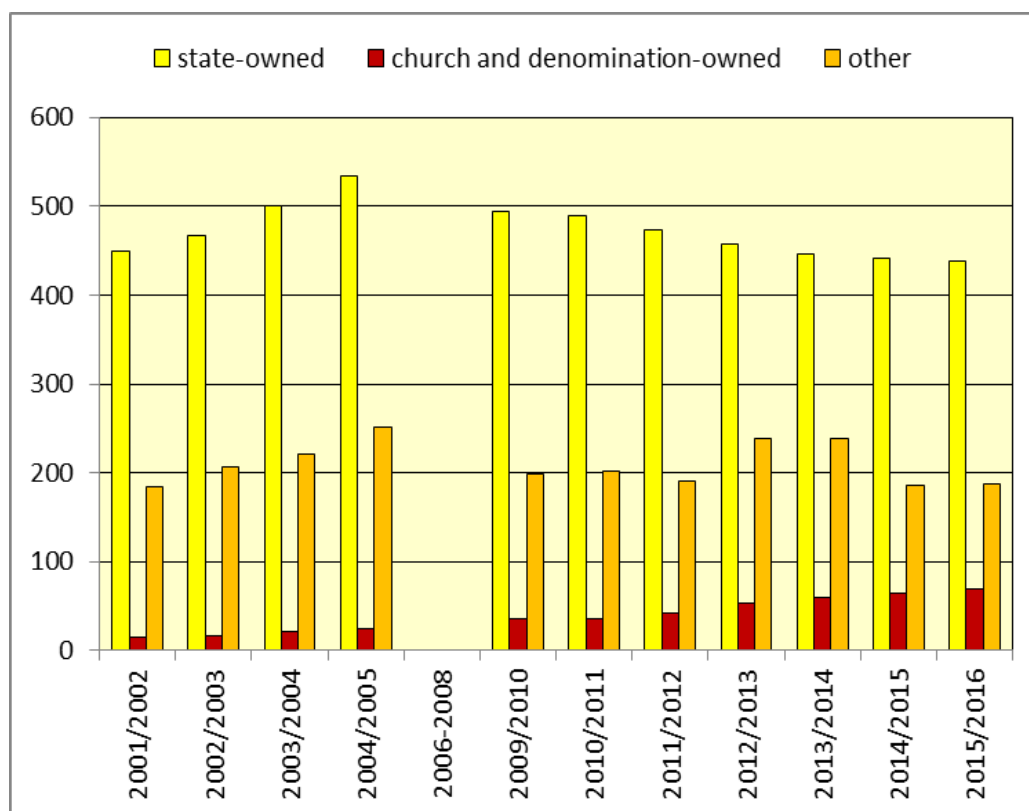
The growth in the number of primary art schools was also caused by the change in public administration. After the change of regime 3200 municipalities were created in the country, which received full rights of maintenance of their schools. Along with the scope of maintenance the state also provided a budgetary subsidy. However, normative support was only allotted to the mother schools, affiliated sections did not receive any money. Thus the municipalities were interested in separating the sections from the mother schools in bigger towns and setting up standalone institutions, thus receiving the amount of normative subsidy. So in towns with high-standard education independent schools were established.

A significant change took place in the proportion of town-based and village-based art schools, favoring the village-based ones. The process of urbanization was started in villages, which brought a shift in the quality of life of the settlement. This idea is corroborated by the improvement of cultural infrastructure, one possibility of which is to set up independent primary art schools. Parallel to this institutions of community culture found themselves in a graver financial situation, thus they attempted to shut out any activities not yielding any profit. So various art groups that did not generate any income were transferred to the independent primary art schools. With this the role of the institutions in disseminating values and representing art increased in importance.

The falling number of institutions goes back to financial difficulties, on the one hand, and non-compliant quality, on the other. Since 2003 the normative support for music education had not increased, thus the missing amount had to be generated by the owner. Under such circumstances in many places there was a restoration, during which primary art schools were merged with general primary schools, which belonged under common management and were transformed into multipurpose institutions. For instance, in Veszprem county of 30 art schools only the Tapolca Music School remained an independent institution, the rest were merged (Homorne 2009). The decreasing number of institutions is further explained by the fact that in the academic year 2007/2008 the quality control inspections of primary art schools were commenced, during which 133 out of 863 institutions did not qualify.

A significant change took place in maintenance, too, as municipal primary art schools have been operating under state ownership since 1 January 2013 (Act No. CLXXXVIII of 2012), which is why the state has the greatest role among the owners. In settlements with a population of under 3000 the state owns and operates the school, while in towns with a population of above 3000 the municipality is required to operate them. According to the Public Education Act, state schools do not have an independent budget, but rights to financial undertaking rest with the directors of the educational district (Lebanov 2014).

Figure 3. Breakdown of primary art schools by owner 2016 (pieces)

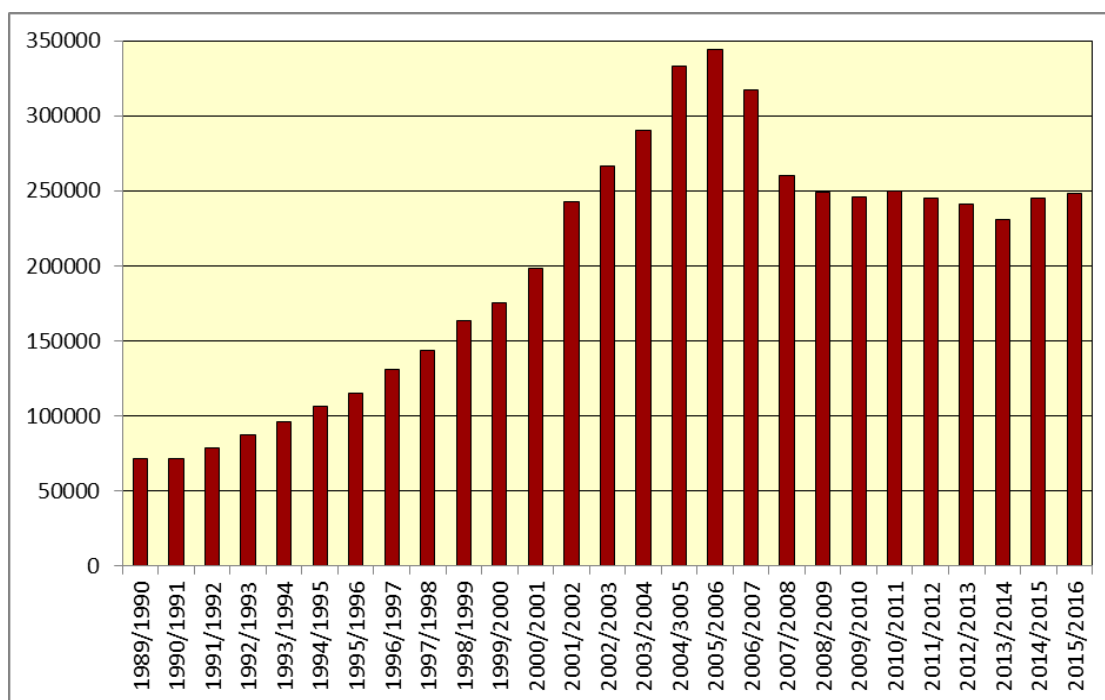


Source: Education Yearbook 2001-2005, 2009-2016, editing added

Figure 3 shows that most of the primary art schools are maintained by the state – town municipality, county self-government, municipality of the capital, central budgetary body. The category “other” can include, for instance, foundations or natural persons. For the time being church-owned institutions are present in low numbers but the number is growing continually.

Regarding the total number of students in art education according to Figure 4, until year 2005/2006 the number of students in art education were growing, then significantly falling until 2013/2014, finally starting a new upward stage.

Figure 4. Number of students in primary art education 2016 (persons)



Source: "This document was compiled by making use of the data and tables entitled Music, Music Schools prepared by the Central Statistics Office (www.ksh.hu) at a special request. The calculations in the document and the inferences from those are the express intellectual property of Timea Szucs, author"; Education Yearbook 2001-2005, 2009- 2016, editing added

The growth in student populations was promoted by Decree No. 27/1998. (VI. 10.), as the field of music was supplemented with the teaching of jazz, electroacoustic music, and folk music. New subjects appeared in classical music, such as church music and musicology. In addition, the integration of more fields of arts (dance, fine and applied art, drama and puppetry) increased the numbers of students. The improvement in the popularity of primary art education is supported by the fact that in primary school the number of lessons in skills subjects is low, thus there was an increased demand for activities carried out in art schools (Homorne 2009).

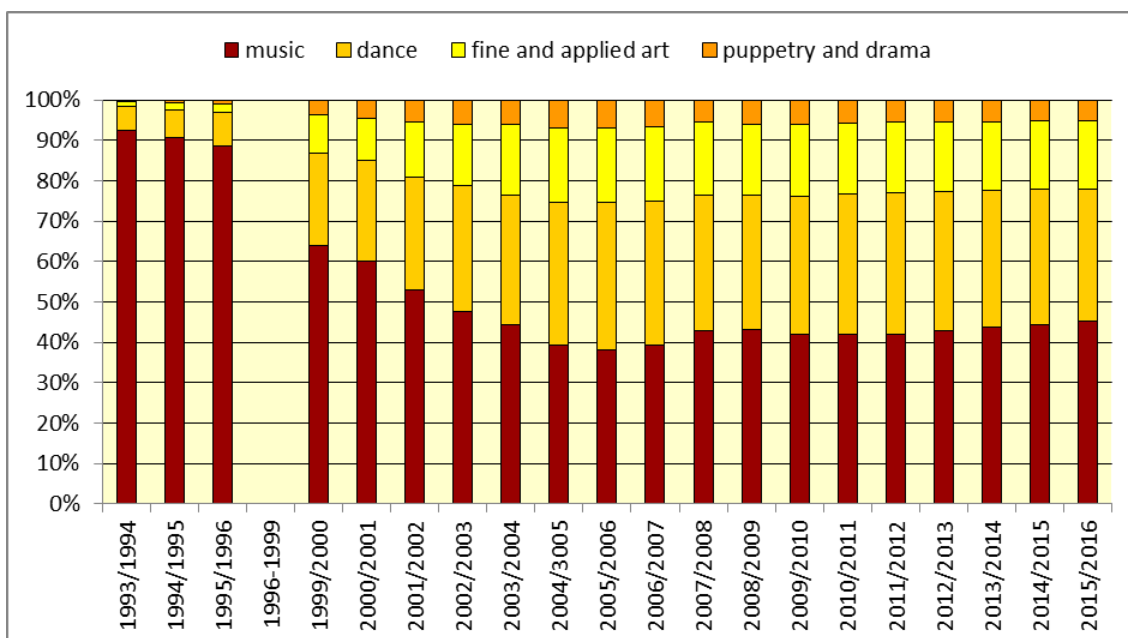
The decreasing populations of students correspond to the financing problems discussed earlier on, as institutions are forced to delimit the number of instruments in music teaching, thereby effecting the reduction of student numbers. The other financing problem appears on the parents' side. The law in September 2005 reregulated the definitions of tuition and fee of education, according to which if children wish to study more fields of art simultaneously, they have to pay a tuition fee for the second field, which could be a burden for the parents.

The state intended to perform the funding of institutions from three different sources. The first is a centralized appropriation supplementing the normative support, which was intended for the development of public education, teacher further trainings and the purchase of professional literature. Second, the amended Public Education Act defined the payment of a higher fee and tuition. Third, supplementing the amount was shifted to the owners (50-60%). This made the future of primary art schools uncertain. To pay for

better teaching materials tender funds from successful applications are needed, which makes necessary a business-type leadership (Homorne 2009).

The change in the proportions of institution types started to show in 1994 when the Public Education Act first made possible the establishment of art schools that did not teach music. The opportunity provided by the new law was quickly discovered by school principals and directors of cultural centers, and by founding institutions of primary art education they could make available new sources to finance their clubs and art groups. Thus, when examining the shift in proportions of institution types we can see an increase in the number of schools teaching different art fields, too, and of independent art schools, which is regulated by the laws and decrees described above. For the sake of objective judgment, from 1999/2000 there have been different statistical terms due to changing terminology (Homorne 2009).

Figure 5. The changing proportions of students by fields of art 2016 (%)



Source: "This document was compiled by making use of the data and tables entitled Primary 93-96 prepared by the Central Statistics Office (www.ksh.hu) at a special request. The calculations in the document and the inferences from those are the express intellectual property of Tímea Szucs, author"; Education Yearbook 2001-2016, editing added.

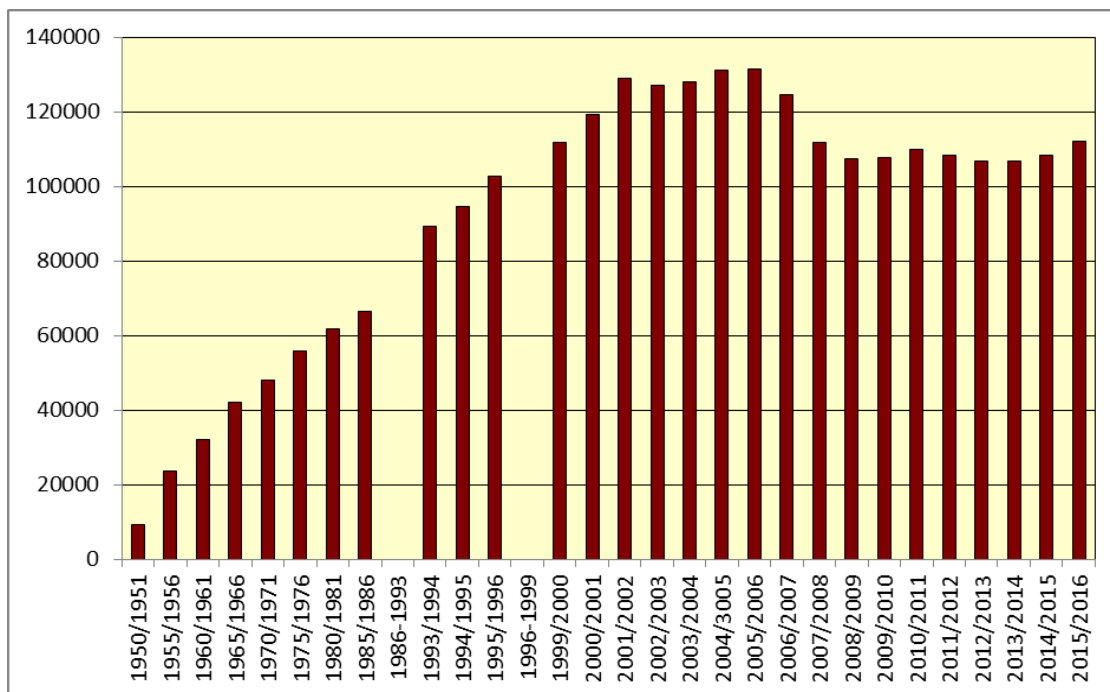
Figure 5 clearly shows student numbers in different art fields. First the numbers of those studying music were the greatest, while the proportions of the other three groups are insignificant. When the number of music learners decreased, the proportion of children learning dance and fine and applied art greatly increased. From 2006/2007 the proportion of those studying music again grew to a minimal degree that of dancers slowly decreased, the number of fine and applied art students stagnated, while those studying puppetry and drama oscillated at a rate of 1-2%. Looking at the proportions of the last year it is still the number of music students that is the highest (45%), followed by the proportion of dancers (33%), next is fine and applied art with 17%, finally puppetry and drama students with a percentage of 5%. The proportions of 92-6- 1.5-

0.5% at the outset have significantly shifted. The great dominance of music students was reduced, but the order of importance in the fields of art did not change.

Analyzing the background of the changes in proportions it is important to remember the fact that music training has a long history in this institution type. The other three fields were present in the extracurricular club choices of cultural centers, but less dominantly than music teaching in schools. The laws ensuring favorable funding and the wide choice in the new type of institution (AMI) facilitated the prosperity and increase in student numbers of the three other art fields alongside music. Taking into account the data from music teaching (classical instruments, folk music, jazz, electroacoustic music) we see a steady increase. While the number of instrumental students has grown steadily, in the other three fields of art, when taken together, there shows a much greater increase. This does not mean that music learning has been outnumbered, but its dominance has ceased. The new fields have had the strength of novelty, and many people have found themselves enthusiastic to try their hand at new ways of expression in the novel situation. Examining the distribution of numbers in the last years the diagram shows that a balance has been setting in and the proportions of different fields of art are becoming fixed.

The change in student numbers in each art field has been different. In the case of music learners we can go back to 1950 with the help of statistical data.

Figure 6. The changes in numbers of music learners 2016 (persons)



Source: "This document was compiled by making use of the data and tables entitled Music, Basis 93-96 prepared by the Central Statistics Office (www.ksh.hu) at a special request. The calculations in the document and the inferences from those are the express intellectual property of Timea Szucs, author"; Education Yearbook 2001-2016, editing added.

In Figure 6 it is clear that from 1950/1951 to 2001/2002 the number of students in music grew steadily (throughout 51 years), then it decreased with smaller oscillations,

after which, from 2014/2015 it has again been on the rise. The change in the number of children learning music is closely connected to the reasons for changing institution numbers. In 1950 only 16 music schools operated in Hungary, so few children had the opportunity to learn music. In 35 years the number of institutions grew tenfold and parallel to that the number of students grew sevenfold. Today more than 110 thousand children can learn music in primary art schools.

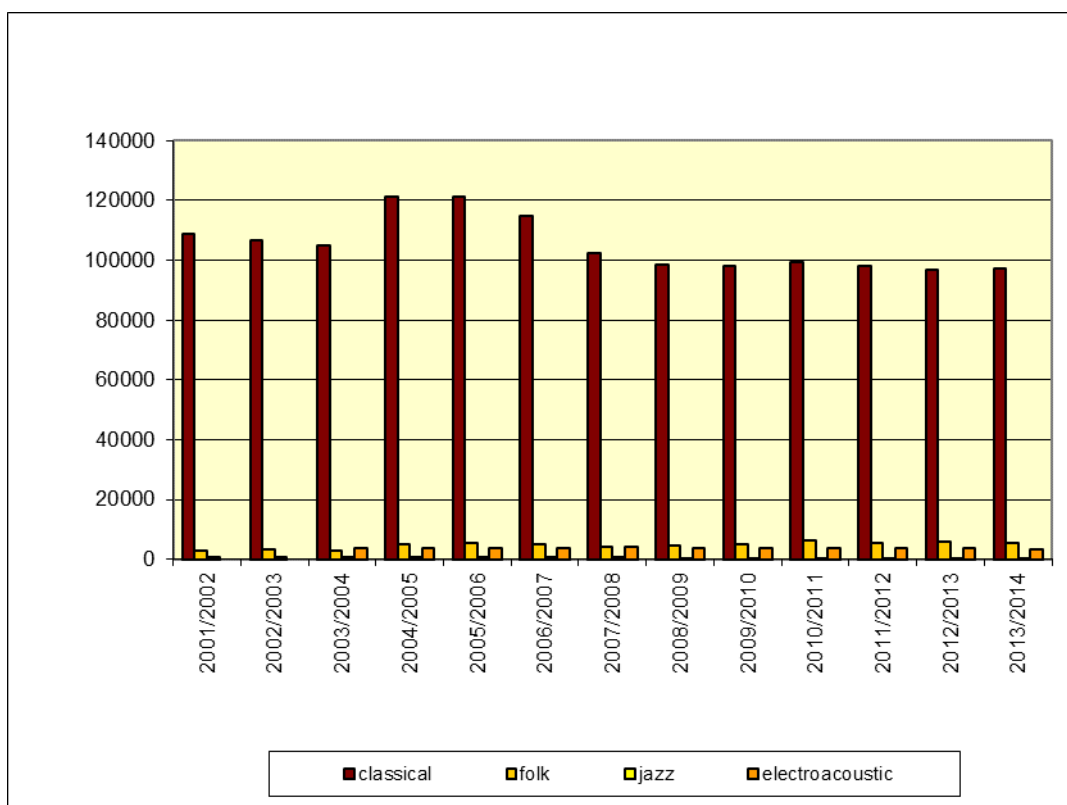
Table 1. The most popular instruments in primary art schools

Most popular instruments in PASs	1	2	3	4	5
1960/1961	piano	violin	violoncello	solo singing	clarinet
1965/1966	piano	violin	violoncello	clarinet	solo singing
1970/1971	piano	violin	violoncello	clarinet	trumpet
1975/1976	piano	violin	recorder	violoncello	clarinet
1980/1981	piano	violin	recorder	violoncello	trumpet
1985/1986	piano	violin	recorder	flute	trumpet
1990/1991	piano	violin	recorder	flute	trumpet
1995/1996	piano	recorder	violin	flute	guitar
2000/2001	piano	recorder	violin	guitar	flute
2005/2006	piano	recorder	guitar	violin	flute
2010/2011	piano	recorder	violin	guitar	flute
2015/2016	piano	recorder	violin	guitar	flute

Source: "This document was compiled by making use of the data and tables entitled Music prepared by the Central Statistics Office (www.ksh.hu) at a special request. The calculations in the document and the inferences from those are the express intellectual property of Timea Szucs, author"; Education Yearbook 2001-2016, editing added

In the field of instrumental music education today the number of children learning the flute and the blockflöte is intensively growing, thus flute teaching has become the second most popular subject after the piano. Finalists include the violin, followed by the guitar and the flute. It is clear that the piano has maintained its primary place, but in second place the violin has been replaced by the flute. It is important to add that the flute is a preparatory and auxiliary instrument to other wind and brass instruments, but today more and more children keep the instrument without passing onto winds or brass. The 3rd -5th places have relatively high mobility; however, in the past 20 years the same instruments have remained the most popular with some changes in order.

Figure 7. Changes in the proportions of different types of music training 2016 (persons)



Source: Education Yearbook 2001-2016, editing added

The introduction of new subjects, thus the aim of satisfying social demands, is also extremely important in learning music, since the popularity and quick spread of pop music has given rise to the increasing popularity of guitar teaching, as well as the launch of the electroacoustic and jazz faculties. The possibility of preserving traditions and old values has, furthermore, been ensured by the launch of folk music in music teaching. Compared to student numbers in classical faculties, student numbers in the new subjects appear slight, but it is significant that pupils can choose styles that suit their own tastes.

In dance you may learn ballet, folk dance, ballroom dance, modern dance and contemporary dance. Folk dance, the most popular among the dance subjects, has an extremely important role in preserving traditions. In smaller settlements especially the tradition of singing folk songs lives on, as do the operation of folk dance groups, which attract a lot of young people. For instance, in Puspokladany there are four folk dance groups altogether: Csimpolya, Kicsimpolya, Tade and Kicsi Tade folk groups.

Children interested in fine and applied arts may choose from several possibilities: graphics and painting, metal and enamel art, textile and leather art, environmental and artisan culture as well as photography and film. Diversity makes this field of art attractive, and evidently its popularity has been growing quickly.

In drama and puppetry groups it is possible to learn about teamwork, and the playing of roles not only discloses hidden acting skills but can also greatly assist self-knowledge and learning about extreme feelings, so there are obvious reasons for its popularity.

As the owner is not obliged to fund art education, the future of such trainings is always uncertain. In many places schools have been merged, creating multipurpose institutions, primary schools have been brought under the same management as art schools. Operating these institutions more and more requires a business perspective from the management, where managerial skills and experience in writing applications have as much importance as the knowledge of music. Nonetheless, these institutions convey several values to children which do not necessary have a corresponding monetary value. Furthermore, apart from the school system lifelong music learning is assisted by amateur art groups and associations as well as diverse music programs offered by cultural institutions.

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