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THE CANON OF KNOWLEDGE  
OF LOWER PRIMARY SCHOOL SONGBOOKS FOR THE GENERAL CURRICULUM  
(1943-2013)

A COMPARATIVE ANALYSIS

Theses of Doctoral (PhD) dissertation

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Pécs  
2023

## **Rationale for the choice of topic, theoretical background to the research**

One of the most important sources of knowledge is the textbook, which plays a fundamental role in the quality of knowledge and the effectiveness of education (Ábrahám, 2001). However, the knowledge embodied in the content of the textbook depends on the requirements of the curriculum, so the quality and standards of textbooks are significantly influenced by the curricula (L. Dala, 1986). The changing world and technological progress require constantly renewed knowledge, which means that older knowledge is lost from the school curriculum over time (Csapó, 2001).

Villő Pethő approaches the educational principles guiding Hungarian music education from a new angle in the wake of the 2002 reform studies. She summarises the main elements of Kodály's concept of music education as the complete modernisation of the practice of music education in schools, the importance of the role of singing as a subject, the development of a curriculum that is renewed according to the music education works and songbooks, and the development of a method which is based on Kodály's ideas and helps the students to master the material (Pethő, 2012).

Kodály's concept of reforming music education is reflected in school songbooks. The permanent value of music education material based on the Kodály concept lies in Kodály's philosophy of educating the whole person through music (L. Nagy, 1996a, p. 38).

Based on László Gönczy's interpretation of the Kodály concept, the personality shaped by continuous musical education is of decisive importance in the development of a value system that goes beyond music. To achieve the goals of the concept, a method and a properly selected set of instruments are needed. The consistency of these two elements - the scope of the concept and the use of methods chosen according to the material - is pedagogy in the broad sense. The fulfilment of the Kodály concept was completed by the work of his students and colleagues, who, based on Kodály's principles, developed a series of textbooks in all areas of music education (Gönczy, 2009).

Ágnes F. Dárdai's academic work, *A tankönyvkutatás alapjai* (The Foundations of Textbook Research) (Dárdai, 2002), was the main motivation for choosing my research topic. Ágnes F. Dárdai creates the concept of the **canon of knowledge** in the context of the comparative study of textbooks, which is the key concept of my thesis, and which sets out the research directions of the analytical study of Hungarian primary school singing books on the vertical and horizontal planes of the time dimension.

The review of the relevant literature confirmed the importance of my choice of topic. Based on my experience as a music teacher in everyday school practice, I believe that songbooks are of crucial importance in the process of teaching and learning. I believe that the constantly renewing knowledge content in the field of music education, the inclusion of modern technical tools in the practice of music teaching and the innovative changes resulting in the expansion of the development of musical skills and abilities in the context of the 2012 National Curriculum, support my choice of topic from several aspects.

I see the significance of my research in the fact that by examining the canon of changes in the knowledge of songbooks (1943-2013) and their comparative analysis (2013), we can gain an accurate picture of the development of musical practice in education. By exploring the differences in the attitudes and values of these changes, the present research focuses on the historical junctures that have called forth new knowledge and created new possibilities for music education.

### **The interpretive framework of the research**

The *time dimension* of the study includes a longitudinal (historical) study covering the period from 1943 to 2013 and a cross-sectional study focusing on the year 2013. The time frame of the study was determined by 2 factors. The time dimension of the longitudinal (historical) research starts in 1943. In this year, Zoltán Kodály - Jenő Ádám's first-grade book Szó-mi Szólj síp Énekes könyv was published, which, according to the curriculum regulations of 1941, emphasizes the teaching of folk-national songs and the preservation of Hungarian folk music traditions. The time frame of the time dimension is limited to the year 2013, as this year saw the publication of the new first-grade singing books by Apáczai Publishing House, Mozaik Publishing House and Nemzedékek Tudása Tankönyvkiadó, which books were prepared according to the 2012 National Core Curriculum and Framework Curriculum, which brought innovative changes in the approach and practice of singing and music education in schools.

The *spatial dimension* of the study: the longitudinal study (1943-2013) focuses on the Hungarian primary school songbooks (grades 1-4), the cross-sectional study (2013) on the Hungarian primary school songbooks of the first grade. The songbooks which are the sources of the research appear according to the curricula and instructions. the selection of the study sample is determined by the curricular changes.

The *thematic dimension* of the study is the canon of knowledge of the songbooks. The longitudinal research investigates the changes in the canon of knowledge of the general curriculum lower secondary school songbooks from 1943 to 2013. The cross-sectional study (2013) covers a comparative analysis of the knowledge canon of the general curriculum lower primary school songbooks from a pedagogical-didactical perspective. The longitudinal study will investigate the basic concept of the knowledge canon in first grade singing books, the structure of their musical content, the song types that make up the singing material (1943-2013), the musical content of the lower-grade (1-4 grade) singing books (1943-2013), and the listening content of the first grade singing books (1943-2013). We also look at the types of music that make up the listening material of lower-grade singing books (1964-2013), the range of song texts, the functionality of illustrations (1960-2013) and the role communicating the values of the music that makes up the knowledge canon of singing books (1943-2013). The cross-sectional study (2013) focuses on Hungarian folk children songs and rhymes, and looks for

musical connections with the key competences defined in the 2012 National Curriculum. It compares the types of songs that make up the vocal excerpts of the first-grade songbooks published by Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishing houses in 2013, their listening pieces and the skill developing tasks of the songbooks' canon of knowledge; it also assesses the use of the Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó songbooks in the context of empirical research.

### **Objectives of the research**

The aim of the *historical research* is to explore the differences in attitudes and values reflected in the canon of knowledge of songbooks and the changes in the content of songbooks at the nodes of curricular change from 1943 to 2013.

The aim of the *cross-sectional study* is to examine the innovative changes in the content of the songbooks published by Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishers in 2013 as a result of the 2012 National Core Curriculum and Framework Curriculum; and to assess the use of Apáczai, Mozaik and Nemzedékek Tudása textbooks in the context of empirical research.

### **Research questions**

#### 1. Central research question

*What picture of musical knowledge emerges in the canon of knowledge in the 1943-2013 Hungarian primary school songbooks of the Hungarian general curriculum?*

#### 2. Additional questions related to the central research question

##### 2.1 Historical changes in songbooks from 1943 to 2013

*2.1.1 Did the basic concept of the canon of knowledge of the analysed primary school songbooks change during the period under study?*

*2.1.2 What aspects of curricular arrangement prevail in the canon of knowledge of the analysed songbooks?*

*2.1.3 Which song genres constitute the main content focus of the vocal excerpts of the first-grade songbooks from 1943 to 2013?*

*2.1.4 What types of music pieces are included in the canon of knowledge in primary school songbooks from 1964 to 2013?*

*2.1.5 What changes of emphasis appear in the lyrics of songs from 1960 to 2013?*

*2.1.6 What is the function of illustrations in the songbooks from 1960 to 2013?*

*2.1.7 How and to what extent does the value-carrying and value-preserving role of music appear in the canon of knowledge of songbooks from 1943 to 2013?*

## 2.2. Comparative study of songbooks (2013)

- 2.2.1 *What key competences are identified in the 2012 National Core Curriculum and Framework Curriculum regarding the canon of knowledge of songbooks; and what are the links between Hungarian folk children's songs and sayings and the key competences defined in the NCC?*
- 2.2.2 *What song types form the main focus of the singing excerpts in the canon of knowledge of the first grade singing books published in 2013 by Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishers?*
- 2.2.3 *What listening material is included in the canon of knowledge of the first-grade songbooks of Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishers?*
- 2.2.4 *What skills and abilities developing tasks are included in the canon of knowledge of the first-grade songbooks published in 2013 by Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishers?*
- 2.2.5 *How do teachers, pupils and parents perceive the usability of the first-grade songbooks published in 2013 by Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishers?*

## 3. Question synthesising the longitudinal and cross-sectional analysis of the songbooks

- 3.1 *How can the concept of a knowledge canon defining the musical knowledge picture be defined?*

## **Research methods**

### ***Document analysis - Literature review***

By monitoring the literature, we can get a comprehensive picture of the research in the literature on the subject. Studies related to the research topic, as well as academic research in other disciplines, provide a broad insight into research findings or unexplored areas of research (Falus, 2000, p. 38).

The present research focuses primarily on those scientific studies which, through interdisciplinary interfaces, have established links with the subject of the research, thus clarifying the definition of research positions, the appropriate interpretation of research results and the broader horizon of possibilities for further research development.

In view of the catchwords "Kodály's music pedagogical concept" and "music education programme", the present thesis focuses on Hungarian research, and therefore summarises the research results on Hungarian-language songbooks.

### ***Content analysis***

Content analysis is a research technique that focuses on content through a specific approach (Krippendorff, 1995, p. 22). In the first phase of the content analysis process, the content is transformed into data by classifying the text elements to be analysed into categories predefined

according to certain rules of research logic (Szabolcs, 1999. p. 346), and by coding the raw data into a standardised form (Babbie, 2003. p. 357). The second phase includes quantitative-qualitative data processing, interpretation of the results, and identification of latent relationships revealed by the deep layers of the communication units (Szabolcs, 2000. pp. 332-335). With content analysis, through an objective methodical examination of communications we can reveal the message, the information hidden in the way the communication is coded (Antal, 1976. pp. 9- 15).

The thesis approached the change analysis of the knowledge canon of Hungarian primary school songbooks (1943-2013) with a deductive (analytical) research strategy; while the comparative analysis (2013) was carried out with an inductive (empirical) research strategy, using the method of content analysis, in a descriptive-hermeneutic (descriptive-interpretative) way, with the complementary application of quantitative-qualitative studies.

### ***Textbook use survey - Empirical research: questionnaire survey, personal interview***

The empirical research assessed the textbook use of the new 2013 edition of the first-grade songbooks based on the 2012 National Core Curriculum and Framework Curriculum, focusing on the publishers of the textbooks - Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishers. For the textbook use survey, I chose the most common method in empirical research, the questionnaire survey. The textbook use survey was conducted between 2016-2017 among teachers, students and parents. For the questionnaire survey, I designed a self-administered questionnaire for teachers, students, and parents, respectively.

Prior to the questionnaire survey of teachers, I used the interview method, a common method for oral questioning, during which teachers answered four introductory questions. The audio-recorded interviews were then given a written format.

## **Research sources**

### ***Primary sources***

The primary sources of the research were the Hungarian general curriculum lower primary school songbooks. Among the singing books included in the study, the 1967 edition the *Ének-zene Kézikönyv* by József Hegyi and Lajos Kovács was examined solely in its function as a textbook. The *Ének-zene Munkafüzet* by Renáta Lassúné Ruskó, published in the second edition in 2014, was included in the list of songbooks under study as part of the *Ének-zene tankönyv* of the author, published in 2013. Other primary sources for the research were scientific sources, music listening resources, Curricula, Instructions and Guides, which was essential for representative analyses.

### ***Secondary sources***

The scientific research identified through the literature monitoring covered the secondary source material of the literature, which presented present day research results from the perspective of several disciplines.

## **The research methodological concept of textbook analysis**

### ***Curricula and songbooks included in the study***

The songbooks that were the sources of the research were published according to curricula and instructions, and the selection of the study sample was determined by the nodes of curricular change. During the research, the number of songbooks included in the study of each sub-area varies, due to the fact that the textbooks forming the study sample appear in different time intervals and spatial extents (educational level) to explore the depth of the given sub-area under study.

The songbooks that constitute the study sample are as follows:

### ***Historical research***

- From 1943 to 2013, nine first-grade songbooks formed the study samples for the textbook analyses of the changes regarding the basic concept of songbooks, their musical content, and song genres.
- From 1964 to 2013, analysing the changes in the listening material, seventeen 1-4 grade general curriculum songbooks were examined.
- From 1960 to 2013, analysing the textual content of the songs and the functionality of the illustrations, one first-, two second- and one fourth-grade songbook was examined. A crucial criterion in the selection of the four songbooks was to find songbooks that carry latent messages revealed in the linguistic and pictorial context of the songs.

### ***Cross-sectional study***

- For the cross-sectional study, I chose songbooks as test sample that were prepared according to the 2012 National Core Curriculum and Framework Curriculum, which included innovative changes. In this context, I examined the first-grade songbooks published in 2013 by Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishers, which books were also the test samples for the textbook use study in the ***empirical research***.

### ***Aspects, method and measuring apparatus of the study***

For the textbook analysis, a common set of criteria was developed based on the research identified in the literature. I have identified and adapted the unified criteria with reference to

the scientific works of Ágnes Dárdai and the scientific publications of Ágnes Fischerné Dárdai and László Kojanitz.

- In the subsection *On the basic concept of the knowledge canon of the first-grade songbooks under analysis and the structure of the musical content (1943-2013)*, I prepared the unified criteria for the textbook analysis based on Ágnes Dárdai's *A tankönyvkutatás alapjai (The Foundations of Textbook Research)* (Dárdai, 2002) and Ágnes Fischerné Dárdai - László Kojanitz's *A tankönyvek változásai az 1970-es évektől napjainkig (The Changes in Textbooks from the 1970s to the Present)* (Fischerné Dárdai and Kojanitz, 2007).
- In the subsection *The Change Analysis in the Textual Scope of Songs and the Functionality of Illustrations (1960-2013)*, I have developed and applied the unified criteria for the textbook analysis based on the scientific work of Ágnes Fischerné Dárdai's *Szemponatok a tankönyvi képek ikonológiai és ikonográfiai értelmezéséhez (Considerations for the Iconological and Iconographic Interpretation of Textbook Images)* (F. Dárdai, 2008).

In addition to the uniform set of criteria, I have defined the criteria for the other sub-areas of the study according to the research questions.

Before measuring the songbooks by category, I reviewed the curricular details that were published in the context of the textbook analysis of each sub-domain, and determined the categories that were assigned based on the curricular requirements. This was followed by recording the data required for the examination of each sub-area on a Call Word List and the organization of the collected and organised data in the Annexes to the thesis.

I recorded the quantitative-qualitative measurement results in working tables and presented them in the form of diagrams. Quantitative data processing was done by frequency calculation, mean calculation and percentage evaluation, while qualitative data processing was carried out by text evaluation. After summarising the results, I drew conclusions.

## **The findings of the research**

### **Hypotheses - Theses**

#### ***Historical changes of songbooks 1943- 2013 (Part 1)***

##### *Hypothesis/ 2.1.1.*

- *From 1943 to 2013, the basic concept of the canon of knowledge of the songbooks did not change, the musical content of the songbooks focused on musical education based on Hungarian folk songs.*



### *Hypothesis/ 2.1.2.*

- *In the canon of knowledge of the songbooks, rhymes, Hungarian children's play songs and folk songs that make up the musical content provide a systematic arrangement in the structure of the musical material, which establishes a gradual approach to the training of listening skills based on singing, the acquisition of knowledge based on musical material, and the development of skills necessary for the practice of music.*

Based on the results of the content analyses, it can be concluded that from 1943 to 2013 the basic concept of the knowledge canon of the *Zoltán Kodály - Jenő Ádám* songbooks is music education based on the Hungarian folk song vocabulary, which is also the basic concept of the knowledge canon of the *Rezsőné Lantos - Lászlóné Lukin* songbooks. The songs of the 1956 Gadányi - Pálinkás - Perényi - Petneki - Rossa songbook and the 1967 Hegyi József - Kovács Lajos Song-Music Manual, which reflect socialist themes in the musical content, disrupt the unity of the song material, resulting in a conceptual change. The musical content, renewed in the spirit of socialist patriotism and morality, serves political-ideological goals, which results in a shift of emphasis in the basic concept of the songbooks' canon of knowledge.

In the structure of the musical content of the analysed first-grade songbooks, the "***musical educational programme***" of the *Kodály - Ádám* songbooks, which creates tradition, is of decisive importance (Szabó, 1989, p. 98.). It includes musical education that is emotional, listening training based on singing, the acquisition of musical knowledge based on the musical material of the textbooks and the development of musical skills necessary for the practice of music, which always leads to new musical knowledge in the canon of knowledge of the songbooks.

### ***Thesis/1***

- From 1943 to 2013, the musical knowledge canon of the Hungarian general curriculum first-grade songbooks focuses on the musical education ***based on the Hungarian folk song vocabulary***, which is the basic concept of the Kodály-Adam songbooks.

### *Hypothesis/ 2.1.3.*

- *From 1943 to 2013, the song types that make up the vocal excerpts of first-grade songbooks have been dominated by rhymes, children's songs and folk songs.*

Based on the results of the study, it can be concluded that the Hungarian children's play songs, rhymes, folk songs and folk melodies, religious songs, songs of other ethnic groups and nationalities and composed children's songs, which form the main content of the singing sections of the first-grade songbooks, reveal the richness of the Hungarian song canon and that of the songs of related and other nationalities.

### *Thesis /2*

- From 1943 to 2013, changes in the song types of the songs that make up the vocal excerpts of first-grade songbooks have played a decisive role in the transformation and modernisation of the musical knowledge of said songbooks.

#### *Hypothesis/2.1.4.*

- *From 1964 to 2013, in the canon of knowledge in lower-primary songbooks, the listening material focuses on Hungarian folk music, music by Hungarian composers and compositions of universal value from the music culture of Europe.*

The results of the historical research show that in the first, second and third grades the focus of listening material is on compositions by Hungarian composers, with Hungarian folk songs as the main focus: in the first-grade rhymes, children's songs, and ritual songs, while in the second and third grades children's songs and ritual songs. In the 1978, 2003 and 2008 editions of the first-grade songbooks, only a small number of compositions by European composers are included, with a sharp increase in the 2013 edition of the *Lantos Rezsőné - Lukin Lászlóné* textbook. In the second-grade textbooks of 1978 and 1982 and in the third-grade music textbook of 1981, a higher proportion of music by European composers is found, compared to the second- and third-grade textbooks of 2004 and 2009.

In the 1981, 2004 and 2008 editions of the fourth-grade songbooks, the listening material mainly consist of music by Hungarian and European composers, and the results also show a relevant frequency of Hungarian folk songs in the listening material of the 1981 and 2004 songbooks.

### *Thesis /3*

- From 1964 to 2013, the listening material of the canon of lower-primary songbooks present **a diverse palette of Hungarian and European music.**

#### *Hypothesis/2.1.5.*

- *From 1960 until the introduction of the National Core Curriculum, the social, political and ideological content of the songs is of decisive importance, while in the songbooks that comply with the requirements of the Framework Curriculum of 2000, Hungarian folk music, folk traditions and Hungarian folk culture become more prominent in the text of the songs.*

#### *Hypothesis/2.1.6.*

- *From 1960 to 2013, illustrations are used to deepen the meaning of the lyrics and create an atmosphere, to raise students' interest, to develop their intellectual and emotional capacities, to develop their aesthetic sense and to promote values education.*

As a result of the study, it can be concluded that the changes – which follow curricular requirements - in the scope of the lyrics of the songs in the analysed primary school songbooks and the functionality of the pictorial illustrations related to the songs reflect the value system of the society of a given time, in which value system the interference of the lyrics and the pictorial illustrations is expressed in the musical soundscape that meets social expectations.

#### *Hypothesis/2.1.7.*

- *From 1943 to 2013, the musical compositions that make up the canon of knowledge in the songbooks preserve and cherish the values of Hungarian folk music and folk traditions, focus on the compositions of prominent Hungarian composers, and also represent the works of European music.*

As a result of the research exploring the value-carrying and value-preserving role of the musical compositions that make up the knowledge canon of songbooks, it can be concluded that from 1943 to 2013, **the folk and art music of Hungarian national music** represented the values of **Hungarian national culture** in the knowledge canon of first-grade songbooks, which, in line with the universally valuable compositions of European music culture in the 2013 edition of the *Lantos Rezsőné - Lukin Lászlóné* textbook, provide a solid basis for the musical literacy of the pupils, reflecting European values.

### ***Cross-sectional study – The comparative analysis of songbooks 2013 (Part 2)***

#### *Hypothesis/2.2.1.*

- *The general curriculum lower primary first-grade songbooks that comply with the 2012 National Core Curriculum and Framework Curriculum identify the development of aesthetic and artistic awareness and expression, communication in the mother tongue, social and civic competence, and sense of initiative and entrepreneurship as the most important key competences related to music education.*

As a result of the research on the musical relations of the key competences defined in the 2012 National Core Curriculum and Framework Curriculum, it can be concluded that the correct pronunciation of the lyrics of the songs and vocabulary related to nature and the surrounding world, numbers and quantities in the lyrics form links with the required competence development in the areas of *communication in the mother tongue, natural sciences and mathematics*. The cooperative participation in song games, individual participation, observance of the rules of the game and creative imagination all have an impact on the development of the key competences of *initiative and entrepreneurship, ethics, self-image and self-knowledge* and

*social life*; and the shared experience of playing is a preference in the development of the most important key competence in the field of music education, *aesthetic and artistic awareness and expression*.

#### ***Thesis /4***

- **Hungarian children's folksongs and rhymes play an important role** in the canon of knowledge of songbooks, they develop abilities and skills in a complex way, they develop the whole personality.

#### *Hypothesis/2.2.2.*

- *In the knowledge canon of the first-grade songbooks published in 2013 by Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishers, the song genres forming the vocal excerpts contentwise focus on rhymes and Hungarian children's play songs.*

Based on the results of the comparative study, it can be concluded that the backbone of the vocal excerpts, the main **content focus** of the Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó songbooks are **Hungarian children's play songs**. Rhymes and Hungarian folk songs are most prominent in the songbook of the Nemzedékek Tudása Tankönyvkiadó book, while songs of other nations are more prominent in the Daloskönyv of the Apáczai Kiadó, and most of the composed children's songs are found in the songbook of the Mozaik Kiadó.

#### *Hypothesis/2.2.3.*

- *In the canon of knowledge of the first grade singing books published in 2013 by Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishers, listening to music is defined as listening to Hungarian folk and art music as well as to music by European composers.*

According to the results of the comparative study, the music selected for listening in the canon of the Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó textbooks consists of Hungarian folk songs (rhymes, ritual songs) and music by Hungarian and European composers. In the Apáczai *Daloskönyv*, the listening material is mainly represented by music by Hungarian and European composers, the Mozaik songbook focuses on music by European composers, while the songbook of the Nemzedékek Tudása Tankönyvkiadó contains a significant proportion of music by Hungarian composers, but occasional songs, festive music, Hungarian folk songs (rhymes and ritual songs) and works by European composers also play an important role.

#### *Hypothesis/2.2.4.*

- *The exercises in the lower primary first-grade songbooks of Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishers, published in 2013 according to the 2012 National Core Curriculum and Framework Curriculum, develop singing skills, sense of rhythm, improvisation skills, listening and musical literacy, and also emphasize the development of concentration, musical memory, complex attention, creative thinking, collaboration, independent and cooperative learning and aesthetic and emotional competencies.*

In the light of the results of the study, it can be concluded that in the canon of knowledge in the first-grade singing books published by Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishers in 2013 the generative and creative skill developing tasks include such playful musical activities that effectively develop singing skills, sense of rhythm, concentration, and give room for free movement improvisations and creative thinking. The activities that develop the ability to read music by recognition emphasise the recognition of musical phenomena from a symbol system, the development of musical memory, the development of a sense of form; and, in the area of receptive music education, coordinate social activities, and develop individual and cooperative learning skills, aesthetic and emotional competences in a complex way.

#### *Thesis /5*

- *The first-grade songbooks (2013) of Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishers motivate students to explore, enrich their knowledge applicable to everyday life, **deepen the meaning of holidays, develop a sense of national consciousness, and teach them to embrace music with understanding.***

#### *Textbook use survey*

##### *Hypothesis/2.2.5.*

- *The first-grade singing books published in 2013 by Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó publishers are considered good by the teachers, students and parents who participated in the survey, because the singing books convey modern, interesting and motivating content.*

The results of a survey on the use of the 2013 edition of the Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó textbooks show that teachers consider them to be an excellent tool for effective learning and teaching; pupils also their books, from which they like to learn new things, while parents judge the appeal of the songbooks mainly by their design and the songs included.

### *Thesis /6*

- Teachers and pupils who use the Apáczai, Mozaik and Nemzedékek Tudása Tankönyvkiadó textbooks, and parents who have given their opinion on the textbooks consider them to be good, as they allow for versatile use, which pupils consider to be good for learning.

### *Thesis /7*

- Songbooks play a dominant role in providing **experiential music learning** and offer a rich opportunity to broaden the range of interests of students.

## **The synthesis of the results from the longitudinal and the cross-sectional analyses**

The question synthesising the longitudinal and cross-sectional analyses:

*How can the concept of the canon of knowledge determining the musical knowledge be defined?*

### *Canon of knowledge*

Based on the results of the research, the canon of knowledge of the Hungarian primary school songbooks from 1943 to 2013, in accordance with the social changes and the professional requirements of the curricula of the time, reveals the reception of knowledge content which is composed of

- the **Musical pieces**: the songs (song types) that make up the vocal excerpts in the canon of knowledge in the songbooks, the pieces selected for listening
- the textual content of the songs
- visual illustrations
- the **Musical knowledge** associated with the musical pieces
- and **Skill and competence development** for the practice of music (skill and competence development tasks necessary for the development of musical reproduction and receptive musical competences).

Central research question:

*What picture of musical knowledge picture emerges from 1943 to 2013 in the canon of knowledge of the analysed Hungarian primary school songbooks?*

### *The picture of musical knowledge of the songbooks*

Summarizing the research results, it can be concluded that the musical pieces that form the canon of knowledge in the Hungarian general curriculum first-grade songbooks from 1943 to 2013, the musical knowledge based on the musical material, the development of skills and abilities necessary for the practice of music and the pictorial symbol system in the musical knowledge of the songbooks emphasize the continuity of music education based on the Hungarian folk song treasury, which is the basic concept of the *Kodály-Adam* songbooks. The songs, song types, the music selected for listening, the lyrical content of the songs, the verbal-visual presentations that form the focal points of the canon of knowledge in the analysed lower primary songbooks constitute a preference in the transmission of values, revealing changes in the value system of the canon of knowledge of the songbooks.

#### *Thesis /8*

- From 1943 to 2013, the musical knowledge of the lower primary songbooks is based on **the folk and art music of national music**, which is complemented by **the folk and art music of European music**. Based on social changes and curricular standards, this picture of musical knowledge reflects the changing, broad knowledge content of the levels of representation of musical works, depending on social changes and curricular standards, which convey *aesthetic values and music culture* in the canon of knowledge of songbooks.

### **Opportunities for the further development of the research**

One of the possibilities for further development is the expansion of the *didactic (informative) apparatus* of the songbooks. The results of the questionnaires prove that the Bibliography and the Source List in the songbooks help to prepare the lessons, provide an opportunity to expand knowledge, collect additional materials and recommend further literature to the students.

An important aspect in the further development of the songbooks is *typography which is adapted to the psychological development of the pupils*, and the size of the fonts, which is adapted to the development of the pupils' reading skills.

The more frequent use of icons in the pictorial symbol system of the songbooks is an important requirement, as they make navigation easier and quicker for pupils and help them to understand the tasks.

Other areas for further development could be the *development of independent learning skills* in songbooks, including *self-checking tasks*, and content that provides opportunities for extra-curricular learning and motivates pupils and parents to *learn music together*.

A modern dimension of further development can be the *digital musical idea library* in songbooks, which combines traditional and digitalised forms of songbooks, incorporating multimedia elements and creating links with other subjects to help conceptual thinking and the better embedding of knowledge.

In the context of future empirical research, *the refinement of the questionnaires* and *further reflection on the personal interviews* could be a possibility for further development.

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