

Book Review



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Multicoloured music pedagogy. Studies on the  
role, methods and social effects of music  
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Music pedagogy and education science are linked in many ways, which undoubtedly draws attention to the diversity of both disciplines. In the domestic scientific palette, music pedagogical research are increasingly represented. Publications on this subject have been published in journals and conference papers to date. However, there have been a few collections of papers in which we could read the works of domestic researchers in certain music education research topics. In 2017, Dr. Judit Varadi and Dr. Tímea Szucs, members of the University of Debrecen Doctoral Program on Educational Sciences, published a collection of papers called *Sokszínű Zenepedagógia – Tanulmányok a zeneoktatás szerepeiről, módszereiről és társadalmi hatásairól*. On one hand, the book is supplementary in the field of music pedagogy; on the other hand, an issue in the field of music pedagogy first represented in Education research in the 21st century (*Oktatáskutatás a 21. században* series, editor: Prof. Dr. Gabriella Pusztai).

The volume includes 12 studies investigating the historical and social perspectives of musical education, reporting on the social contribution and opportunities of non-formal music learning, and other studies discussing the identification and development of musical abilities and the measurement of their level of development. Hence, it is divided into three parts:

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1. Institutions of musical education
2. Non-formal opportunities of music learning
3. Music skills development

The first chapter includes the works of Timea Szucs, Jozsef Revesz, Istvan Agoston Simon, Zoltan Ovary, and Bella Emerencia Hejja. The informal possibilities of music learning are reported by Judit Varadi, Adrienne Fodor Szabone, Csilla Imola Szekely, and Zsuzsanna Gyombolai. On the subject of musical ability development, we can read the studies of Agnes Gyovai, Zsuzsanna Hunyadi, Ilona Szkordilizsne Czitrovsky, and Zsuzsa Buzas.

The paper of Timea Szucs entitled "*Research on the social impacts of music learning*" (A zenetanulas tarsadalmi hatasai) undertakes to analyze the socioeconomic and social impact of music education. The theoretical phase of the study focuses on researching the transfer effect of musical education in both domestic and international terms, and the capital theory and hidden curriculum based on Bourdieu's works are closely related to the empirical research. As the final segment of the research, the author draws conclusions on the specificities of music education, which play a decisive role in the effects of music learning.

The topic of preschool music education is also an important part of music pedagogy studies. In the complex work of József Revesz and Istvan Agoston Simon entitled "*The historical changes and contemporary paradigms of early childhood education*" (A kisgyermekkori nevelés történelmi változásai és mai paradigmái), the authors also deal with several aspects of early childhood music education: the development of certain pedagogical trends, presence of music education in nursery and kindergarten, and finally the musical preeducation and instrumental play impact on attitude among teachers. The authors draw attention to the difficulties of early childhood music education, which, in the spirit of pedagogical awareness, requires valuable musical material based on our mother tongue and culture.

In the field of elementary arts education, Zoltan Ovary's study deals with the recommended literature on instrumental education. The paper is entitled "*The development of the doctrine repertoire of string-chord instruments*" (A huros-akkordikus hangszerek tanrepertoarjának fejlődése az alapfokú művészetoktatás ajánlott irodalmának tükrében).

The author intends to examine the presence of national and foreign musical material, including the contribution of music school reform, through the analysis of the recommended literature at the music school level in connection with harp, guitar, and cimbalom. In the case of the string instruments involved in the study, there are significant differences, which are mainly derived from the different roots of each instrument.

As a final study of the chapter, the family background of pupils participating in music education at secondary vocational school is investigated by Bella Emerencia Hejja: *“Comparative study of the family background and self-portrait of students in different formations in music education”* (A zenei képzésben elterő formában résztvevő tanulók családi háttere és enkepe). Equalities appear with high-school students in the field of parent’s educational level, and high-school students can be characterized by high mobility. The students’ family self-image value is determined by Tenesse Self-concept Scale. Based on the results, the author anticipates the possibility of further researches in the topic of secondary school-level music education.

In the chapter on *“Non-formal opportunities of music learning,”* we can read the paper of Judit Varadi entitled *“The possibilities of integrating non-formal music education in formal education”* (A nonformális zenei nevelés integrálásának lehetőségei a formális oktatásban). The research pays attention to the progress and possibilities of musical art education both in the curricular and extracurricular scene and the relationship of children with classical music and the extracurricular possibilities of live music performances and other cultural events. In the theoretical framework of the study, the issues of art education and the aim of musical education are also discussed. In the empirical phase, the author presents the results of his earlier research, which is closely related to his current study, and gives results of the relationship between extracurricular learning opportunities and non-formal learning.

The study of Adrienne Szabone Fodor entitled *“Community relations – The relationships of choir members within and outside the musical communities”* (Közösségi kapcsolatok – Korosztályok kapcsolatai a zenei közösségekben belül és kívül) deals with the social roles of musical communities through the study of the social relationships of choral singers. The presentation of current community researches is also included. The results of the research report on the need for social relationships between choral members and joint activities and contacts beyond singing have a positive effect on community building.

One of the most outstanding examples of alternative music pedagogy in Hungary is Klara Kokas’s work and music pedagogical principles, which is represented by Csilla Imola Szekely: *“Music and health education, or an attempt to summarize Klara Kokas’s musical world”* (Zene és egészségnevelés, avagy kísérlet Kokas Klara zenei világanak összefoglalására). After a concise biography review, the reader can gain insight into the world of Kokas’s pedagogy through the presentation and interpretation of the basic structural concepts that mostly characterize it. In addition to the concept clarification, the author discusses the methodology, which also shows the pedagogical practice.

The close relationship between music and physical activity is unquestionable in music pedagogy, which is also the initiator of many research. The study of Zsuzsanna Gyombolai

entitled “*Music as legal doping*” (A zene mint legalis dopping) measures the positive effects of music on physical activity. Elementary-school students participated in the research. The control group and the experimental group received physical education classes, except that the experimental group performs gymnastic exercises with various musical accompaniments. The results of the research report not only the positive effects of music on gymnastics but also the positive changes in the attitudes of the students.

In the chapter on “*Musical skills development*,” a paper entitled “*Agnes Gyovai: Music development in traditional and electronic learning environment*” (Zenei kepessegfejlesztés hagyományos és elektronikus tanulási környezetben) examines a computer-assisted learning process whose positive effects are reported in international studies. The research uses digital curriculum to measure the effectiveness of music learning in comparison to traditional learning environments. Among other things, the results show the development of the motivation of the students attending the course in the electronic learning environment.

Zsuzsanna Hunyadi’s study entitled “*The competence of music evaluation in music school education in the context of a survey*” (A zenei értékelés kompetenciája a zeneiskolai oktatásban egy felmérés tükrében) deals with competence-based learning focused on the personality-shaping effects of art education in a music school environment. The author interprets the competence-based approach to music education through the Quebec Program model, which is compared with the National Core Curriculum and the music school curricula. In the next stages of the study, we can find new information about the evolution of music teachers in community music by means of a questionnaire pilot survey.

The pedagogical practice of improvisation within classical piano teaching is presented by Ilona Szkordiliszne Czitrovsky: *Classic Creativity* (Klasszikus kreativitás). The aim of the research is to develop a complementary material for the development of improvisation skills of average-capable students. The author intends to contribute to the work of classical piano teachers. In the theoretical phase, the current evolution of improvisation is discussed in domestic and international music education also, and an overview of the effects of creativity on personality can be obtained. Then, the study reports on the cornerstones of measuring the method, which is currently under development.

The book is completed with the work of Zsuzsa Buzas entitled “*Online testing of sheet music reading ability*” (A kottaolvasási képesség online vizsgálat). The research focuses on eye-motion tracking and clarifies the concepts of music reading and musical literacy. The data from the international survey were recorded using an infrared camera calibrated for the subject’s eye movement, giving results of reading ability of the different age groups. In the next phase of the research, a measuring instrument and the results of the measurements are presented.