Masaryk University
Faculty of Education

The Multimedia Technologies Applications In Music Education

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Introduction

In the year 2010, the academic staff and postgraduate students of the Department of Music at the Faculty of Education of Masaryk University in Brno implemented the extensive empirical research project entitled "Research on the Use of Multimedia Technology in Music Education".

The project was focused on the second grade of primary schools in the Czech Republic, primarily aimed for retrieval of information about the knowledge and the way of use the music software, multimedia applications by teachers and pupils in the process of music education.

The presented studies builds on the project results and reflects them theoretically in various ways:

- A general evaluation of the contemporary situation in music education in the Czech Republic (Crha, Košut)
- Analyses of concrete music software from the educational and practical point of view (Sedláček, Kunovová)
- The Internet applications in music education – advantages, problems (Janečková, Hala, Obršlíková)
- The possibilities of using music software in educational concerts (Olbrzymek)
- The critical analysis of Concept Yamaha Music School in terms of usability in the process of music education (Veličková)
- The curriculum changes in music education from the didactical point of view (Knopová, Richter)
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Marek Sedláček
20 December 2010, Brno

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Music Education 2010

Bedřich Crha

The international music education conference Music viva in schola, with nearly a fifty-year tradition, which is rooted in the context of the Czech and European music education, has always been a platform for thematisation and presentation of relevant issue groups of music pedagogy as a science on the level of theoretical reflections, but also a platform for topical issues of the life music educational process on all types and stages of school education, where this general, but also selectively specialized or professional music education is performed. The conferences have been a meeting place for our music pedagogues with specialists from a range of other European countries and an opportunity of exchanging experience in all fields of music pedagogy studies as well as in the process of teaching music. This has been reflected in the main themes of the conferences, that, though always from another angle, have always implicitly concerned the cardinal problems connected with the main goal and mission of music education, i.e. passing of music from generation to generation, and education of a qualified music listener: *"Current problems of music education", "Music teacher in the European context", "Preparation of music teachers at faculties of education in the Czech Republic", "New dimension of musicality as an issue in music education", "Difficulties in the receptive education in the context of the contemporary music education", "Does music educate a man?", "Art and present mass media world – symbiosis or confrontation?", "Human – art – culture",* the latest conference in 2008 devoted to the theme of *"Problems of reception in different arts",* and finally, this year's topic is *"Using multimedia technologies in music education".*

What ensues from the thematic groups listed above, is that the matters of status and functions of music and music education in the globalisation process and continuously rising intensity of mass media or virtual world influence, that is standing between a man and his real world, evoke in contemporary music pedagogy, as a theoretical reflection of the whole music educational process with the anticipation ambitions, the need to search for new ways of providing young people with knowledge, abilities, basic music literacy and reception competency for their further taste and value orientation in the flood of music information that directs to them. However, there has been a similar tendency in music pedagogy and music education for more than a hundred years, a period that could be described as a fight for the change of the status and functions, improving quality and social emancipation of music education. It is understandable that all studies of music education in schools, especially in the receptive activities, ensue from the assumption that the whole process of education is closely tied to and conditioned by the possibility of contacting a student with music. These possibilities have changed incredibly in the course of time, and it could make

an impression that the development and popularization of the radio at first, other recording and reproduction technologies later and new multimedia technologies at present have formed a new, earlier unimaginable room for the realization of school music educational goals. But, there has been a certain paradox: this room that has not been used in education for various organizational, technical, economic, personnel or other social reasons, it has been generally filled with the media, and because of that a gap between the objectives of music education and music experience of pupils along with their music preferences has been deepening. Shall music pedagogy be a meaningful and functional means of meeting the objectives of complete music education, it can't do without *music-sociological* information on music activities, interests and attitudes to individual genres of both artificial and non-artificial music that demonstrate strong correlations with music preferences.

In our country, there has been a long tradition of efforts to picture various attitudes to music, music interests, activities, popularity of different styles and genres of music, types of listener behaviour, music taste, music preferences and musicality as a phenomenon. The introduction of a phonotest connected with Otakar Zich (1910) was a significant contribution to the empirical music research. It was later used in the studies of František Lýsek (1956; 1963) and also in one of fundamental studies, greatly received not only in this country but also internationally, which is the research into the contemporary musicality by authors V. Karbusický and J. Kasan (1964; 1969). Other researches were carried out under the auspices of the Institute for the Significance of Culture (HEPNER 1973; CEJP - MAŘÍKOVÁ 1978) and the Study Department of the Czechoslovak Radio that also were in charge of one of the most important studies of the 1990s, *The Research into Musicality* by Jaroslav Kasan (1991) in 1990. The latest representative study of listeners in the Czech Republic was elaborated by Mikuláš Bek (2003) in 2001. There is one common thing for all these as well as other empirical studies, no matter what aspect of social existence of music and listener behaviour they study: the question of the efficiency of music education has always been implicitly present, since the sampling files and their units had one common social sign – they concerned "graduates" of the general music education at primary schools, and all results, especially the ones regarding attitudes to music and preferences of different music styles and genres refer to the outcome of this education. The most critical conclusion was made in the quoted Kasan's research from 1990 where, in relation to the preferences of the youth, he claims that ... *music education has hardly any effect*. Other conclusions that might be generalized show that the relatively new and variable music education closely tied to hi-tech multimedia technologies, stands against the goals of music education and to a certain extent negates its attempts to cultivate music taste, music preferences and attitudes of children and youth, especially to artificial music, to such an extent that in connection with music education, we could rather speak of so called 're-education' (KASAN 1991).

Yet, there is no evidence of any study whose goal and objective would be the study the present state of music education at primary schools, i.e. general music education for the whole generation and the goal of which was greatly formulated by Vladimír Helfert more than eighty years ago: ... *the goal of systematic receptive education is to cultivate the unconscious receptive musicality into the conscious form in such a way that the need for less valuable music would be suppressed by the need for precious and cultivated music, i.e. music culture of listeners would be elevated, school music education would educate and cultivate music taste* (Helfert 1956).

If no representative empirical sociological music research of the state of music education at primary schools was carried out in the post-war history of Czechoslovakia and the Czech Republic, the ambition of the research presented here, named 'The Research into Using Multimedia Technologies in Music Education' which is the theme of the following text, was to fill this gap and, at the same time, to accentuate the most topical matters of possibilities of using multimedia for the support of the music educational process at primary schools. Some of the interactive multimedia is used daily by both pupils and teachers, who can work with them and benefit from them (the Internet, CD, DVD etc.). The question is whether this is a reality also in the music education process at primary schools.

The objective of the proposed research was to map and interpret (with the use of the questionnaire method) the extent of using multimedia from the point of view of pupils and teachers, and to propose more ways of using multimedia on the basis of the results of the research, if possible. It is to be understood that this relatively narrow and specific problem group cannot be taken out of the context of all the other factors in the complete process of general music education at primary schools, and that is why the research was projected in a wider extent ***so that it could capture the present state of music education from the point of view of school, teachers and pupils***, which could be evident from its title: ***Music Education 2010***. Another reason for this broadness was to minimize stylization and verbal conformism, mainly by teachers. That is why the respondents were not informed of the fact that the objective of the research was the use of multimedia technologies in music education. The introductory text of the questionnaire says that it is a general research in topical issues in music education, where specific questions regarding equipment of school, music software, educational DVDs etc. form just a part of the complete set of questions and are placed more or less into the central part of the questionnaire which is divided in four basic problem groups (material-technical equipping of school, personnel of school, means and form of using multimedia applications in lessons by the teacher, the proportion of representation of individual activities, and the means and form of active involvement of pupils) and that it studies qualification of music teachers, whether the lessons are rather active or passive on part of pupils, equipment of music classrooms (interactive boards, keyboards, PC, other electrical appliances, video cameras etc.), which traditional and electronic musical instruments are put to use, whether and how the

internet (www.youtube.com and the like) is used in lessons and whether computer music software is used.

The basic file was made up of all music teachers and pupils of primary schools in the Czech Republic. The representative sampling file was defined by the quota selection on the basis of the statistical data and school database http://www.quatro.cz/databaze-skol/; the questionnaire was sent to 3 524 primary schools in the CR, out of which the sampling file consisted of 532 schools, 614 music teachers and 1839 pupils. These are quasi-representative files, which means the files are representative in the logical, not the statistical meaning. The questionnaire for pupils was administered by trained interviewers in schools, the questionnaire for teachers was in the electronic form on-line. The structure, types and ordering of questions were similar in both the versions, but adequate to the character of files of teachers and pupils.

The questionnaire for teachers was construed into several selected relatively independent problem groups *(Particularities of music education, Position of music education at primary schools, Profession of a primary school teacher, School education programme, School equipment, Activities of pupils in music education, Modern popular and folk music, Computer technologies, Music software, Interactive board, University preparation and further education, Presentation of music education)*, that cover the main functioning of respondents in this field and their attitudes. The questions were divided into these groups in order to make interpretations of results easier and better arranged, but the respondents didn't get questionnaires with these categories, they were filling in the form as a whole. The questionnaire consisted of 63 numbered questions, 20 of which had subordinate questions.

The questionnaires for teachers and pupils are mutually interconnected in many points, so that the results could be easily compared. Some of the questions were formulated in the same way in order to allow for comparison, the meaning of others was linked more freely. The focus of the comparison of the two versions are areas of the main aims of the project, i.e. research of material school equipment, means and form of using multimedia applications in music lessons and means and forms of active involvement of pupils.

The questionnaire for pupils was also made as a text document; however, unlike in the case of teachers, it was presented by trained interviewers in this textual form to respondents – pupils of secondary stages (6-9) of primary schools. The research itself took place in music lessons with the presence of the interviewers, and at the end of the lesson the questionnaires were collected from all pupils, which ensured the complete return and enabled the interviewers to react to some problems with filling in immediately. All the gained data was then processed manually.

The questionnaire consisted of 52 questions, which were again divided into several groups (*Position of music education and its meaning, Content and procedures of lessons, Pupil's self-assessment and assessment of teacher, Equipment, Relation to music, Individual music activities, Favourite genres, Presenters and composers,*

What could be changed in music education), that were not titled on the question forms and they functioned as a certain aid in the interpretation stage. The hypotheses were formulated as follows: using of multimedia technologies in the process of music education at primary schools is not typical, the rate of using them depends on the material technical school equipment and teacher's preparation for this kind of work. The most important factor is the teacher's age – the younger the teacher, the higher the probability of using multimedia technologies, and vice versa.

Sampling file of teachers (612 in total) was made up of 86% women and 14% men. Regarding age, older generations prevail. While the first half of the professional active life (approx. till 40 years) is represented by 41% respondents, 59% of them appear in the latter half or are working retired teachers.

The majority of teachers (93%) gained their university degree at a faculty of education. 3% of respondents stated that they graduated at a faculty of arts. The number of graduates from an academy is minimal (0,9%). The average length of music education of respondents is 12 years, teaching experience 18 years, 16 of which is teaching music education. 84% of respondents are qualified for teaching music at the second stage of primary schools (it means that every sixth respondent lacks qualification), and 82% of respondents at secondary schools are qualified for teaching music lessons there. Most respondents play the piano, which corresponds to the prerequisites of music departments of faculties of education. Playing the piano is connected with playing the keyboard (but only 34% stated this capability). Half of respondents can play the guitar (53%) and the flute (51%), only about 14% of respondents play the violin, there are some teachers that do not play any musical instrument at all (1,3%).

From the perspective of popularity among school subjects taught by them, music teachers think quite positively about music lessons; a quarter prefer teaching music to the other subjects, and for two thirds of them teaching music is on an average position. Compared to other subjects, the greatest plus of music lessons is the fact that a teacher can create more open and freer atmosphere (72%). On the contrary, the worst minus is undervaluing of the subject of music education by pupils (64%).

The respondents' ideas about teaching music lessons prior to their experience broadly corresponded to the reality (56%), but, they often were more positive than what the reality turned out to be (40%). In general, the reality of teaching music lessons was more negative for respondents than their image of the same before gaining experience; still, two thirds would choose teaching music education for their profession even now.

The aim of music education is viewed by the respondents mainly as a support of general musicality, i.e. relation to music, singing and active playing, supplemented with the basic knowledge of music history and theory. They often mention orientation in music genres, connected with the tolerance to their variations, and possibility of music education to cultivate the character, aesthetic and social aspects of pupils' personalities.

ME is specific also in the eye of pupils, half of respondents would prefer verbal assessment to assessment by marks, which would fit better the character of the subject as an education. The ones that would assess ME by marks, would base marks mainly on activity and pursuit at the expense of the assessment of knowledge and abilities.

In teachers' opinion, the position of ME among the other primary school subjects is rather subordinate. They feel it is underestimated by parents and pupils most, less by colleagues, and the least by school management, though they claim that ME is a bit underestimated even by the last group.

Nearly half of respondents have heard the opinion that ME at primary schools is useless and could be abolished. This is only a claim proving what was said above about the underestimation of ME, mainly by pupils, parents and the public. Half of the teachers think that this opinion is rooted in misunderstanding of the message of ME, more than a third of them believe that the opinion corresponds to the prevailing orientation of society to the utility value and high performance.

The majority of respondents see the undervaluation of the profession of a primary school teacher mainly in its social aspect (84%), the financial undervaluation is mentioned by fewer respondents (58%). In the self-assessment, most respondents (85%) believe that the profession of a primary school teacher is essential in society, whose function could hardly be replaced with anything else.

The greatest plus of the profession for the respondents is the creative activity which is, to a certain extent, under their control (89%), and, another great plus is the work with children (72%). The worst minus of the profession includes too high demands on teachers' patience (64%), inadequate financial assessment (72%) and a lack of interest of pupils in education (54%).

Self-fulfillment in teaching was very highly spoken of by teachers, the average mark was 1.9, as well as self-realization in the profession (average mark 1,8). It is perhaps just thanks to these positive feelings that 78% of respondents would decide to become teachers again despite all the negative aspects of the teaching profession.

Four fifths of respondents have worked on the School Education Programme (SEP) for music education, almost half of them have elaborated it individually. But, this work on the SEP meant something positive for just 23% of them, allowing them for the classification of the main priorities of music education and for the coverage of these in the programme. 37% of respondents perceived the elaboration of SEP as useless extra work. The real change in the content of education with new possibilities is experienced only by 13% of respondents, more respondents (29%) consider the shift from the school curriculum to SEP only as a formal matter. In the general assessment of the assets of SEP compared to the curriculum, slightly positive opinions prevail, but only about a tenth of respondents value the SEP as a great improvement, and for the same percentage this is a change to the worse. So we can claim that the desired effect of SEP has not come yet.

Only two thirds of respondents have a special music classroom in school, 70% of which can use it every time and 21% only have a limited access to it. 63% of respondents consider the music classroom equipment as adequate, 23% as inadequate and 14% as above standard. Almost all respondents have a CD player in the classroom, more than half have a cassette player, DVD player, television and a video recorder.

The audiovisual devices used most frequently are a CD player (96%) and DVD player (63%). Recording devices are used in lessons only by 13% of respondents, the ones put to use most frequently are tape recorder (41%), dictaphone (26%) and digital video camera (26%). They are mainly used for the purposes of pupils' self-reflection (61%) and projects (58%). The devices which respondents lack most are interactive boards, and at least 18% of respondents are fully satisfied with the equipment (see a commentary on question no. 30).

88% of respondents have an access to the textbooks for music lessons or songbooks, and almost all of them use the books in lessons. The most frequently used book is the songbook called Já, písnička.

Almost all respondents (more than 85%) have the following musical instruments at disposal: claves, drums, triangles, tambourines, cymbals and piano. They mostly lack xylophone, but 23% of respondents do not lack anything. The most frequently used instrument by teachers in lessons is the piano (79% of respondents).

Pupils mainly play small rhythmical Orff instruments in music lessons, they play them to accompany singing, and for rhythmical or intonation exercises.

Among the three basic activities (music activity of pupils, listening, lecture), it is the music activity of pupils – singing, playing musical instruments, music movement, that prevail in the content of lessons. This usually lasts about 20 or 30 minutes, and considerably less time is devoted to theoretical lecturing or listening (from 5 to 10 minutes for each activity). So, the active character of music education at primary schools clearly prevails, and time devoted to folk, modern pop and classical music is well balanced, but jazz music is covered much less. Half the teachers state that the rate between folk and modern pop songs in lessons is balanced, quarter of them state that folk ones prevail and the last quarter say that pop ones prevail, which means that in total the representation of folk and modern pop music is comparable.

96% of respondents include modern popular music in lessons, mainly in the form of song singing, listening and pupils' papers. 99% of them believe that folk songs are a suitable part of the contemporary music education. In general it seems that both folk and modern pop songs are seen by teachers as obvious and equal parts of music lessons.

Another question group focused on using multimedia technologies. In questions considering the usage of computers in lessons, 70% of teachers stated that they sometimes use computer in order search information and recordings. They use computer in lessons from time to time, especially as a means to the education more lively, or to raise the efficiency.

The awareness of music software and its utilization is very weak among music teachers. Though about 69% of respondents have heard of notation and composition software, only 29% of them have used it personally, and the software they are experienced with mainly includes Sibelius, Capella and Finale. 72% of respondents are aware of the educational music software, but only 10% of them have personal experience, mostly with Sibelius Auralia and Instruments. Only a minimal percentage of respondents use the educational music software in their lessons, and in case they do, they mainly use Sibelius Auralia and Instruments. The respondents that do not use the educational software claim that it is not available to them or that they are not aware of any such software. Only a little part of respondents has enough experience with music software, usually Sibelius and Capella.

Three quarters of respondents are interested in training in music software, which means, if such training is available, using of music software at schools may become more popular in the future.

65% of respondents have personal experience with the interactive boards, the remaining 35% of respondents usually (81%) have no such board at disposal. For teaching of music lessons, the interactive board is available to 41% of respondents, but only two thirds of them really use it, 50% of which several times a year and 30% on a regular basis. They mostly use the board for playing music examples (87%), for lectures in music theory (70%) and for practicing studied topics (57%). The remaining third of respondents with the access to the board claim it is because they either cannot operate it (40%) or that they trust the classic techniques in music lessons more.

The respondents universally think highly of using the interactive boards in music lessons, they mainly value it as a good way to enliven the lessons (65%) and make them more efficient (50%).

It is clear from the above mentioned results that teachers are positive about working with the interactive boards, and, what prevents them from more intensive work in most cases, is an insufficient number of them at schools.

University training for the profession is thought to be adequate or almost adequate by four fifths of respondents, and they state that the areas mostly underestimated at universities are methodology and didactics of music education, i.e. practical disciplines needed in every lesson. It is thought by the respondents that there is a great gap in the area of training in work with the modern technologies, over 90% lack such a preparation, and 72% would welcome a training in this area.

There is a great interest in further education in the music area among the respondents (86%). But, 62% of respondents are not happy with the choice of courses in this field and value it as insufficient; but still, nearly half of them regularly or sometimes attend courses of further education. Further education activities of 78% of respondents are supported by the school management.

Music teachers are very often more active than is the minimum required. Nearly half of them teach an optional subject or a leads an interest club, and more than two thirds of them represent schools with their pupils, often in cooperation with other institutes.

All results of the research presented so far allow us to create a profile of a typical music teacher at primary school with a certain probability.

The typical teacher is a female between 40 and 50 years. She was educated at a secondary grammar school and then went on to study at a pedagogical faculty. She completed two cycles at a primary school of music and arts and she has been active in music education for 12 years. Her teaching experience has been 18 years, 16 of which was teaching music education at the first, but more often at the second or both stages of primary schools. She is qualified as a teacher of the first stage of primary school, often as a teacher of the second stage of primary school, in this case in combination with Czech language. She chose to become a music teacher because she liked music and wanted to devote to it professionally. She plays the piano, but is not an active musician.

Within the context of the subjects taught by her, she would place music education among mid-favourites with the tendency to a more positive evaluation. She sees the greatest plus of music education in the possibility to create an open free atmosphere, but she also values the creative and variety aspects of the subject. The worst minus of the subject in her eye is the fact that pupils do not fully respect this subject, and in relation to this she can feel it is hard to keep the discipline. Her idea about teaching music prior to her career more or less reflected the reality, but still, the expectations were more positive. In spite of that, now with her experience in teaching music lessons, she would still choose music education for her qualification.

She sees the main aim of music education in enhancing the general musicality, i.e. relation to music, singing and music activities, completed with basic literacy in music history and theory. She often mentions orientation in music genres, connected with tolerance to their varieties, and the possibility of music education of cultivate a character, aesthetic and social aspects of pupils' personalities.

Considering the assessment of pupils in music education, she would prefer verbal assessment to mark assessment, which would fit best the character of the subject as education. Provided that the assessment is in the form of marks, she would only use nicer marks, based on pupils' activity and pursuit.

She observes that the status of music education in the context of all the school subjects is regarded by school management as a less important subject, but with the tendency to give it at least some importance. In the eye of the other teachers, she thinks that the status of music education is a bit lower, with the tendency to consider

it as less important. She can feel that the status of music education is even worse in the thinking of pupils who tend to underestimate it as the least important subject. And she thinks that there is a general tendency of parents to range music education among the least important subjects, too.

A typical music teacher has never come across an opinion that music education at primary schools is useless and shall be abolished, but it is very probable that she might hear it, especially from pupils. She believes that this opinion is rooted in misunderstanding of the message of ME, and that it corresponds to the prevailing orientation of society to the utility value and high performance.

She thinks that the profession of a primary school teacher is undervalued both financially and socially, though she believes the profession is essential in society, whose function could hardly be replaced with anything else. She sees the greatest plus of the profession in the creativity which is, to a certain extent, under her control, and, another great plus is the work with children. The worst minuses of the profession include too high demands on her patience, inadequate financial assessment and a lack of pupils' interest.

Despite all these negatives, teaching fulfils her and gives her the feeling of self-realization. If she was to decide again, she would still like to become a teacher.

She has elaborated the School Education Programme together with her colleagues, though it is quite probable that she could have also elaborated it individually[1]. But, she perceives the elaboration of SEP as useless extra work, even if she was aware of its necessity and opportunity of positive changes. She can see that the content of music lessons has changed just in minor matters, and in relation to that she generally considers the school education programme as a positive, but just a little change, she thinks that nothing has really changed in the real world.

There is a well equipped music classroom at her school, and she uses the room for her lessons. She can use a CD player, tape player, DVD player, television and video recorder. Regarding audio-visual devices, she uses a CD player and DVD player in her lessons, she does not use any recording devices. What technical equipment she lacks is the interactive board. In the room, she has an access to SPN (state pedagogical publishing) textbooks for 1st - 9th grades and songbooks for pupils called Já, písnička, and she uses them in lessons. She has the following musical instruments at disposal: claves, little drums, triangles, tambourines, cymbals and piano, wooden block and other percussions, guitar, keyboard, fipple flute, bells, xylophone and drums. In her classes, she uses piano, claves, little drum, triangle, keyboard, tambourine and guitar.

In her lessons, pupils use claves, a triangle, little drum, cymbals, tambourine, wooden block and other percussions, maraca and fipple flute. They usually play these

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[1] In cooperation with colleagues – 44% of respondents, individually – 37%.

instruments in group work to accompany singing, and for rhythmical or intonation exercises, they also play them individually to accompany singing and in musical movement. Her pupils spend from 20 to 30 minutes of a lesson by music activities (singing, playing musical instruments, musical movement) on average, she gives a theoretical lecture from 5 to 10 minutes (rather longer) and they listen to music from 5 to 10 minutes (rather shorter).

In her education, the most represented music genre is folk music, but modern popular and classical music are not omitted either. So she teaches modern popular music, she gives it more or less the same attention as the classical (or folk, jazz) music. For teaching modern pop music she chooses the methods of singing pop songs, but also listening and pupils' papers. She believes that folk songs are a suitable part of the contemporary music education and gives them about the same time as to pop songs.

She regularly uses computer for the purpose of teaching music lessons, mainly to search information and recordings on the internet and for the preparation of worksheets for her pupils. Pupils do not use computers in her music lessons, as there is a lack of them. However, it is likeable that they could use computer, and, if the case may be, they would use it several times a year, especially for searching information and music examples on the internet.

She is aware of the composition and notation software, but she has not worked with it personally. She has also heard of the educational music software, but, she has not used it either. So, she does not use it in her teaching, no such software is available to her. She does not know which software is most suitable, but she would like to learn more about these programmes in training. In her opinion, computer in music lessons mainly serves to enliven them.

She is experienced in using the interactive board (even from other subjects that she teaches), but the board is not available to her for teaching music lessons. It is probable that she could have an access to it [2], and, if the case may be, she would put it in use several times a year for playing music extracts, for lectures in music theory, perhaps for exercises. In her view, the interactive board in teaching music education is firstly a good source of enlivenment, its function as a means of rising efficiency is secondary.

University education prepared her for teaching music education relatively well, but she had to complete some gaps later, mainly in the area of didactics and methodology of music education. She would also welcome a course in working with modern technologies in education, because university did not prepare her in this aspect. She is interested in further education of teachers, and, in spite of the fact that she thinks that the choice of courses for music teachers is quite limited, she often attends courses of further education and the school managements supports her in this activity.

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[2] Interactive board is available to 41% of respondents.

Though she does not teach any optional course or manage a music club, there is a great probability that she might[3], and, in such a case, that would be a singing choir. But she represents school with her pupils, mainly in music performances for her school, partly also in performances for other institutes.

The following sections of the paper capture similar problem groups in the perspective of primary school pupils. The ***sampling file*** consisted of 1839 pupils, 944 of which were boys and 895 girls.

In the view of pupils, music education is less important than some other subjects; they also presume that their parents are of the same opinion. They, as well as their parents, consider mainly Czech, Maths and English as more important subjects. If they were to assess themselves, they would get mark 3 (good – average). More than a half believes that the information that they receive is sufficient and that music education is worth teaching at primary schools. More than half of the respondents admit that music education is useful and gave them new knowledge. In spite of that, they would not say that music education has influenced their relation to music.

Singing is the most popular activity in music lessons, they spend about 15-20 minutes or even 20-30 minutes in a lesson on this activity. The highest percentage of respondents listen to classical or popular music from 0 to 5 minutes in an average lesson. Singing prevails in music lessons. Lectures usually last from 10 to 15 minutes. A greater part of respondents devote to pop music in lessons, but more than a third of them claimed the opposite. The greatest part of pupils reckon that both classical and popular music shall be covered in music lessons. They mostly value in music teacher the ability to sing and play a musical instrument, they would prefer a more intense use of computer in education.

The majority of primary schools have a music classroom, which is really used for the purposes of music education. More than a half of respondents consider the music classroom equipment as average. The equipment and furnishing mostly include a CD player, pictures of composers and musical instruments, which are, together with a DVD player, used most often. 64% of respondents would welcome an interactive board and 52% a computer. Recording devices are used really scarcely, and, if they are used, that is usually a video camera in an ordinary lesson. It is worth pointing out that more than a half of respondents do not use textbooks in music lessons. Their teachers are usually piano players, and they often play keyboards and the guitar, too. 65,74% think that the equipment and media are used in music lessons adequately. However, over two thirds of pupils objected to the fact that they cannot operate them by themselves. Moreover, over two thirds think that they help them learn new things in music education. Various devices and media are used in some other subjects more intensely, as 45% of pupils claim. The other subjects mainly put in use computer, interactive boards and television, and it is just the interactive boards and computer

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3 45% of respondents teach an optional subject.

that students usually lack in music lessons. Over three quarters of pupils think that technologies and the media help them to learn new things. Music computer programmes are used rarely. Most frequently used software is Instruments, but, regarding the total number of respondents, its usage is quoted only by 3% of them. In music lessons pupils can most often see: piano, claves, little drum, triangle and guitar. On the other hand, they miss percussion, guitar and violin. Their teacher mainly plays the piano, the other instruments are used much less. Pupils mainly use a little drum and claves. The internet is used in lessons only by about a quarter of respondents, but 69,35% of respondents would welcome more intensive work with the internet.

Regarding the question about the influence of their attitude to music, music taste and music preferences, pupils could vote among the internet, TV, radio, family, school, friends and music education, and range them on the basis of the intensity of their influence. They ticked all the possibilities in more than 50%, both in the case of influence on music taste and relation to music. Considering the intensity of the influence on music taste, pupils say that friends and radio, television and the internet influence most; considering relation to music, the internet, TV and radio score highest. 48,46% of respondents reckon that music education has not influenced their relation to music, and more than 80% of pupils cannot imagine life without music.

As for music activities, pupils pay most attention to listening to music. Only a third of them sing daily, and slightly more of them sing only sometimes. Most pupils are not active in any music body, there are some that are members of a singing chorus or a dancing group. Music and arts school is attended by 28,50% of respondents, and there is no significant difference between the ones that think that music lessons at primary school are useless because they can learn everything at a music and arts school, and the ones that claim that things taught in primary school music lessons are not covered at music and arts school. But almost half of them were not able to define the relation between the information learnt at primary school and music and arts school. Less than a quarter stated that they compose or write, it is usually lyrics and texts. Mere 2% do not listen to music, all the others say that they listen to music every day and that they spend 16 hours a week on average listening to music. The majority of pupils listen to music on purpose as a background, and they mainly gain music by downloading from the internet.

The most popular genres include hip hop and rock. There is usually no favourite performer or composer in the area of classical music. If they give a name, they are usually the most famous personalities in the realm of classical music (Bach, Mozart). Regarding performers, they often mix names of performers of classical music with pop music, and with composers, which proves that they are not literate in this area. On the contrary, in case of pop music, they show good literacy and are able to name a great number of performers. The most popular ones include Lady Gaga, Rihanna and Miley Cyrus. Names of pop music composers blend with names of performers, which is typical for this kind of music; this music is presented by names of per-

formers and songs in most cases. The interest in concrete performers and genres is related to visiting concerts and their choice. A larger part of pupils do not visit concerts, only 43,06% of respondents do. Concerts of pop music are visited most. Pupils state that they visit concerts of any genre only rarely (only classical, only popular, both classical and popular). A larger half say that the choice of concert is up to them, their decision depends on their music taste, and much fewer pupils say that they are advised where to go.

Similarly as in the file of teachers, even here we can create a picture of a statistically average, or typical, pupil of a primary school. Such a pupil considers music education as a less important subject than the others, and assesses the significance of music lessons with the mark 3 (good, average) in the scale from 1-5 (1 is the best – 5 is the worst). Using the same scale, the pupil marks his/her music knowledge with the mark 2. He/she is sure that music lessons are meaningful and useful. The pupil thinks that her/his parents regard music education as less important than the other subjects as well. In his/her opinion the information from music lessons is adequate, but, at the same time, the pupil claims that music lessons have not given him/her any new information.

The pupil would not probably change anything about music lessons, since the present form suits her/him, and, if such a pupil was to change something, that would surely be beneficial for music activities (mainly singing, but also dancing, listening etc.) at the expense of theory.

In music lessons the pupil likes singing most, which is a prevailing activity in the lessons. The most frequently used musical instruments include claves and little drums. The longest part of a lesson is devoted to music activities, that is about 15-20 or even 20-30 minutes. The second most frequent activity is a theoretical lecture on new topics, which lasts about 10-15 minutes. Listening of classical music takes 0-5 minutes, which is true for listening of pop music as well, and the pupil believes that the time shall be equally divided between classical and popular music.

In the eye of the pupil, a music teacher can sing and play well, he/she mainly plays the piano, but often the violin and guitar too; however, these are much less represented than the piano.

There is usually a music classroom at school, and it is where music lessons take place. The equipping of the room is considered by the pupil as average. Pupils use textbooks during lessons. Among the options at the questionnaire, she/he usually chooses that there is a CD player, pictures of composers and musical instruments. A CD player is used most. A typical pupil would like to have a computer and an interactive board in the music classroom.

Recording devices are not used in music lessons, and, if they are, it is most often a video camera in an ordinary lesson.

Pupils use some media and equipment in music lessons, most often a CD player, but they usually are not allowed to operate them by themselves. A typical pupil belie-

ves that the devices and media are used enough and that they help him/her learn new things about music. These technologies and media are used in other subjects, too, ordinarily more than in music education, especially in geography and history. Computer is the most frequently used device, and the mentioned devices and media help pupils to learn new things.

A typical pupil does not use the internet in lesson, and, if he/she does, he/she thinks that it is beneficial, mainly in search for information. The opinion that the internet is used in music lessons enough (44,55%) appears almost as often as the opposite opinion (40,27% of questioned ones reckon that the internet in music education is not used as much as it should be), a pupil would welcome more intense using of the internet in lessons.

The pupil does not know or use music computer software, and if someone does, most available software is Instruments, but this is very rare.

A typical pupil likes music, the relation to music has been shaped by the family, but also by the radio, internet, friends and school. The pupil also states that TV and music education play a certain role. The influence of music education is declared by 64,44%. But, at the same time, a typical pupil claims that music education has not shaped his/her attitude to music, 48,46% of respondents are sure of that. The pupil's taste has been mainly influenced by friends, radio, family, television, internet and school, too. Their influence is over 50%, the influence by friends even 62,32% of respondents. A pupil cannot imagine life without music.

Listening to music is the activity that the pupil does most, she/he spends 16 hours a week listening. The pupil listens to music purposefully, but also as a music background. He/she mostly gains music by downloading from the internet. The pupil sings sometimes, but often even daily, he/she is not active in any music group, does not attend a music and arts school or visit a private music teacher, and, if he/she does, he/she usually is not able to say what asset music lessons have in relation to what he/she learns at a music and arts school.

Our pupil does not visit concerts, and if she/he decides to go to a concert, it is only a concert of pop music and visits them only exceptionally. The pupil decides on his/her own, according to his/her taste.

The pupil clearly prefers popular music, his/her favourite genre is hip hop. The pupil has no favourite performer in classical music, but, he/she has a favourite performer in the sphere of popular music. Our pupil most often listens to Lady Gaga, Rihanna, Miley Cyrus, Beyonce and Michael Jackson, but also to many others. There is no favourite composer either in classical or popular music.

Interesting results were brought by the part of the research in which answers of pupils and teachers were compared. Both questionnaires, i.e. for teachers and pupils, included the same questions, but the formulations were different in order to correspond to the age and social status of the respondents. This group of questions served as control questions, which functioned, to a certain extent, to verify answers of both

sampling files. Results of this comparison covered the whole range of variations, from an absolute concord (e.g. using of music classrooms for teaching of music education – both files showed same result 98%), to great contrasts (e.g. in question about equipping of music classrooms teachers mentioned a gramophone and a cassette player 2-3x more often than pupils, from the perspective of using this equipment, teachers declared its use 4-6 times more). A positively surprising foundation was that 50% of teachers supposed that their pupils considered music education as the least important subject, but in reality this was only 9%. There was an interesting situation with the question whether teachers cover also popular music in their lessons. 96% of teachers claim they do, but 40% of pupils claim that pop music is not included in music lessons. It is possible to deduce from a number of related questions that there is a paradoxical situation: the fact that nearly all teachers cover pop music in education will surely please all supporters of its implementation to schools, on the other hand, there is a certain memento – *what teachers consider to be popular music, is not viewed as pop music by their pupils!* This means that the message of the phrase 'popular music' has got completely different connotations for pupils than for teachers, and that pupils regard as popular music only what is ***IN*** right now – *played on the media* and supported by all possible commercial means, without any other connections. This foundation uncovers the delusiveness of images of people that promote popular music implementation into school music education in which they image that a music teacher should be able to grasp the whole realm of popular music throughout her/his career, though its range of genres is completely non-transparent and extremely unstable, and that the teacher should be able to help pupils find quality works in this sphere of music and teach them discern the quality ones from the kitsch production, help them find values in this music etc. Maybe a professional DJ is capable of capturing the turbulent world of pop music on the local and global level in all its functional and genre variations, but the idea that music teachers shall be able to master it is not realistic, even if they tried their best (as the research results indicate). Moreover, results of a range of studies show that contemporary young people do not understand the peculiarity, relative independence and other functional directions of both music spheres – artificial and non-artificial music, and as ensues from the results of the presented research, they are not well versed in the world of popular music. The matter is what else school music education can do for them when teachers, as it seems, fully gave it up and teach in their own way that does not lead anywhere in a long term horizon.

Before concluding the results of the presented research, i.e. the meaning of the results for music education, especially for individuals that undergo such music education, we need to remember some circumstances that may radically influence this process.

In the recent decades, certain ambivalence has been typical for the music pedagogy and education in relation to the surrounding media or virtual world. It needs to

keep up with the changing social functions of music, it develops in the world absolutely filled up with music that is omnipresent and accompanies people everywhere, mainly due to the media, and it often serves just as pleasant acoustic atmosphere or barrier against the noise of the outer world, and children are 'educated' by this kind of music information virtually from their birth; this music influences them before they start school going to school as well as during their school years. Most of the empirical music-sociological studies support this claim and conclude that by saying that taste and value attitudes to music, interests and music preferences are formed mainly under the influence of the media, and in fact, they are in conflict with the objectives and aims of general music education.

It seems to be proven now that previous experience with a certain type of music is directly proportional to its accepting and positive or negative evaluation (what a listener understands is what he/she and usually considers valuable, and, on the contrary, what he/she does not understand, does not considered valuable either and is rejected). There is an interesting fact: the one who prefers the area of artificial music is rather able to assess positively some genres of pop music, but, the preferences of non-artificial music demonstrate near correlation with a clear disapproval of artificial music. The rate of auditive experience, being the base for the level of preferences, is in case of children and young people extremely higher in the sphere of non-artificial music, mainly in the contemporary pop music, which logically evokes a higher preferential potential of most genres of this sphere (this trend has been repeatedly mentioned in music sociological studies since mid last century) (CRHA - MAREK 1989). Moreover, at structuring of values and forming of new value orientations, aesthetic values might get inversed, when the satisfaction of aesthetic needs of an individual shifts to the works of music that function in the popular and entertainment area. This sphere then can play a part in the filling in of an aesthetic deficit as a pseudo value, which peacefully, without any conscious decoding of the importance of artistic message satisfies the individual aesthetic need as a substitute for real idealistic values, which one can never touch via these images (CRHA 1989).

On the other hand, hi-tech multimedia technologies have opened door to music education to earlier unimaginable spheres, mainly in the receptive education, to provide children and the youth with e.g. regular contact with the works of significant composers, with world famous performers, mainly in the area of artificial music, that all in an excellent audiovisual quality on CD and DVD, using the internet, PC, computer programmes, educational DVDs, composition and notation software etc.

This social situation in which the whole process of general music education evolves at present, was among the motives for the presented research in using of multimedia applications in music education, which set this concrete topic into a wider context of other related aspects of music education at schools.

Not only prestige of music education in the school context, but also its prestige in the society has been a matter discussed for years and one of the cardinal problems

of music education. It gave evidence to the fact that the position of music education within the context of other school subjects is subordinate. Teachers feel that mainly pupils and parents undervalue this subject, less than their colleagues. Nearly half of them have heard an opinion that music education is useless and could be abolished. Pupils would replace music lessons for example with Czech, English of Maths, but a lesson off instead would suit them best. This only supports the statement that its importance is undervalued, especially by parents and the public. Half of respondents think that the cause for this opinion is misunderstanding of the message of music education, more than a third believe that the opinion is in concord with the prevailing orientation of society on the utility value and performance. What ensues from this is its low social and financial status of the profession.

Teachers usually formulated the objective of music education as the support of general musicality, i.e. relation to music, singing and active music, completed with basic literacy in music history and theory, orientation in music genres, connected with the tolerance to their variability and possibility of music education to cultivate a pupil's personality. At this place we have to note that it is not the same to formulate this goal verbally and to search and find the ways of reaching it (CRHA 2005a: 37-46).

The general formulation about the forming of relation to music will now hardly survive. In a number of the quoted music sociological studies, there has never been a group of people or a single person that would have no relation to music at all, and it has not appeared in the presented research either. On the contrary, people of the contemporary world feel that the permanent contact with music automatically elevates them to such values, which music as a kind of art may create. So it is necessary to specify this goal: in order to fulfill its message, general music education needs to educate a person with basic 'music literacy', which could become the foundation stone and part of his/her positive relation to music – not any kind of music, but to the artificial music; in other words it is necessary to give children and teenagers auditive experience in the sphere of classical music as a basis for understanding other spheres of music, and to give back popular music in the recipients' minds its former, needed and beneficial function which is to entertain, recreate and, at the same time, to get rid of its undesirable attribute of a representative of aesthetic values of the whole music realm in recipients' minds (CRHA 2000: 6-9).

How music education in 2010 manages to meet this objective is reflected in the results of other parts of the research and their interpretation. Regarding using multimedia technologies, there is a significant representation of modern CD and DVD players that have replaced gramophones and cassette players in most schools. In answers regarding the intensity and means of using computers in music lessons, the prevailing function proved to be searching of information and music extracts both in the file of pupils and teachers, and pupils would welcome more frequent usage of computers in lessons as a way to enliven them (and this is what teachers admit as

well). There could have been a shift in understanding the question by respondents, when, it is not likely that teachers search the information during their lessons, but rather when they prepare for them, the same is probably true for searching of music extracts. It is hard to imagine how much time that these activities would take in a lesson, and, mainly, if it had any effect at all. From this perspective, using of computers in music lessons is a questionable matter. Using computer software, composition and notation software and other multimedia applications was statistically minimal, positive was the openness of teachers to be educated in this area. The interactive board was quite positively accepted by the respondents; it is most frequently used in lessons and is seen by the larger half of teachers as a means of making lessons more entertaining and raising efficiency.

There was a significant concord between pupils and teachers in the judgment of the proportionality of individual activities within one lesson. Pupils like singing most, and in concord with teachers, they say that the time they devote to it in a lesson together with other activities (playing musical instruments, musical movement) is from 20 to 30 minutes. All teachers believe that music education should cover both folk songs and modern pop songs, which means that the rate is balanced. Theoretical lecturing lasts 10-15 minutes on average, and there is not much time left for listening activities, which take from 0-5 minutes according to pupils and from 5-10 minutes as teachers say, but the reality is rather on the lower edge of the intervals. Listening to classical and popular music is balanced, including pupils papers. The activity approach clearly prevails in music lessons at primary schools, and the active participation of pupils is welcome. If we take into account that a school year lasts approx. 40 weeks, and there is one music lesson a week, in which listening activities last 5 minutes which is time equally divided between the classical and modern pop music, then it is not difficult to calculate that the 'real' receptive education in the whole school year lasts approx. 100 minutes, i.e. less than 2 hours, and only about 400 minutes, which is less than 7 hours of all the time pupils spend at school at the second stage of primary education!!!

We can conclude it by saying that *music education on the second stage of elementary education in the Czech Republic in 2010 fully resigns from its objectives proclaimed in the binding documents such as the Framework Education Programmes for the spheres of Arts and culture or School Education Programmes*, that it nearly gave up the receptive education, and that the means to reach the goal replaced the goal. All activities in music education, that is singing, music theory, playing musical instruments, musical movement etc. shall be understood as a way to reach the goal, i.e. to educate a person with basic 'music literacy', which is a starting point and part of his/her positive relation to music as a kind of art, to cultivate his/her taste and to provide him/her with the ability to get oriented in the wide spectrum of music styles and genres of the present as well as the past. However, music education has

not been able to succeed in this for a long time, and, if the outcomes of the research are taken into account, it is impossible for it to succeed. After twenty years time, the Kasanov's conclusion of his research from 1990, which spoke of *hardly any effect of music education*, which he drew from studying of musicality, music interests and preferences of the ones that underwent the general music education and, based on the results, he deduced conclusions in relation to music education, while the presented research 2010 viewed this problem in the eye of pupils and teachers by the detailed mapping of all relevant aspects of life music educational process at primary schools in the Czech Republic in 2010.

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Society vs. Music Education

Michal Košut

The general notion that everything related to something new shall be beneficial, is the main moving force of the twentieth century. As past centuries developed rather in line of evolution, shaken by revolutionary events from time to time, the principle of revolution is the main moving force of the 20th century. The principle of fluent natural evolution, at least a little predictable as described by Isaac Newton in physics and Carl Marx in philosophy, founded on a qualitative change that followed a series of partial quantitative changes, was in the political and cultural life of the 20th century replaced by the involuntary revolutionary moves, often in no relation to one another. The principle of revolution was the main mover in all aspects of human life in the 20th century.

This phenomenon led to the turbulent inventions in the area of technical development. Yet, the principle of turbulent changes concerns art, as well. In past centuries, the development was gradual and it is interesting to see how the intervals of individual epochs shortened. The era of Gregorian chants and organum lasted 600 years, vocal polyphony lasted 350 years, instrumental counterpoint 200 years, classical homophony 90 years, romanticism approx. 80 years. All substantial changes in the history of music till the end of 20th century happened after the withdrawal of the technological and listener materials. At the same time, two kinds of composers coexisted for all the time: besides innovators of Beethoven type, there were also synthetists of Händel and Dvořák type or genius Mozart, unique for his synthetic abilities as well as for being a great innovator.

This natural and, more or less, gradual development markedly changed in the 20th century. So called 'avant garde' was institutionalized, its objective was to keep on changing. The shift forward was absolutely preferred to the acceptability to listeners, which led to the schizophrenic situation of doing art for art, leading on to the piteous situation of fumbling post-modernism. Artists' talent was replaced by their obligation to shock – no matter how, by what and in whatever conditions. The structure, process of elaboration or ideology are absolutely superior to the perception and opinion of the art by the listener. And so it happened that the Schoenberg's saying that the listener is just an acoustic complement of the hall to him, is nowadays just a little flippancy.

This situation in art is a consequence of a permanent revolution with lack of time to digest the change. Instead, one change is automatically replaced by another. This situation in so called 'classical music of the 20th century' brought about the loss of communication with the listener, whose relationship with the composer gradually became extremely antagonistic. The natural line of European culture that had existed

here since early Christian period was disturbed, and in just a few decades, something completely discontinuous emerged. In the eye of a present visitor of classical concerts, there is just one music culture that ends in the period of Janáček or Stravinský, and all newer radical attempts of composers are observed as a *sui generis* product that has nothing to do with the past.

And what are the consequences of all of that? In the eighties of the 20th century, it was still clear to all in this country what the difference between art and show business was. The boundary was fixed and no one would classify pop music in the same category as Mozart. But 30 years later, the national norm of a general liking and of what is to be called art, are just songs of Michal David, any guy with guitar could be celebrated as Richard Wagner and Bára Basiková simply claims that Antonín Dvořák must have imagined the interpretation of Rusalka just the way she was singing it. So, there was such a radical change in values, that art now means everything and nothing at the same time.

And in this situation appear students at departments of music education of pedagogical faculties that are trained to become music teachers and promoters of general cultural erudition. In relation to this situation, we must remember local village teachers of the past who used to play an important part in the cultural life and education of our nation.

Present students are brought up in the mood dominated by values of the mass culture that has been attacking them from everywhere since their early childhood. Most of them were made by their parents to attend music schools, but this education had only a limited effect on shaping of their relationship to music. The same is true about one lesson of compulsory music education at primary schools.

A research that was carried out in 2010 by the Department of Music of Pedagogical Faculty, Masaryk University Brno has got clear results about the situation. Music lessons within the framework of school education have lower and lower effect on shaping the music values of pupils. At Musica Viva conferences some fifteen years ago, we would discuss the problem of a falling influence of music education on shaping the values of pupils, but the present research showed that music lessons nowadays nearly fell down to zero in this aspect.

We need to raise a question of what is going wrong that causes this fall. Or might not it be a fall, but just a radical change in the value system that goes through society, which we, teachers, do not want to accept?

I dare stop and mention some of the causes. The first of them is the profile of a student personality. About twenty years ago when my functioning at the department of music began, there were approx. 150-200 applicants at the entrance exams to the department. Only about 25 students were admitted, which means that every 6 to 8 succeeded. At present, there are about 70 applicants, 55 come to entrance exams and 45 are admitted, so almost all of them. About twenty years ago, there was a fixed standard of instrumental repertoire related to so called 'veto', but no there is no

veto institute now. And I could go on naming more and more aspects. It is clear that students at a considerably lower starting level are admitted to the studies of music education now than they used to be in the past.

The fact that twenty years ago, nearly 90 percent of the admitted students finished their studies successfully may support the claim above. Now, only 23 out of 45 admitted students get as far as the bachelor exam, and only 15 or 17 students reach as high as the master degree. The fly in the ointment, such high drop-out rate, leads students to the revaluation of their attitudes to the studies. The goal of the studies is not the improvement in the field or acquiring knowledge in the field and formation of individual relationship to the study. However, this narrowed into a cold and purposeful running after credits and finding one's way in the study directives.

When you speak to students, you will find out that some of them have never been to a concert of classical music and a lot of them have never heard life symphonic orchestra. Attending of listening seminars with recognition tests is just a must in order to gain a credit for a certain percentage of them; there is nothing to do with any deeper relation to the listened. We could say that, in this aspect, the profile of a music student is completely unsatisfactory and that a person without a deeper relation to music can hardly arouse this in other people.

The standard number of lessons of music education is one a week. Let's just consider if this little would allow a quality teacher with love to music use his/her capabilities to yield fruit? I doubt so. 24 hours a day are our teacher's pupils massaged by the globalized mass media culture which is in a complete contrast with the main objective of music education – cultivation of an individual. Quite primitive people that speak slang Czech, bordering with vulgarity, and simple-minded individuals are often presented as cultural personalities by the mass media. In this situation, it is extremely hard for an excellent music teacher to form his/her students, and an average teacher would just give it up completely.

Now let's raise a question whether music education, as it is taught at the pedagogical faculty, is still real in this time, and if not, how to change it. My answer to the first part is clear: no, it isn't. And I really doubt how to answer the latter.

I view the present state as a consequence of decline of the identity of European culture, something that can't be changed by us. It is surprising to me how Europe could get rid of its cultural heritage so easily. The Spirit was replaced by the universal mediocrity, the uniqueness of an idea was replaced by the desire to shock. But let's not give it up. We are not alone. It is not only music education that appears in this situation.

Summary

The 20th century by the pace of its development accelerates the development in all spheres of human activity. In the field of art, this situation has resulted in the fact that

contemporary art recedes from a wider audience. At the same time there is confusion of categories of art and show business. The child's value attitudes are shaped by mass culture. In this situation the position of music education teacher is still more complicated.

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Music Software Used by Teachers in Music Education at Elementary Schools of Czech Republic

Marek Sedláček

The research report *Research into the Use of Multimedia Technologies in Music Education* (CRHA - JURČÍKOVÁ - PRUDÍKOVÁ 2010: 80) presents the fact that music education teacher, if he has a computer at his disposition and can work with it, uses computers especially as a searching tool for information and musical recordings on Internet, and for preparing teaching materials for music lessons, which are more textual (worksheets, tests). Only 120 respondents (19,5%) of all 614 surveyed teachers have direct experience with music software (Ibid: 90).

From the perspective of music education teachers the most widely used music software is Sibelius (by firm of the same name), a professional notation software that allows creation and complete editing of a whole music score or its individual parts with audio playback options. The software offers use of various styles of musical notation, including a special notation with additional modules (plugins) AudioScore and PhotoScore which can even create the sheet music directly from singing or musical playing through a microphone or ready-made audio recording or can convert the printed or handwritten score to electronic musical forms with using a scanner. Now this software, which is continuously improving, is not only the perfect notation tool but versatile multimedia one. The current version 6 is also able to create a music composition and notation for the video track, to work with "live tempo", to perform a more realistic audio playback of scores with selected instruments, to design various arrangements or to check overcrossing the range of instruments and other bugs (the presence of parallel fifths and octaves, etc.). The popularity of Sibelius in Czech Republic has ensured that its latest version finally has the Czech localization, allowing users with a language barrier to work with this software more comfortably and so to expand the group of satisfied clients. Since version 4 Sibelius also contains the Worksheet Creator feature, designed especially for teachers of music education (providing about 1700 designs, templates, examples, teaching materials and many other practical tools), which includes a special Internet address where teachers (or other users) can place their own material, worksheets, etc. even under a well arranged category selection whom the material staff is focused on. For these and other purposes was established the SibeliusEducation.com portal, where you can share notation, teaching materials throughout the world. If Sibelius was an ideal teacher's tool for preparing of notation materials for music lessons a few years ago, today it seems to be able to work well as an interactive teaching tool in the school network version that

can variegate the music education in interesting way. For more active and creative work it is a prerequisite to have a powerful computer (network) equipment, which is still an economic, hence a technical problem at most schools in the Czech Republic.

The stand alone educational music program of this software company is then Sibelius Instruments, that is an interactive encyclopedia of classical and modern musical instruments (50 musical instruments, 20 types of musical orchestras, ensembles or groups). It includes a description of the instruments, information on their history, tuning, notation, sound samples of positions or characteristic fragments (solos) from concrete musical works. This interesting program would be more befitting if instead of colored drawings of instruments there were included a photo or short video clip demonstrating how to play these instruments, how to properly hold and so on. The program unfortunately have no the Czech localization, which is pitty due to the degree of purveyed information: all information is currently only in English, which of course can be utilizable in cooperation with language teaching.

On the second place of project results there appeared the software product Capella of German company Hartmut Ring, which in its basic version enables the work with MIDI with a relatively simple but sufficient notation tool. The advantage is the fact that since year 2000 it is completely in Czech language, including the help support. The software Capella like Sibelius includes a tutorial (online course) that quickly learn users to work with it. Another advantage was multi-license version of 2002 to an unlimited number of computers. For these and other reasons, it is popular and widespread in Czech schools. The asset of this software is its simple and clear control, the negative is for example that the audio playback does not respond to a dynamic brand written in score. Expansion modules Scan Capella and Capella playAlong can, like Sibelius, convert printed sheet music into the electronic musical notation and its transfer into the audio file or making CD. Indisputable positive of Capella, but Sibelius too, is enhanced support for the blind people.

According to research results Finale by company MakeMusic Minnesota, inc. is the third most popular notation software. It competes with Sibelius in many ways. In current version it also exceeds common requirements for teacher preparation for music education lessons. Its popularity is certainly coming from the fact that in the first half of the 90 years of 20th century it was one of the first notation software available in the Czech Republic (along with a much simpler software, Encore, which figured in 6th place in the research results). The current version of Finale 2011 can similarly like Sibelius recognize the scanned score, play MIDI files with Smart-Music Sound Font. For the needs of music teacher it can create various note exercises in combination with 56,000 preset patterns, transform musical accompaniments and arrangements into audio CD or MP3. Of course, like Sibelius it can work with transpositions, symbols, tablature, percussion maps in advanced score editing, – all with built-in error checking. Finale and Sibelius are comparable programs, whose popularity depends more on the custom and range of usage.

The fourth place was taken by Cubase of the German music software company Steinberg (currently with Yamaha Corporation). It is professional software that integrates work with MIDI, audio sequencer and notation tool. It is ideal for composing, creating and editing musical accompaniments, working with sound system for video-making and creation and editing the score. Although the notation does not reach the quality of sub-set of specialized software above mentioned, it is nicely sufficient for the needs of music teachers. It can be said Cubase (in current version 5) is a powerful computer recording studio.

The fifth position was logically placed by Cakewalk of the music software company of the same name from USA, from the beginning a competitor for Cubase. Compared with it, for example in terms of additional support for the so called "plugins" and editing options, however, Cubase prevails. However, if enough users work with standard MIDI/audio sequencer and do not have the high-level demands for the creation of finely detailed score, Cakewalk could work well for a common work of a music education teacher. The advantage of this program have been less requirements for PC hardware performance than similar software. Today, Cakewalk was replaced with Sonar X1, which functionally is very improved and strongly competes again Cubase 5.

Another software is represented by Sequel music software, of Steinberg company again, which is designed for composing the simple music collages by selecting from the prepared set of MIDI and audio melodical-rhythmical loops. This program can be used if necessary to quickly create a musical accompaniment, with no requirement of originality and novelty. In other words, it is intended for laymen, who are not able to create their own music. In terms of musical creativity it rather supports music passivity, but under certain circumstances it may be at least inspiring.

It is evident that all this category of software mentioned above is primarily useful for preparing the worksheets, score and other materials or as a help tool for teacher himself than for direct teaching process in lessons.

Next software was known to the respondents rarely. The 'other' category was represented as follows: Noteworthy Composer (4%), Logic (2) Pro Tools (2), Notoeditor (2), Mozart (2) Guitar Pro 5 (2), Nuendo, Samplitude, Reason, Reaper, FLstudio, MuseScore, Ableton, Plogue-Bidule, Opus, Sonar, Wavelab, Sonic Foundry. Mostly they present other alternatives to the above analyzed widespread programs. In any case, there is no direct educational software.

On the issue of direct use of computers in music education lessons, most of those teachers who work with computers, agreed on the fact that it is a good means of diversification or more effectiveness in education. The most common reason for not using computers is primarily a lack of technical equipment in terms of computers, lack of knowledge of work with specific music software, or even ignorance of those PC applications. Generally higher age of the teachers played a decisive influence role, though not widely (difference only 20%) – teachers of younger age (under 40 years)

has the technical work with multimedia computers closer than older teachers according to research results (also by hypothesis).

In any case, according to research results the majority of teachers, regardless of whether they work in music education with a computer or not, would welcomed the course to the possibilities of use with practical examples and instructions. Many firms are offering such courses that intermediate the required know-how with the possibility of help to install the PC and other technical equipment into specialized classrooms. One of the reputable companies in the Czech Republic with long-standing tradition is the studio DISK Multimedia from Boskovice, which provides the available service and training program "Disk for Schools" for educational institutions and establishments. DISK offers them great discounts and advantages, for the employees of the firm and producers of such software (Sibelius, Steinberg, etc.) providing discounts very well know that investment in education in terms of education potential customers is economically worthwhile.

In 1998 on the basis of the hardware-software cooperation with DISK Multimedia there was installed the first subject focused on work with the music software on Music Department of Faculty of Education at Masaryk University. Shortly afterwards, the initially experimental subject called Multimedia Computer Applications assigned the students of the fifth year of Music Education for Elementary and Secondary Schools had fully proved itself and has become an obligatory part of teaching field. The main objective was to introduce information about the existence of various types of music software to future teachers and by form of lectures and practical exercises to learn them how to use it through the example of work with Cubase as a versatile music software. It is gratifying that Cubase software was just one of the most frequented ones in the research results.

At the same time there was launched a practical subject *Playing the Keyboards* for students of the Music Education field and students of Studies of Primary School Teaching. Since year 2010 the students of the 3rd year of bachelor's degree of Music Education can attend the subject *Music Software* focused on introducing the educational possibilities of using music educational software.

The subject *Computer Notography* is offered for doctoral students (Ph.D.) by form of block theoretical and practical courses, where are demonstrated the elemental and advanced things of working with the notation software Sibelius.

Main principles and presuppositions

- Multimedia / music applications can logically be used for direct education only where is an available and appropriate computer software.

- Multimedia or music software applications can be used as an interesting addition to learning music, which complete the Comenius principle of "Learn and Play".

- Working with computer technology in music lessons should not be the main focus or autotelic, purposeless matter.

- Suitable music software can be an appropriate tool for the needs of music education teachers (training, worksheets, teaching materials, tests), where the prerequisite is the professional competence and creativity of a teacher.

Summary

The study builds on the results of a research project entitled *Multimedia Technologies Application in Music Education at Elementary Schools in Czech Republic*, which was implemented in 2010 by academic staff and postgraduate students of Music Department, Faculty of Education, Masaryk University, Brno. Only 120 respondents of the 614 surveyed teachers have direct experience with music software. The most commonly used music software in terms of music education teacher is Sibelius, Capella, Finale, Cubase, Cakewalk, Encore and Sequel. This category of software is rather used for preparing the worksheets and other materials or help tools for teacher than for direct education in lessons. Multimedia or music software applications can be used as an interesting addition to learning music, which complete the Comenius principle of "Learn and Play". Working with computer technology in music lessons should not be the main focus or autotelic, purposeless matter.

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The Use of Computer Applications in Teaching Music Theory at Art Schools

Lucie Kunovová

Music theory at basic art schools is compulsory in music specialization for the 1st-5th grade of the 1st cycle. This subject does not enjoy a big popularity at most schools and most pupils would perceive it as a necessary or unnecessary hardship when they study playing the instrument or as an opportunity for an afternoon fun with friends. Therefore, today there are many efforts, especially in basic education, focus on teaching and its diversification, making it more pleasant and naturally more effective too. These trends are supported by manufactures of educational programs focusing on teaching and practising music theory, intonation, and aural analysis, as well as notation and composition programs.

Presented contribution is focused on three teaching programs: ScoreTrainer, RhytmusTrainer and EarMaster.

The program **ScoreTrainer** is available in two versions: Standard and Professional. The version Standard is designed for individual users and for non-commercial purposes. The Professional version has been developed for teaching at music schools. The aim of this interactive learning program is to improve skills of practical reading notes. Three basic modes of operation of the program are determined for it: Learning Mode, Practice, Quiz. The following modes are available for all tasks located in the application ScoreTrainer, which are for reading notes, their plotting and guessing words compiled from notes and letters (it pays for letters that cannot be written in musical alphabet). In the mode Practice the computer evaluates answers but does not record results. The Quiz mode is the most complicated one and is limited by timing. If the computer is connected to the printer, it is possible to print a certificate when playing has finished, which is an equivalent to a report on playing. There are 20 levels of difficulty – from the very simple set of notes c – g across the notes cross stitch and minor to the very difficult bass ones. Reading is may be in treble or bass clef, or both at the same time. Notes can be entered the computer with using a mouse, virtual instruments on the screen (small keyboard, violin or guitar fingerboard, line buttons and so on) or with the connected MIDI keyboard. Audio output can be obtained from connected MIDI keyboard or other MIDI device containing sound bank, from the headphone output of the sound computer card (headphones) or from line output of the sound card (computer or other active speakers). The teacher can change the files of exercises in professional version for pupils and so to prepare a different exercise for

each pupil. The success of the pupil is recorded on the scoreboard for the teacher and the pupil to have a view of right and wrong answers. In the setup menu of games we can change differently possibilities and difficulty of individual games, set of notes, importance of the octave (whether to identify the right note name only or the octave as well), further signature key, treble and bass clef (or both), the limit of the lowest or highest note.

Program evaluation: The program is especially suitable for younger students of music theory who are thus free to choose the difficulty and can practise their knowledge of notes. This leads to independence and responsibility. The great advantage of this program is the Czech version. Teacher does not need to translate words from a foreign language which might be difficult for children to understand. I usually use the program ScoreTrainer to teach in 1st-3rd grade. Reading words pieced together from notes and letters is a very popular activity.

Unforeseen errors of the program appeared to have been disadvantage so far because the program was closed and then hard to start again.

The program **RhytmusTrainer** is focused on rhythm teaching. It is used to improve the skills of practical rhythm reading. It comes in two versions too: Standard and Professional (designed for teaching at music schools). We can choose from several options: Rhythm exercises, Listen to the rhythm, Percussion and Dynamic play. In the mode of rhythm practice the pupil's task is to play displayed rhythm (with spacebar or MIDI keyboard). The computer analysis the executed response in a real-time, which is displayed in coloured rectangles (the greener colour the more precise rhythm interpretation) and after the strategy of choice difficulty of another bar is intelligently changed. The pupil can play the bar up five times and audio metronome helps him to be precise. Finally evaluation comes and possible printing a certificate (report). The program offers making new music bars or putting together new combinations from more than 1,000 existing bars. The possibility of individualization for each pupil separately is also the advantage (the question is to what extent it is feasible in real teaching …). The exercises can display all lengths of notes, activate syncopation, triplets and ligatures, choose a slower or faster pace regarding advancement of students, selects all possible types of bars (4/4, 9/8, 5/4, 12/8 etc).

In my opinion the exercise Listen to rhythm in which we can hear one bar or two bars with rhythmic-melodic theme and have to determine which record in four offered records is right is more interesting.

In the application Drums the pupils have a choice of drum kit of 9 instruments and with a simple mouse click they mark a certain instrument with half period (or quarter) to play. Visual score is immediately transmitted to the sound. There is a choice of various bars and sets of percussion instruments (such as jazz, symphonic, rock), and moreover, the individual instruments can be exchanged for others.

Dynamic game is based on bird flight, or how strongly the pupil plays, so high the bird flies.

Program evaluation: The program is convenient and easy for practising rhythm and fine adjustments. The advantage seems to be not only exercises of the right rhythm but also observance of note lengths and Czech version of the program as well. Children's most favourite part appears Listen to the rhythm. In the actual practice of rhythm could be problems with delayed Space (mostly caused by hardware configuration of the whole computer), these ones, however, can be removed in the setup menu. The disadvantage is frequent failure or incorrect program displaying.

The teaching program **EarMaster** is designed for exercising aural analysis. It helps to develop skills of intonation recognition, harmony and rhythm. The program offers 651 teaching lessons focused on listening, comparisons and records of intervals of varying difficulty, chords, recognizing scales, reading and typing out the rhythm, rhythmic and melodic dictation. Entering answers to questions is realized by pupils using the tools on the screen (virtual keyboard, guitar or violin fingerboards etc) or singing or clapping to a connected microphone or playing an external MIDI keyboard. To analyse the signal from microphone, the technology of Sound-2-midi is used and no any special additional hardware is required but just plug a microphone into computer sound card. The program EarMaster is available in two versions, EarMaster Pro and EarMaster School. The EarMaster School is especially designed for teaching needs as it contains all features of version Pro and in addition features to address specific educational needs to create their own teaching practices. Tutor Editor allows teachers to create their own lessons, check students' work and even send tasks by e-mail.

The advantage of the program is easy orientation, a Czech version (including Czech supporting songs), further lessons divided in two parts – standard and jazz (challenging exercises for advanced users), the possibility to define 120 own chords, 120 chord sequences and 120 scales (chords are possible to define in close and open harmony), the option to switch tones between the classical and sol-fa, possibility of transposition of instruments and many others.

Each program will start a wizard that helps choose the system user or customer (customer is for more advanced users with own chords and scales), further a standard or jazz lesson and a specific selection of exercises (recognition of intervals, their comparison, chord identification etc.). In the next step, the user selects the exercises from the simplest to most difficult, of course it is recommended to start with the simplest exercises. During exercises it can be entered a command to play a new question, to repeat the question or even play the user's answer. After the computer evaluation the right answer is in green colour and wrong in red one. The user can see his percentage score and detailed statistics in the results.

Evaluation: The program EarMaster seems to be a well-developed teaching program with the rich amount of lessons and exercises. It is user-friendly and hardly had any technical problems while working. Thank to its focus the program is especially suitable for older students.

Conclusion

Multimedia teaching programs bring great attraction and perhaps greater passion of children for (not very popular) music theory, and hopefully more effective learning. However, it is necessary to remind negative things that are accompanying this educational process.

The biggest negative is a big financial demand on the classroom acquisition, which is not a common part of music schools, and the price of individual licenses of specific teaching programs. As a result: Only a few pupils in the class have computers. For example in our classroom at Music school in Mikulov there are only five computers plus one teacher's. It means that when pupils work in pairs, we can provide only ten or twelve places for them. So when there are 20 or more pupils in the class then we have to divide them in two (or even more) groups and work with the groups. What seems to be ideal is an assignment of individual work (for example worksheets) for the group that is not just working on computers and fully concentrate on the children at computers. But not always the children are capable of working on their own and so the teacher's attention must be divided between two groups.

Another negative thing can be children's computer illiteracy, but it is very rare today. Children usually know the fundamentals of PC work from home. Nevertheless, at the beginning of work the teacher has to reply many inquisitive questions.

Further phenomenon that has negative impact on teaching process can be teacher's computer illiteracy (especially his insufficient literacy). Here is important teacher's hard learning and looking for new ways and approaches. Finally many distributors of programs or key suppliers can help with technical problems.

Another accompanying phenomenon is that the teacher must check pupils whether they do what they have been assigned to and whether the time spent at the computer do not regard as relaxing and ideal for playing on MIDI keyboard or browsing on internet. It all depends on the teacher's authority and his empathy, at borders and rules that are set in the classroom and consequently in the whole school.

After all the above mentioned obstacles, after one year teaching music theory with computers, I evaluate these multimedia educational application rather as advisable and I believe in their gradual use and implementation in school practice as an effective tool for music theory teaching.

Summary

The study deals with using computer music software in teaching music theory, intonation and aural analysis at art schools within music theory. It is also based on the author's own teaching experience and knowledge obtained at this type of school.

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Use of Multimedia Applications in the Creation and Presentation of Educational Concerts for the Primary School Pupils of 3ʳᵈ upto 9ᵗʰ Grades

Marek Olbrzymek

For more than 10 years, it is my pleasure to work on the production and the presentation of educational concerts for children 3 to 9 grades of primary schools conducted by Miloš Machek. His efforts to produce educational concerts and perform them different form than what we were recently used to (or in worse cases still are), over time and contribute more striking process of modern multimedia technology into everyday life, namely the life of the school age, these new technologies could not remain unaffected, and what is more, it began to be inspired.

Since the first attempts at the popularization of concerts devoted to music education and aesthetic perception of youth in the form of live television broadcasts for children and parents, as his time with the New York Philharmonic presented a renowned conductor Leonard Bernstein, in time periods of educational concerts as we could remember 20 and more years ago as students or graduate students still do: such a concert moderator moderation, who, dressed in a gray suit, seated behind the conference table with a glass of water and the necessary amount of securities, consisting of the actual scenario of the concert and its comments, is here replaced by a desirable and interpreters directly supported by interactive communication with a stage, auditorium, children's reactions to what is happening on stage, and so on.

Because of the need to organize educational concerts for elementary schools is still on the rise and the need to design these concerts as well as touring shows, which are capable of mobility, thus excluding transportation equipment, orchestra, orchestral players and last but not least, the technical apparatus for the audience is increasingly required, it was necessary to select and use all the multimedia technologies and their type, in terms of their mobility and the simplest installation, with the least possible demands on the equipment area, a space where the concert takes place.

Special programs of *Concerts for parents with children* with Brno, Ostrava, Zlín and Hradec Králové philharmonic orchestras, which are also due to greater involvement, promotion and the importance of the guidance and editing of individual rather generously endowed, as well as for their narrative and production aspect are more grandly presented and much more popular.

Costumes – back to the very inadequate interpretation of the aria or scene is deliberately subordinated to the storyline of the concert itself. So, for example, Vašek's aria from Smetana's Bartered Bride, or another version of Calaf's aria "Nessun dorma" from Puccini's Turandot in costume singing gardener Honza, who was later

king summons to save the princess from the clutches of a sorcerer, the Duke's aria in Verdi's Rigoletto costume again (the young King Honza the First, now), as a solemn coronation fanfare, etc.

Individual music samples are not used to attempt a sort of documentary form of a musical work, but again, they are sometimes used in transcription for other instruments, as appropriate, greater or smaller or merely as re-arranged musical fragments (sometimes a few bars only) as an illustration of the atmosphere or mood of the story and they are completely subordinated to the storyline.

Practical Application of Multimedia Technology and Score Editing

Because it is in the interest of the resulting effect sometimes to use formally shortened versions of the musical pieces, sometimes in the wrong drawing, the atmosphere or situation only some fragments or passages re-arranged works for other less demanding listeners instrumental cast (Mussorgsky – The great Gate of Kiev), valued help in making arrangements and instrumental arrangement is the notation software, *Sibelius 6 (Sibelius Software)*, which makes the work with music materials much easier, the creation and editing within the meaning of such a simple and quick work to cut the instrumental parts, including transpositions into their specific tuning and finally (due to the fact that this completely eliminates hand writing musical notation), as well as its readability.

Sound effects – as an illustration of the atmosphere, direct speech – directly linked to the plot.

Capturing and recording of the sound is done the easiest way, with condenser or dynamic microphones, either on a portable recording device (minidisc, DAT), or through the sound card directly to the computer hard drive. Although both modes of operation of the digital (ie lossless) by recording the second method, which eliminates the laborious transfer and possible conversion to a computer record, it appears from the terms of any subsequent editing and editing recordings as a simpler and less time-consuming. It also works well here because the instant visual feedback, more favorable to the selection of recorded material and usable footage. Permits, where software and hardware is always better and less time-consuming capture audio recording straight to your computer.

The most effective "helper" in this phase of work with audio recording with time proven multitrack applications such *Cubase* or *Nuendo (Steinberg, Germany)*, or programs designed for Apple Macintosh systems, such as *ProTools*. Linked with *M-Audio (Fast Track Pro)* sound cards, which offer enough control and hardware editing components already on your audio input (mono-stereo recording, the level of the input audio signal compression ratio, etc.)

These multitrack software applications already in recent versions, offer to both amateur and professional users in addition an infinite number of possibilities for the

record, followed by basic editing (splicing) of sound, its compression (work with the dynamics of the recording), equalization (modification balance the sound spectrum), setting the reverberation and space, and mixing the resulting multitrack sound called *mixdown* into the final mix, also plenty of reputable manufacturers and software developed within the program has built plug-ins, that sort of "plugs" software effects and instruments for the final processing of sound, which is now already commonly used in professional recording studios. Directly into **Cubase 5** built-in Steinberg plug-ins, **Waves** plug-ins **T-RackS (IK Multimedia)**, **Lexicon** plug-ins (reverb and hall), due to its ease of the user and intuitive controls become indispensable in working with sound and edits.

The resulting final mix, taken by mixing the individual tracks into a single, common stereo-track is then mastered using the programs **WaveLab 6 (Steinberg)** and **Sony SoundForge 9 (Sony)** to the final result. It is definitely regulated in terms of equalization and dynamics (volume in the proportions in which it will later be used in real-time environment). If, exceptionally well equipped with time code, its ability to synchronize with other external devices (audio or visual) is easier to use, then later at work in real time, for which (since it is primarily used for live presentations) intended primarily.

Visualization

Additional pre-recorded video clips of the plot of the story and presentation of images and photographs documenting the actual site of such production (e.g. photographs of renowned opera houses, decorations of the famous theater and opera performances), assembled in a simple and user-demanding commercial applications (**Adobe Photoshop**, **Adobe Photoshop Elements**, **Zoner**, **Adobe Premiere**, **Windows Movie Maker**, etc.) are an indispensable part of the public production of educational concerts conductor Machek, since these can and do make similar actions matter accessible to a broad spectrum of listeners, the smallest children from preschool age through students from first to second grade of elementary schools and ending with an audience from among their parents.

Projectors and equipment needed for the production of visual (right software for playing video and presentation files, laptop, or at least the basic categories of lighting equipment and audio-visual reproduction techniques) are now an integral part of every major equipment production agency, organizing educational concerts, and if not (eg in the case of touring performances) through its development of the ongoing miniaturization and mobility are easily accessible and able to transport with the common ways of transport.

Through my years of work in the creation and interpretation of educational concerts with the conductor Miloš Machek, I was convinced that the educational concerts for preschool children and children of all grades of primary schools can be (also

thanks to the support of multimedia applications previously mentioned) produced and presented a different, more funny way, and can be much more interactive between the stage and audience, between performer and the listener than that way to which we have been used to and in some cases, unfortunately, we still often are used. They become the cultural affairs acceptable and accessible to a wide range of listeners from among students of first and second grades of primary schools and the interaction between performers and listeners are trying to be competitive for a young audience in a duel with the current television production, computer applications, and issues of its convenient availability and simplicity of today are often dangerous and increasingly widespread attraction of young people and school children in particular.

Summary

The paper introduces, describes and deals with the multimedia applications use in the creation and presentation of educational concerts for the elementary school pupils of 3rd up to 9th degrees. It presents all the details associated with the educational concert production, beginning with the score and musical parts preparation, through the light and screen engineering and artificial content of the whole musical performance. There is also mentioned an elementary hardware and software equipment used to the score and musical parts preparation (ie. Sibelius or Finale) and useful recording software (ie. Steinberg Cubase, Nuendo or ProTools).

The Internet Application in Music Education

Dagmar Janečková

In the last decade of the twentieth century we were witnessed the great development of communication possibilities offered by computer systems connected to different networks. The Internet is a system of interconnected computer networks (mesh networks), allowing rapid exchange of data and information retrieval (Köpplová - Jirák 2003: 195-199).

Internet is the world's most widely used information and communication technologies, whose radical rise dates since the year 2000 and the number of users is still growing. Being part of the intangible space turned into an exclusive-normality-unconditional axis very quickly, during one decade. Today we find ourselves at a stage where we realize and feel the negatives associated with either unilateral or excessive use of technology. This happens mainly on the European area, where the euphoria of new multimedia morphed into the prudent use, with the knowledge of the emerging adverse social impacts.

The above user involvement is commonplace today. There is also the presence of multimedia in education-learning process, mainly due to the Internet for Schools project, which was a rapid response to progress phenomenon. The project was launched in 2001 under the State Information Policy in Education. 3620 schools being involved expected the establishment of an Internet network and broad possibilities of using computer technology. The guarantor of the project was the Ministry of Education, Youth and Sports and the general contractors were AutoCont On Line, Inc. and Czech Telecom, Inc. All expenses were paid directly from the budget of the Ministry of Education, that provided a free service for the schools. Objectives of the project were scheduled into two phases:

'To the end of 2001 to equip every elementary and middle school at least with one high-quality multimedia computer, accessible to pupils and teachers even outside their own educational process, and at least this computer to connect to the Internet.' (Vlčková 2006: 20)

'To the end of 2003 to equip every secondary school and each major primary school at least with one classroom with a minimum of eight multimedia computers involved in the local network, and preferably continuously connected to the Internet.'(Ibid.)

End of the project was fixed at three years after the equipment was put into the schools. For practical reasons the project was eventually closed later, namely at 31 8th 2005, when the hardware had been transferred to the school property for the symbolic price of one Czech crown.

Multimedia classrooms with a sufficient number of personal computers are nowadays standard on every elementary and middle school. Special classroom, where the music education is teaching- a musical room- is set up in two-thirds of primary schools only (Crha - Jurčíková - Prudíková 2010: 51). The same research also shows, that not always is the musical room used for teaching. Specific, 70 percent of teachers stated, that they uses this special classroom. From the questions about specific hardware in the musical rooms was found, that one third of respondents has a computer at disposal in them, one fifth has a projection device and one sixth an interactive whiteboard at disposal. Research has shown above-average Internet using by teachers- 70 percent of them use it to prepare for the lesson, specific they are searching for information and records. One of the findings of the survey was particular age diversity inside the Internet using teachers group. Against secular guess about using the Internet mainly by the younger generation of teachers, the pre-retirement age teachers use it significantly also, even a little less (Ibid.).

The most commonly used multimedia equipment in the school music education is a combination of computers (connected to the Internet) with the speaker. With such connection can be provided the immediate download of the audiostuff from the Web and its frontal mediation. Important precondition is sufficient speed of the network connection. The advantage is a wide range of recordings, either individual songs or sounds of instruments etc. Teacher does not need carry audio media into lessons with him, however, from the point of teacher we cannot talk about easier lesson preparation. Teacher needs to find examples, listen to them in their entire length and write down or save the location of the website. For these purposes, the most widely used website is YouTube.com – a portal where the general public upload their video files. This user's openness and thematic liberality entail considerable difficulties.

The most common deficiency is the poor quality of the files. There are examples of artificial music, performed by different artists, made by amateur recording equipment. Such a sound quality is unacceptable for educational needs. The low standard of interpretation can causes an even greater disappointment. For example, searching of Ryba's Czech Christmas Mass results 72 files of various qualities and content. It is difficult to find the best example in this sum. The searching of the best quality is getting longer, because a necessary point is to listen the example from start to finish, to minimize unpleasant surprises later, which sudden changes its content can cause.

Bad correspondence of file title with its content is rather marginal problem in YouTube website. This concerns mainly the art music compositions, which were by amateur musicians newly arranged and placed on the Web for amusement.

If the examples are presented from YouTube.com site through an interactive whiteboard, a sound and picture, the teacher should make clear to himself whether is relevant auditory or visual perception. From the psychological point of view is known, the visual perception often massively outweigh auditory perception, so the example of this or that song stays in the mind of a pupil only as a background music

to the images that he had watched. And it is certainly not the objective of listening to music in music education. Likewise, pupil concentration can be negatively interfered with different visualizations that appeared when you play track in some music player software. In these cases, it is necessary to explain the pupils that art music is mainly focused on listening, although the combination of music with visualization can be interesting and can open new dimensions of the music perception.

Constructive and interesting technology in music education is a combination of computers connected to Internet and data-projector. '*Projector is a projection technology, which scans the computer desktop into the teacher's class. It can be applied to the interpretation of the new lesson matter, when the teacher has created a presentation in digital form, but even in revision lesson, assign the tasks, practicing the curriculum, written works and other activities where is needed to display information stored on your computer to the class.*' (HLAĎO 2007) The Internet and the data-projector is suitable combinations if the teacher wants to complement his explication direct with e.g. photos, musical instruments and method of playing them and the various news from the artificial and pop-music worlds.

For lesson preparing with use of data projector and the Internet can be offered the web site which is guaranteed by the Research Institute of Education of Czech Republic and where teachers upload their elaborated teaching materials, PowerPoint presentations, etc. This methodic portal is available at www.dum.rvp.cz. Abbreviation 'dum' in Czech language means "digital teaching materials". The offered materials are neatly divided into areas corresponding to The General Educational Programme, a music education for elementary school, grammar school and elementary music school. There can be found many musical puzzles, worksheets, through which pupils e.g. recognize musical instruments, music composers. A teacher can also use tests of musicality that reveals the strengths and weaknesses of pupils and can work with deficiencies on. Quite a few digital learning materials is focused on learning and acquisition of knowledge about composers, mostly in the form of a PowerPoint presentation.

A common practice is to use multimedia classrooms for teaching music lessons, where each pupil has one computer connected to the Internet. Multimedia classrooms provide more space for their active work. A teacher has possibility to assign an individual work to pupils. Typical is the situation where the pupils themselves are to find information, such as about the musical historical period. The task seems to be easy and thanks to used resources it can be even attractive one. A pupil achieves this by choosing a search tool, where enters the term (or combination of more terms) and selects from the results, i.e. offered websites. More often chosen path leads through the Internet encyclopedia Wikipedia, where the channel is more direct and therefore shorter, yet mostly both processes meet together, synchronize, and pupils work with the same source. Actual phase of searching does not suppose a problem, due to high information technology literacy of young people. However, the problem occurs

during the work with the found text. Pupils generally can not affect the meaning of the text, select the muscle from it and paraphrase that essentials with their own words. This lack deepens if text is more complicated and includes the special terms.

Pupils often do not recognize too whether the Internet source is trustworthy or not. For example a free encyclopedia Wikipedia is regarded by them as serious and relevant lexicon, even though on the contrary to its open character it can logically not be so. The results of individual pupils' work with the network may not always meet the teacher's expectations, which is caused by their existing insufficient experience and knowledge.

As a problematic phenomenon in the pupil's work with the Internet in lesson I see the concentration on the assigned task. A pupil concentration is diverted by countless web sites that he can visit and delay the unpleasant duties such as working on the given task. The teacher is not able to punish all these transgressions, and therefore the individual work of students may ultimately seem to be ineffective, in terms of time invested in the unsatisfying results.

The offer of digital technologies suitable for inclusion in the teaching process of music education is rich today and teachers like to use it. Mainly it means the diversification, that today's youth involved in the educative process vehemently requires. Teachers should be aware that Internet usage is limited and in any case it cannot replace the teacher's personality. His challenge now is to indicate complicatedness of acquired information to debunk, add context and enrich the mind of low knowledge of teenagers.

Summary

The study deals with the possibilities of using multimedia technologies in school music education, especially the Internet, which was massively installed into schools from 2001 to 2003. Today approximately 70 percent of music education teachers use the Internet, particularly as a source of information and database of audio and video files, which results from *Research into Multimedia Technologies Application in Music Education* from 2010. There are positives and negatives of working with the internet in the teacher's preparation for lessons of music education even in the very educational process. There are many pitfalls in individual work of pupils with Internet in the school music education, including their lack of insight found in processing information, poor language skills and lack of concentration, which is given by the inexhaustible possibilities of the network. Important condition for meaningful use of Internet is the teacher's personality and knowledge, which considers the effectiveness of using these digital technologies and usually understands it as a tool of music lesson diversification.

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Live Music and the Internet in Music Education at Primary Schools

Petr Hala

The final report from the specific research project MUNI/A/1025/2009 – *Research into the Use of Multimedia Technologies in Music Education* has brought – besides a number of negative foundations – even some positive ones that could be used for the formulation of new methods of using multimedia technologies in education.
'*In the recent decades, certain ambivalence has been typical for the music pedagogy and education in relation to the surrounding media or virtual world. It needs to keep up with the changing social functions of music, it develops in the world absolutely filled up with music that is omnipresent and accompanies people everywhere, mainly due to the media, and it often serves just as pleasant acoustic atmosphere or a barrier against the noise of the outer world, and children are 'educated' by this kind of music information virtually from their birth; this music influences them before they start going to school as well as during their school years.*'(CRHA - JURČÍKOVÁ - PRUDÍKOVÁ 2010: 247). Most of the empirical music-sociological studies support this claim and conclude that by saying that taste and value attitudes to music, interests and music preferences are formed mainly under the influence of the media, and in fact, they are in conflict with the objectives and aims of music education. What ensues from the above is that students may be interested in such a style of teaching in which they could listen to music on the Internet under teacher's direction. The access to the internet is quite frequent[1] (Ibid.: 83), and further improvement is expected in the future. Nowadays, 63,35% of teachers that use the internet for the teaching purposes search recordings on the Internet (Ibid.: 85).

'*A typical student likes music, his/her relation to music is shaped by the family, but an important part is also played by the radio, internet, friends and school.*' (Ibid.: 228) The declared positive relation to music and general popularity of the internet among pupils may become a cornerstone for using the internet, or some of its sites, in music education. As the final report (FR) shows, the most frequently used musical instrument in music lessons is the piano. 82% of respondents among teachers and 70% of respondents among pupils confirmed the usage piano in classes (Ibid.: 237). This means that connecting of listening of music on the Internet with life interpretation on the piano is practicable in most cases. For the specific intention of using the Internet in music education described below, the possibility of using the piano is an

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[1] The affirmative answer of the question 'Do pupils use the Internet?' was 41.11% of all respondents.

asset, not a precondition. What is also beneficial for this intention is the fact that *'... the largest percentage of respondents say that their music teachers master playing a musical instrument well and are good at singing. Almost half of pupils believe that their teachers are well literate in the classical music'* (Ibid. 149). Moreover, pupils mainly value in teachers their ability to sing well and play a musical instrument (Ibid.: 150). The majority of respondents – 66,06% (Ibid.: 161) – claim that their music teachers play the piano in music lessons.

The results named above show that the contact of pupils with life music in a way of controlled listening is desirable and will not be pre-rejected by pupils. Especially provided that the interpretation is in the hands of teachers themselves.

Although pupils unequivocally prefer popular music (Ibid.: 228), we can consider the implementation of the following method. Pupils will compare various interpretations of one and the same piece of music, or an adaptation of the same piece for another instrument. It is sure that the selected piece shall be comprehensible to pupils and that its length shall not exceed average recipients' concentration spam. In this respect, the site www.youtube.com may become a great source of recordings, since not only professional interpretations of short pieces, comparing of which would clearly go beyond the pupils' capabilities, but also a range of amateur performances could be found there, some of which are even disastrous, and, moreover, there are various adaptations of the original lyrics. Searching and finding of differences may lead to the development of controlled listening to music, which is a prerequisite for understanding of the meaning of the music message. If possible, an interpretation by the music teacher could be added for further comparison, too.

As a demo, we selected a short piece by Robert Schumann "Stücklein op. 68 No. 5" from the Album for the Young. It is a very short piece that might be interpreted even by a teacher with lower mastering of playing the piano. A teacher's interpretation could introduce the following analysis.

http://www.youtube.com/watch?v=CprIdis6gZM&feature=related

A high quality interpretation, quality musical instrument. The logical agogics, adequate dynamic structure and keeping the same pace during the whole piece may be emphasized to the pupils who play the piano or another instrument – provided that such ones are present.

http://www.youtube.com/watch?v=y-vrkhZwwqM

Quality interpretation on Clavinova electric piano. Compared to the previous one, slower pace may be observed. Exaggerated agogic transmissions that might be heard by more sensitive pupils are worth mentioning. It is advised to ask students about their opinion of each version. A question whether students can hear the difference in

tone between the piano and the electric instrument interpretation may be added, too.

http://www.youtube.com/watch?v=U7EGEp7sLzM

Serious keyboard interpretation. The fact that there are minimal agogic changes may be emphasized here – this could be "translated" to students as "an absence of feelings". The character of the instrument determines a limited possibility of dynamic changes, and because of the fact that it is too easy to press the keys on keyboard and as the keys are really sensitive, we could observe a certain rhythmical imbalance in parts of both hands, mainly if both hands play the same.

http://www.youtube.com/watch?v=hjLZrDDvdD4&feature=related

Amateur interpretation by a student who plays the piece very slowly, with "learned" agogics that does not respect the logic of the music structure, practically with no dynamic transmissions. A dog howling that could be heard in the background could be fun for listeners.

http://www.youtube.com/watch?v=wo_z0ZOamUk&feature=related

Interpretation by a child with a lot of mistakes that anyone could hear. The little girl started to play the piece one octave lower. After realizing this, she began again in the correct position. In the left hand, one could hear permanent non-rhythmicity and an absence of a zero slur. There are hardly any agogics, exaggerated gradation in the end – but only in the right hand – all of that makes the interpretation a cute comedy.

For older students, experienced with activities like this, a more complex music work, like Bagatelle No. 24 and moll WoO 59 'Fur Elise' by Ludwig van Beethoven could be selected. The composition has a clear rondo form A-B-A-C-A and its message is comprehensible even to less experienced listeners.

http://www.youtube.com/watch?v=4n5ZSqMU0Jw&feature=related

A professional interpretation with nothing to criticize. Perhaps it could be said that it is a bit too sensitive interpretation, which is reflected in the exaggerated changes of pace.

http://www.youtube.com/watch?v=j9g_KA6SKLA

Amateur interpretation. The violation of the prescribed pace that shall be unchanged is really evident, at the beginning of the second contrasting section, part of which

was even omitted due to a blackout, so the central section was shortened to just about a half. The faster pace in the last repetition of part A when the player probably felt a kind of relief as she knew that her suffering was getting to an end and shed her restraints is somewhat comic.

http://www.youtube.com/watch?v=zFTAGxXJGyM

Amateur interpretation of the piece. Slow pace, especially in the introductory part and its repetitions is typical. In part A, you could highlight that the right pedal is over-pressed throughout the introductory chromatic motif. In the fast passages of part B, the interpreter is unable to keep the pace. On the other hand, part C is played even faster than prescribed, which reflects in the rhythmical imbalance of linking of part C with the repeated part A in the closing.

http://www.youtube.com/watch?v=AFBLgsl8Ck8&feature=related

A correct interpretation of the composition by a child, virtually with no dynamic shades or agogic changes, characterised by a slow pace and apparent – nonetheless understandable – absence of personal emotions.

http://www.youtube.com/watch?v=P-B4sjUve3E&feature=related

Almost perfect transcription of the composition for two special electric guitars with extremely sensitive sensors which can be played just by one hand of a single player. The original version of the composition suffers from technical limits of such an interpretation, but this is certainly a fun version, and, besides, it is close to students because of the use electric guitars which are very popular among teenagers.

http://www.youtube.com/watch?v=ofMjqkq66R8&feature=related

A version with lyrics for female voice and piano, performed by Eva Pilarová. In a slower pace than in the original idea of the author, which could be logically reasoned as it needed to be adapted for the articulation capabilities of human voice. Positive is the fact that the original form of the composition has been left almost unchanged. This may become another discussion topic about similar adaptations.

Comparing of various interpretations of the same piece could be suitable for quite a wide population among primary school pupils aged from ten to fifteen just thanks to the existence of the internet files that do not only present professional examples of interpretations of music works, but also such performances whose imperfections are noticeable even by the amateur audience. On the background of various imperfections, it may be possible to arouse in pupils the ability to perceive individual parame-

ters of interpretations, at least to a certain extent. Though, it can be presumed that it will not always be the case that there will be enough examples suitable for education on this site.

Summary

For controlled listening to art music it is possible to use the Internet, concretely website www.youtube.com, when pupils under direction of music teacher compare different interpretive approaches to one and the same music piece. The site is particularly suitable because there may be found not only quality, professional interpretations, but also a number of amateur performances, whose imperfections during listening are evident to the broadest public. This procedure may lead to the development of the ability to listen to the closed music whole intently, which is a prerequisite for understanding musical communication.

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The Use of the Internet Portal YouTube in Lessons of Music Education

Petra Obršlíková

The phenomenon of contemporary school is the use of modern equipment and media in all fields of education. No school can do without appliances such as a personal computer or interactive board. Specialized programmes and grants are focused on the development of the use of media and new technologies in schools with the aim to support and improve the quality of education and so facilitate the work of teachers and pupils and make it more pleasant.

The basic medium used in lessons of music education which is believed to help the teacher in all possible ways (especially to ease their explanation and to make lessons more interesting) is the internet. Pupils use it every day and they will welcome its use in lessons. Usually, they have very good internet skills and they can find any song. It is the teacher's role to familiarise pupils in, adequate way, with other possibilities of listening than they know. When teaching a certain music style, the teacher should choose such compositions for listening activity which they suppose pupils could be interested in. Students then can search for these themselves and thus widen their knowledge.

Pupils at the second grade of elementary search mostly compositions from the area of popular music and it is the teacher who should introduce them to the area of classical music. Moreover, the teacher should do it in a way which makes classical music at least a bit acceptable to pupils.

The question is how to attract pupils when we consider the fact that today's young people want their rights to be observed but tend to forget their obligations. This fact is reflected also in music education and is connected with the refusal to listen to some compositions.

To persuade pupils that there are other possibilities than these they are familiar with and to present them in the form of samples so that they will not protest usually requires a superhuman effort in the educational process.

The pupils' preferences nowadays are to be burden with the lowest possible amount of information, the shortest possible record from the lesson and all these in the most attractive way. To fulfil this task and to meet everybody's needs and expectations is impossible because each pupil at the second grade is an individual and has different opinions on what quality music is like. The teachers' position is even more difficult because they should have a good knowledge of the internet domains offer and they should verify the reliability of information commonly available on the internet.

The use of the internet in lessons of music education depends on the amount of technological devices available in the classroom, on a personal computer and audio-video. Today, pupils prefer listening accompanied by visual images. Therefore, together with the computer and loudspeakers we also use a projector which transfers visual information clearly; for example, when a teacher presents a piano concert to their pupils, it is better not only to listen to music but also broadcast the digital picture of the orchestra and the piano interpret (I expect that at a live concert they would have the visual image as well).

When teaching about a symphonic orchestra and its conducting, it is good when pupils can see the organization of individual musicians and the conductor, their movements and gestures. The high quality of speakers during the listening is taken for granted. If the broadcast is not of good quality or is disturbed, it influences pupil's concentration in a bad way.

A frequently discussed, visited and in lessons of music education used website is the internet portal YouTube. If teachers start working with this portal, both they and their pupils are believed to get used to it with time. We are likely to appreciate the fact that music broadcast together with digital picture is available anytime, also in the situations of unplanned listening. We have to realize that nowadays we can hardly ever do without internet digital pictures and neither can teachers. Especially, if the portal might be used in lessons of music education in an attractive way.

To clarify the popularity of this portal, I would like to quote from the article Broadcast Yourself: Film and YouTube by Miloš Vojtěchovský (2009: 12): '*YouTube was founded by a group of three enterprising young men in 2005 in California. In 2006, almost 100 million people watched video clips every day. Every 24 hours, 65 000 new clips were uploaded. In October 2006, Google Company bought YouTube at 1.65 billion dollars together with the content and memory of disc servers. According to the statistics, YouTube today offers over 90 per cent of videos on the internet.*'

In my opinion, one of the aims of music education is to familiarise pupils with music of significant Czech composers. Therefore I am going to focus on the brief description of possibilities which the portal gives us in this area.

My ideas are partly inspired by the textbooks used in music education, namely books from the SPN (State Pedagogical Publishing House) series by Charalambidis, Císař, Hurník, Matoška, Pilka.

The most-frequently listened to composer from the Czech music territory is according to these authors Bedřich Smetana. When we write the entry 'Bedřich Smetana' into a search engine, already while typing the name, we will be offered the composer's work Má vlast (My Country) or directly his symphonic poem Vltava (The River Vltava), which is not at all surprising.

If we confirm the given name, the portal will offer a number of compositions connected with the name of Bedřich Smetana. The number of found links is really high, about 800 compositions. Portal has several possibilities available when entering the

name of Bedřich Smetana. Not surprisingly, there are several versions of the symphonic poem Vltava in different visualisations, the total number around 200 links, which is almost a quarter of all compositions available by Bedřich Smetana on this portal. The simplest versions are only audio records with simple pictures and the name of the symphonic poem, further there are photographs of Czech towns and Czech landscape and also the pictures of the composer. These remind us of the composer's portrait which should be familiar to pupils in higher years of elementary schools.

The symphonic poem Vltava on YouTube is performed by a classical symphonic orchestra but it is also recorded in a digital form. The judgement on both depends on individual listening experience; nevertheless, the digital version seems a bit artificial. This gives us the opportunity to compare the record with real acoustic instruments with the computer record. Possibly, we can improve pupils' receptive skills in this way. Pedagogically beneficial is the record of the real orchestra. The interpretation of some musicians will definitely attract pupils' attention, either positively or negatively. Such a recording enables us to listen to Smetana's Vltava and at the same time to watch visually musical instruments and musicians playing these instruments. Furthermore, we can see the conductor, their gestures, movements, how their work with a baton or we can clarify their role in the orchestra.

Another poem from the symphonic cycle Má vlast (My Country) which has the search engine found in big numbers was Vyšehrad, Tábor or the audio record of the symphonic poem Z českých luhů a hájů (From Bohemia's Woods and Fields) conducted by Rafael Kubelík. When searching for individual parts of the cycle, it is easy to find the whole cycle of symphonic poems. The Vltava is performed in a classical way, but also in a rock, piano and guitar version and it is even played on the glasses.

In connection with the name of Bedřich Smetana, there are a number of other compositions we can listen to. Most often there are extracts from the opera Libuše, Dalibor or Hubička (Kiss). It is also easy to find author's Trio in G minor. Out of choir works, there are both professional and amateurish pieces available on YouTube, frequent is the composition Má hvězda (My Star) or Věno (Dowry), for example by Prague Hlahol. When teaching dancing to music, we can search for České tance (Czech Dances), namely Furiant (an energetic Bohemian dance) and Cibulička, or Smetana's most popular polkas, Luisina or Jiřinková. From chamber pieces, we can find some duos such as Z domoviny (From My Homeland) or some small poetic pieces like Lístek do památníku (The Album Leaf).

The listening samples on YouTube can be used to familiarise students with different interprets, for example Libuše or Mařenka interpreted by Gabriela Beňačková, Jeník interpreted by Peter Dvorský, etc.

The entry 'Bedřich Smetana' has a lot of links on the portal, although some of them do not contain music performances. In some of them, Smetana's name is only mentioned (promotion of music festivals, advertisements and samples). It will not be possible to use all found extracts and it is the teacher's role to prepare the samples

and use the possibilities they offer. With some compositions, it is advisable to search the English name of the composition because some of the compositions are mainly in foreign interpretations, for example the trio

Z mého života (From My Life). Sometimes it is necessary to try several possibilities to find out which samples are of better quality. Compositions intended for listening in books of music education or in curriculum can be easily found on this portal.

Another Czech composer worth mentioning is Antonín Dvořák. The teacher should devote enough attention to this personality. When we enter the entry 'Antonín Dvořák' into the search engine YouTube, we immediately have over 5000 different samples available. In comparison to Bedřich Smetana, it is approximately six times more. At a closer look, we will find out that similar to Smetana, the parts of the records are photographs and pictures of the composer. It is not surprising that the largest number of links is of the Symphony No. 9 in E minor (New World Symphony) with approximately 3000 links and the parts of the opera Rusalka (Water Nymph) with more than 330 samples. In lessons of music education, we can further use Dvořák's Moravské dvojzpěvy (Moravian Duets) which can be used when teaching folk songs for two voices. Famous Slavonic Dances can be found in interpretation of Igor and Renata Ardašev. The tune which all pupils know a little and which is at least a bit familiar to them is without doubt the most famous Dvořák's Humoreska which can be found, similar to Smetana's Vltava, in many interpretations, played by a violin itself or with piano accompaniment or by a violin and a whole symphonic orchestra interpreted for example by Pavel Šporcl, a solo harp and a symphonic orchestra, a flute and a piano duo, a string quartet or different versions of woodwind instruments quartet. Of course, the piano version is available as well, even variant of musicians playing the Pan flute or, similar to Vltava, almost a variety performance of a musician playing the glasses. We can find also a swing interpretation. Other less known humoresques by Dvořák can be found which demonstrates the fact that the 'humoresque' does not represent only the famous composition by Dvořák.

Among notable compositions on the portal YouTube, we can easily find Dvořák's Symphony No. 7, from sacred works it is the famous Te Deum or Stabat Mater, both of them again in many interpretations. To frequent samples of Dvořák's music definitely belongs the energetic Bohemian dance furiant, mostly as a part of Slavonic Dances. If we want to widen the listening opportunities, we can search the furiant as a part of the fifth movement of Česká suita (Czech Suite). We can show pupils recordings of professionals musicians as well as amateurish videos from several music schools from children's performances at school concerts and demonstrate to pupils that also their peers are commonly familiar with this type of music, that it is nothing unusual for them and that they can interpret the given composition mostly very well. Dvořák's oratorio St. Ludmila can be presented as the part of an explanation about Antonín Dvořák but also in the connection with the text of this composition as it is

inspired by the texts from the beginning of music history in Czech Lands. (e. g. the choir Hospodine, pomiluj ny /Lord, Have Mercy on Us/ from the third part of the composition).

For pedagogical purposes, the offer of music samples on YouTube portal is definitely large enough. Similar to Beřich Smetana, also here are outstanding interprets connected with music by Antonín Dvořák.

The group of authors of music textbooks SPN (State Pedagogical Publishing House) further mention another Czech composer Leoš Janáček.

In the sixth year of the second grade, the part of listening activities is the aria of Kostelnička from the opera Její paskorkyňa (Jenůfa), in the ninth year it is the piano cycle Po zarostlém chodníčku (On an Overgrown Path), the part Sýček neodletěl (An Owl Has Not Flown Away). There over 700 samples connected to Janáček's name on the portal. Frequent compositions which appear after entering the author's name are the part of the cycle On an Overgrown Path. If we enter exactly the part The Owl Has Not Flown Away, the sample is immediately available. Again, it would be more interesting for pupils not only to listen to the piece but also (especially in the class with problematic concentration) to see interprets of the composition. It is also advisable to do this because most pupils do not search similar recordings, neither watch them on TV nor has the opportunity to see interprets playing live. Of course, this is not necessary if the teacher is planning to visit a cultural event such as a concert of classical music.

The first composition to be found after entering the author's name is the world famous Sinfonietta, orchestral suite Taras Bulba or the parts of Glagolská mše (Glagolitic Mass). Out of these, it is possible to use especially the first one at the second grade of elementary school, namely the introductory festive fanfares from Sinfonietta which could be close to the pupils thanks to its character. The introduction of this composition is logically the first to be found on YouTube, although it is possible to find all the parts. Unfortunately, we can expect a worse response towards Janáčkova's Její pastorkyňa which can be most easily found under the entry 'Jenůfa' on YouTube. Operatic performances, as it is known, are not very popular with pupils and Janáček's non-traditional tune line is difficult to be understood by pupils under the age of 15. Nevertheless, in my opinion, it is essential to familiarise pupils with this composition also in the area of cross-curricular relationships. It could be done on the basis of interesting reading material or of characters' description. From this point of view, it would be useful to familiarise pupils with other operas based on literary topics, for example Čapek's Věc Makropulos (The Makropulos Affair). In lower years, the teacher can choose the lively Lašské tance (Lachian Dances) for a listening activity, which pupils should know from their first grade. The part Pilky (Small Saws) can attract pupils' attention thanks to its rhythmical character. Some samples, as we know, are not usually complete so the teacher can decide whether to use only an extract or the whole composition.

Out of the significant Czech composers, students should further be familiar with the name of Bohuslav Martinů. The search engine has found about 620 recordings of this composer. The authors of the music books mention mainly Otvírání studánek (The Opening of the Wells), interesting composition for listeners is Le Jazz interpreted by Brno Young Symphonic Players. Their lively, almost popular interpretation will be close to most pupils. This composition has 20 samples on YouTube portal.

In music lessons it is worth mentioning the fact that management of YouTube portal decided, on the basis of its success, to support classical music and so it advertised a public competition whose winners will become the members of YouTube Orchestra. The teacher may inform the pupils that some of the successful applicants were also three Czechs (violinists Jakub Fišer and Ondřej Martinovský from Prague Philharmonia and a violoncellist Michal Greco from Brno Philharmonic Orchestra) (Drápelová 2009).

When choosing compositions for listening activity in lesson of music education, it is essential to focus on significant pieces and consider the fact that also the most popular compositions might not be familiar to pupils. It is possible that pupils have heard some compositions and will find them a bit familiar. Usually, they are these which have been used in films, commercials and TV signature tunes; for example Dvořák's Humoresque or Largo from his Symphony No. 9 which could be heard in the Czech movie Obecná škola or the infamous beer commercial which has used the part of the symphonic poem Vltava. These samples can be found on YouTube and used in lessons for discussion and listening to the whole composition and for thinking about the reasons why they have been used for individual purposes.

In the research into the use of multimedia technologies, listening activity has been evaluated the second most popular activity in lessons of music education (after singing). There are several reasons why pupils like it. One of them is definitely the fact that they do not have to make any effort while listening. For these pupils who are not able to sing and do not like it, listening is the easiest activity done in music education when there is no teacher's explanation. Pupils themselves listen to music every day, although they probably listen to different genres than they meet in music education. Pupils often have a chance to present their favourite interprets in the form of short reports so they have a chance to talk about music they listen to mostly.

Interestingly, it has been found that the time devoted to listening to both classical and popular music is 0-5 minutes in half of the respondents. Nevertheless, it is surprising that the most frequent activities in lessons of music education is listening to music (45% of all activities) (Crha - Jurčíková - Prudíková 2010).

This discrepancy has probably been caused by a misunderstanding of the question or it is possible that really so little time is devoted to listening to music because the most frequent activity is singing. In my opinion, the listening activities should be one of the pillars of music education because it is most convenient to demonstrate music in listening activities. It is also essential to listen to music in lessons in order to teach

pupils to perceive it, focus on it and not only use it as a background, which usually happens.

Summary

This study is focused on the use of the website YouTube.com in school music education at secondary schools. From the musical activities point of view, the text deals with the topic of listening to classical music, specifically focusing on the most significant Czech composers and their famous musical works. It offers the options how to work with YouTube in school music education and to what extent teacher can use the visual element, which this website provides. The selection of proposed musical compositions was based on the use of textbooks in secondary schools.

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The Idea of Implementing the Concept of Yamaha Music School into Elementary School

Magda Veličková

According to the results of the survey conducted by The Department of Music at Faculty of Education at Masaryk University focused on multimedia technologies use in lessons of music education at elementary schools, it is possible to state that most pupils at elementary schools do not have direct experience with playing a musical instrument and that they would be interested in this activity. The pupils reported that one of their most favourite activities in music education is singing followed by playing a musical instrument.

Thus we can say that the process of playing a musical instrument is one of the most attractive activities in music education. It develops creativity, helps coordination and motor activity. It enables children to take part in the process of musical piece interpretation while their activity is supported by natural curiosity connected with learning how the instrument works, how to play it and how to create a tone sound. Out of the asked pupils, there were really few who devoted some of their free time to music, so it is highly advisable to teach playing musical instruments in music education at elementary schools.

During the compulsory school education, most pupils have the opportunity to play the instruments of Orff Instrumentary, at some schools (especially schools with extended music teaching) they learn how to play the flute. The instrumental practice requires the knowledge of musical text (at least to a certain extent), work on the quality of the tone and often also home assignments. Playing the flute is very suitable because it represents a physically beneficial variant of playing the instrument.

In order to make music education at elementary schools more attractive, I introduce the idea of implementing electronic keyboards into music education. The idea arose after an observation lesson in this school and it is neither completely new nor unique. Already in 1996 in Hannover the first idea of this character appeared. Mainly two persons wanted to put it into practice in the Czech Republic; they were Jan Prchal, a music teacher in the town of Liberec, and Jaroslav Herden, a professor at Faculty of Education at Prague's Charles University. In 2000, the methodology on playing electronic keyboards in lessons of music education was outlined but it has never been used in the educational process.

In my opinion, Yamaha Music School (YMS) represents a less demanding alternative for children who want to play a musical instrument but not at the professional level. The tendency towards simplification of education and learning in YMS concept reflects pupils' requirements and is also in agreement with pupils' opinions on

today's music education. (the tendency towards simplification of education and lower requirements).

Yamaha Music School

Yamaha Music School was founded in the 1950s in Japan. It offers a fifty-year long experience with teaching and has three million pupils all around the world. The school has a developed system of education of all age groups (from four-month old children to adults and seniors).

According to its head teacher Zdeněk Simek, the basis of the Japanese model is in pre-school education (education of children to 6 years). The school focuses mainly on this group and has three fields for this age period. The education starts at the age of four months when children gain basic experience and when they perceive music rather emotionally because they do not understand its content yet. Until they are three years old, children learn to develop their attitude to music, until they are six years old, they know the stave, they can interpret simple rhythmical patterns, sing according to solfège syllables and they receive the basis of playing a melodic instrument (they start playing the flute at the age of four, then they can choose the guitar or electronic keyboard). Thanks to this system and the fact that no other institutions offer the education to such small children, the largest group of children in YMS is aged 18 months to 4 years (Císař 2010).

In 1994, the school was introduced to the Czech Republic. The school methodological centre is in the town of Znojmo and the school has its branches in almost every town in the country. The teachers of the school receive a regular training. The school has its own educational materials which are available only to its pupils.

Playing the electronic keyboards at YMS and playing the piano at elementary music schools

To compare these two types of schools means according to Simek 'to compare non-comparable'[1], so I decided to only describe both educational processes and conceptions of these two co-existing types of schools. Whereas elementary music schools are the part of the Czech educational system (they are answerable to the Ministry of School and Education of the CR) and are schools with regular compulsory education following the curriculum and giving its alumni final school report, the YMS is independent of the Ministry, playing the role of an after-school activity, giving its alumni a certificate. Elementary music schools accept children after they have passed entrance exams where they show a certain amount of musicality, YMS accepts every child who wants to play a musical instrument.

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[1] From the phone call with Zdeněk Simek on September 13, 2010.

The profile of YMS alumni is completely different from the alumni of elementary music school. Those who want to study at YMS are usually children or adults who do not have high ambitions, those who are not attracted by classical music repertoire and often those who start playing at the high age.

The lessons at YMS are held in groups (maximum eight pupils per group). This fact brings both advantages and disadvantages. The school stresses the playfulness and usefulness of the ability to play the musical instrument in pupils' future life (pupils are allowed to play what they find interesting and they can later use their skills and knowledge in music bands, etc.). It is believed that group education automatically creates the basis of ensemble playing and that different sounds of instruments develop colourful hearing. Music theory is learned in the process of playing itself in order not to discourage pupils by a lot of information. The group education brings a healthy element of competition and higher motivation connected with the desire to please the teacher and an attempt to make other pupils admire one. An immediate comparison of pupils is possible and children can learn from each others' mistakes.

On the other hand, there are several drawbacks to this which will be mentioned by the pianist – professional, the one who has studied piano playing and who uses this instrument with all its sound and technical possibilities.

The biggest disadvantage is the lack of work on the sound quality of a tone (the teacher in the observation lesson said 'we bang on the keys')[2], the melody of songs is not usually played legato and children usually play with wrong fingering. In the lesson where I was present, the teacher paid attention neither to the right posture at the piano nor to the right hand position on the keyboard. Generally, it can be said that a close and detailed cooperation between the pupil and the teacher is missing. This fact could be understandable due to the number of pupils in the lesson. The number of pupils plays the role in lesson efficiency. Children usually play the piece together so it is difficult to distinguish individual differences and mistakes in interpretation. The low efficiency is also the result of parents' attitude. Most of the parents do not have music experience (this assumption is supported by the fact that they do not want to give their children piano education) and so they cannot help their children with home preparation. The parents presented in the lesson did not really show any interest in their children activity, they did not make any notes.

In a group education, it is not easy to devote individual attention to every pupil and it is not possible to enable each student to study at their own pace. Thus, more talented children do not have the adequate advance and the pace is too slow for them.

Teaching materials contain several attractive, catchy and simple tunes, mostly English and American. What I find surprising and shocking is the statement in the

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[2] An observation lesson in October 2009 at elementary school Jasanová in Brno – Jundrov led by Petr Dvorník.

introduction of the book 'Fun Key Kids'. It says that both instruments, the piano and the electronic keyboard, are musically equal! While one of the main differences which can be seen at first sight (regardless the work on the tone and keystroke) is the size of the keyboard which is only five octaves on electronic keyboards.

According to the professor Alena Vlasáková, the promotion of YMS which represents electronic keyboards as more convenient (in comparison to pianos) is false. Parents who do not understand the problem deeply value only the fact that electronic keyboards need not be tuned, are cheaper and occupy less space. At the same time, they are not told that the tone is created in a different way on the classical type of piano and that this has a significant influence on developing important preconditions in brain cortex which are vital for the child development.[3]

In comparison with the above-mentioned, the piano education at elementary schools is done at a much higher level, it is more precise and requires a continuous preparation. At least, with pupils who are preparing for conservatory entrance exams or with these who want to play music of different genres and styles correctly and these who want to have enough technical skills for that.

An individual piano lesson requires a great concentration and systematic work. The main features are individual attitude and interpretation with the focus on the quality of the tone, right fingering and hand position and technical abilities. Natural is playing by heart.

It is either impossible to compare the outcomes of each alumni. While elementary music schools follow the curriculum which every student must keep to (according to their abilities), at YMS, due to the absence entrance exams, children of different abilities are in the same group. The group is after some time re-structured on the basis of children abilities. Each group has its own pace, so it is not possible to state the outcomes after a certain number of lessons or at the end of the school year / grade. Pupils learn from different music textbooks which may take different time to master so it is possible to describe outcomes only after finishing each textbook.

Why implement the YMS concept into elementary schools?

As I have mentioned before, I believe that implementing of electronic keyboards could make lessons of music education more attractive and would give pupils the opportunity to learn how to play a keyboard instrument (at least in the extent which these instruments offer). Unfortunately, the situation in schools does not make it possible to buy these instruments in large number (this assumption is supported by the fact that the methodology from the year 2000 has not been used in practice yet).

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[3] From the discussion with the professor Alena Vlasáková; Brno, JAMU, October 8, 2010.

Electronic keyboards would be useful in song accompaniment when teaching popular music and improvisation. Thanks to experienced teachers they may become an excellent help in lessons of music education. Thanks to MIDI, they can be connected to a personal computer and thus enable us to create and change music compositions, record pupils' compositions, etc. To reach this, it would be necessary to modify the teaching methods if YMS and not to accept the system of YMS with all its bad habits.

Conclusion

YMS definitely reflects the requirements of a wide public and the ideas of a contemporary man. The question is to what extend it is a responsible activity and to what extent it is rather a business. The head teacher of YMS has banned his teachers to provide any information about the school for this year because its promotion has not always been in favour of this institution. Personally, I think that if we want our children to have a high-quality education and to teach them to do things properly and precisely, the choice of the school with at least minimally talented child is clear…

Summary

The aim of the article is to compare piano education at elementary music schools and at Yamaha Music School. One of the targets is to clarify the aim of each school, outcomes of its pupils after individual years and the profile of the school or course (Yamaha Music Schools) alumni. The article further develops the idea of implementing teaching electronic keyboards in lessons of music education at elementary schools in order to make the education more attractive.

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Music Activities – Their Representation in the Educational Process

Blanka Knopová

Since 1976 the subject of music education has been understood in the curriculum of all types of school as an activity subject. It is presumed that all that children are supposed to learn happens in a direct contact with music via the four fundamental activities: vocal, instrumental, listening and musical movement. All the mentioned activities should be well balanced and closely tied one to another. Still, it is the vocal activity that we need to consider as crucial for acquiring basic music knowledge and skills.

Even though the Czech educational system has gone through many reforms since 1976 (various concepts of primary schools, Framework Education Programme), the content of music education has preserved the same character (i.e. the final outcomes of individual educational periods are comparable).

Together with changes in the sphere of education, the whole society has been changing. Thinking as well as value orientation has changed. Similarly as in the previous times, when the subject of music education was not of a significant importance, it is not even these days.

The research team of employees of Music Education Department carried out 'The Research into Using Multimedia Technologies in Music Education' in 2010. 612 schools participated in the research carried out in the form of questionnaire. The total of 1839 pupils of the second stage of elementary education and 598 teachers were involved.

The questions focused on the following areas:
– status of music education and its meaning
– content and process of lessons
– teacher's and self-assessment by pupils
– equipping of music classroom

The results of the questionnaire research in relation to the quality of educational process and approach of pupils to the subject of music education tend to be rather negative. In answer to question whether pupils consider this subject to be as important as the other subjects, only 21,31% of respondents said yes. The parents' view is very similar – 21,74%. Music education is considered less important than the other subjects by 52,06% pupils and 49,85% parents. The teachers' opinion is almost the same – 51%. The percentage of pupils that said 'I don't know' is quite high (6,59%). A bit more optimistic are the answers to the question *It is worth having lessons of*

music education? Compared to the previous question, where 52,06% of children stated that music education is less important, it is pleasant to hear that 57,10% of them state that it is worthy. From another perspective, the percentage of neutral and negative answers (altogether 42,90%) could be seen as high, too (see CRHA-JURČÍKOVÁ-PRUDÍKOVÁ 2010).

Music education has been considered as a subject of less importance for a long time. So results of the questionnaire research only supported this fact.

But let's consider the research results from the perspective of watching the content programme of a lesson in relation to the number of lessons available to this subject.

Music education at the second stage of primary education has a donation of 1 lesson per week. This means that a teacher can have approximately 35 lessons in a school year. In the given number of lessons children should:

a) learn at least 15 new songs
b) listen to 8-10 compositions
c) cooperate on about 10 instrumental accompaniments
d) interconnect 8-10 songs or selected compositions with movement

It ensues from the given list that the teacher must have a very well thought-out and elaborated yearly curriculum in which he/she functionally interconnects individual activities and links them to learning new things from music theory.

The questionnaire deals with 'New matters to learn' – music theory – separately, same as it deals with the internet or watching musical films. But, from the aspect of the structure of a lesson, the named elements cannot be separated – all need to be its natural constituent.

The following part of the paper will focus on the representation of the vocal, instrumental, listening and musical movement constituents of education. We come from the statements of pupils who are not affected by any knowledge of the lesson structure or involvement of music activities that help in learning new matters.

Proportional representation of individual activities in education

What do you like most in music lessons? You can choose from more than one answer (question 7)

In view of the activity concept

singing	60,19%	vocal skills
playing musical instruments	17,88%	instrumental skills
I can learn new things about music	13,78%	
Listening to music pieces	30,41%	listening skills
movement	9,28%	musical movement skills

working with computer	11,56%
something else	6,83%

From our real life experience we know that singing skills of pupils of the second stage of primary schools are quite weak, which is also true about the willingness of pupils to sing. Nonetheless, 60,19% of respondents claimed that it is just singing that they like most. Also the percentage of children that are attracted by listening is high. Acquiring new information about music, working with computers and other activities need to be captured in the context with the other activities.

How much time in a lesson do you usually spend on music activities (singing, playing musical instruments, movement)? (question 8)

0-5 minutes	8,96%
5-10 minutes	11,58%
15-20 minutes	23,78%
20-30 minutes	22,83%
more than 30 minutes	15,92%

If we compare this with the previous question it is possible to state that the major part of a lesson is devoted to activities – vocal, instrumental and musical movement; altogether this makes from 15 to more than 30 minutes, it is 66,53%.

Questions regarding listening to the classical and popular music were asked separately (in order to find out which type prevails). But, at this place we work with the average value, as listening to both types of 'classical and pop' music is one and the same activity. The majority of children stated that they listen to both classical and pop music altogether 0-5 minutes. We think that pupils gave only the length of the music extract, and, in many a case, not quite precisely, since the length of listening compositions included in the curriculum for the second stage of primary schools extends the time limit. But listening activities do not only mean the very act of listening but they include all activities related with the music piece that pupils listen to – motivation, analysis of the composition – learning music expression means, connection with playing the Orff instruments, movement etc. Even singing falls within the listening activities – as work with folk and artificial song. Through them pupils get to know basics of music theory which considerably helps to comprehend more complex music works. The question if pupils listen more to pop or classical music is a matter of which study topics are involved in which grades.

The choice of music works may differ from teacher to teacher, which depends on used textbooks and, mainly, on the elaborated 'school education programme'. But the basics of working with a listening piece should remain the same:
– respecting of artistic perspective
– correct methodology procedure, listening needs to be comprehensible in a wider context in relation to individual music expression means
– respecting of the 'adequacy' principle in terms of content and form

How much time do you spend on listening to the classical – pop music in an average lesson? (questions 9 and 10)

	classical music	popular music	average
0-5 minutes	50,39%	48,68%	49,53%
5-10 minutes	31,82%	25,71%	28,76%
10-15 minutes	10,11%	11,37%	10,5%
15-20 minutes	4,81%	6,43%	5,5%
20-30 minutes	1,66%	3,90%	2,7%
more than 30 minutes	1,22%	3,90%	2,5%

There was a control question to the preceding ones:
Which activities prevail in your music lessons? (question 19)

a) learning new things	44,65%
b) singing	71,47%
c) dance and movement	7,97%
d) listening	45,73%
e) watching music films	13,78%
f) other	11,79%

As the offered possibilities of answers do not fully correspond with the previous questions, the comparison is not so easy. It is to be found in the following chart:

What you like	which activities prevail in your music lessons	how much time in a lesson you spend on music activities (vocal, instrumental, movement activities)

Vocal activities	60,19%	71,47%	62,53%
Instrumental activities	17,88%		62,53%
Listening activities	30,41%	45,73%	
Musical movement activities	9,28%	7,97%	62,53%

This overview shows that the vocal activities prevail in music lessons (also in connection with the instrumental and musical movement activities). The representation of listening activities is quite high, too. Less attention is paid to instrumental and musical movement activities.

In order to make a comparison, I will mention results of the research that I carried out in 1989 as part of the candidate dissertation (Knopová 1989). The research involved 153 schools, 1365 pupils and 125 teachers. Function of one of the questions was to find out the representation of individual activities in the process of education. We found the following:
  a) vocal activities   57,9%
  b) listening activities   17,5%
  c) instrumental activities   12,9%
  d) musical movement activities   11,7%

If the representation of individual activities in music lessons after more than 20 years time is compared, we must state that there has not been any significant shift. Vocal activities logically make the core of music education, the representation of instrumental and musical movement constituents is comparable, listening activities are now more frequent than they were in 1989. (The vocal constituent in connection with the other ones is represented in a time range of 20-30 minutes in case of 40% of teachers)

In this paper we have studied only one of many monitored spheres of the extensive research. From this perspective we can conclude that the representation of music activities in education corresponds to the activity concept of music education. Though, the results which show the indifferent attitude of pupils to the subject of music education and the standard of their music education are hardly acceptable for music pedagogy.

Summary

The content is focused on the range of the course contents and teaching hours. It follows the representation of musical activities in teaching. Data for comparison of activities based on research conducted by teachers of the Department of second level Primary School.

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The Questions on the Vocal Repertoire in Music Education

Vladimír Richter

In the opinion of the music teaching community we notice the scepticism related to the decline of general songfulness in children and adults, the decadence of listeners' taste and dismal state of music education. This dissatisfaction with the state of music education has lasted in the professional community for dozens of years, and the feeling of scepticism usually grows with the age of teachers. School music education has not long yielded satisfactory results in way of generating mass popularity of classical music genres or a general growth of music interpretation activities. Being aware of historical consequences, let's now admit that desire for such goals is quite idealized. New interest preferences, greatly influenced by the development of information technologies, come with new generations of pupils, an exceptional variety of listeners' liking of various music entertainment genres, kinds and styles affected by the never-ending possibilities of recoding and distribution of music records is characteristic of the present time. Besides the influence of school, the young generations are also shaped by more and more powerful manipulation by the show business industry which gives not only young members of cultural and musical communication the unequivocal role of passive consumers. No essential change in this trend was brought either by e.g. so called new concept of music education implemented into schools in the 1970's, whose main idea was to activate the creativity in pupils in all aspects of music education. The above given sceptical views are not new, but in the present years, they may newly provoke the most basic fatal questions whether the meaning of the general music education at schools is still topical, or if it is worth existence at all.

In this situation we need to revive arguments that clearly support arts education at all stages of the school system, which have been collected by the professional community and have been tried and tested for 200 years practical acts – publishing of songbooks, music textbooks – and which was aptly formulated in the 20th century on the basis of scientific reflection in the professional literature. (Vladimír Helfert wrote Basics of Music Education at General Schools – Základy hudební výchovy na nehudebních školách in 1930.) (Helfert 1956). The latest representative 'the Research in Using of Multimedia Technologies in Music Education' carried out by the Music Education Department of the Pedagogical Faculty of Masaryk University offers relevant information on the present state of school public opinions on general as well as some sub-disciplinary problems of music education. Let's take advantage of this rare occasion and pay closer attention to the question of singing: regarding the

fact that singing is the main activity in music lessons and is gaining more and more popularity among pupils, topics, which are discussed again and again among professionals include updating of singing repertoire, maintaining or reducing the present rate of representation of folk songs in songbooks, possibility of implementation of popular music into the vocal education, defining criteria for alternative choice of popular songs suitable for work with children. Before we list the topical opinions introduced by the mentioned latest research, let's look back into history, presuming that the present state is influenced by the historical situation.

Over a hundred textbooks for music education and songbooks have been published in the Czech language since the beginning of the nineteenth century. Names of such personalities that are famous even beyond the sphere of general music education appear among authors of older textbooks for music education, e.g. Jakub Jan Ryba, Josef Leopold Zvonař, Jan Nepomuk Škroup, Roman Nejedlý, Josef Cyril Sychra, Bohuslav Jeremiáš. In the latter half of the 20th century similar authorship was part of music-pedagogical scientific erudition: this situation is presented by the appearance of such names as Jitka Snížková, Jan Budík, Ladislav Daniel, Radko Rajmon, Jaroslav Herden and others. All of the listed authors really cared for the development of general music education, and, besides their pursuit to cover basic topics of music theory, they also always bore in mind the importance of rhythmical intonation practice, which was realized in close connection with the cultivation of vocal skills.

Folk songs have always been the core material for music education. It could be stated, without need for any perfect statistical data that they made about 50-60% of song material. In connection with dates of origin of textbooks, besides the description of music and text qualities, we can also find motivation notes of the patriotic character, and comments on important secondary effects of arts activities in education. E.g. Ludvík Kozel in his Cvičebnice zpěvu pro školy měšťanské chlapecké i dívčí (Songbook for girls' and boys' basic schools): '...*for educational purposes, the clear poeticity and comprehensible tune make folk song a meaningful tool in the education of the national youth.*' (KOZEL 1914: 21) In chapter 'On aesthetic education' he claims the following: 'The goal of education is a purposeful and thought-out development of both physical and mental capabilities of a pupil. In the mental sphere, not only brain exercising and directing to good values is needed, but also educating of emotions, these mighty motives of pursuit, from which one's acts shall shine one day.' (1914:23).

Josef Křička and Eduard Novák (1936: 8) perceive the qualities and significance of folk repertoire as follows: '*A lot of folk songs let us take a look not only at place, but also at time of their origination. Time of our ancestors passed in a much slower pace and there were more opportunities for singing than now. Our times, the hectic period of advance, makes us busy all the time and does not suitable atmosphere for originating new folk songs. Let's preserve the beauty of national songs, cherish and sing them, since our ancestors' souls speak to us through them, no matter how ver-*

bally and musically simple they are.' Though, let's stop giving concrete quotations and say that the link between the start and end of the thoughts of nearly all authors of music educational texts written in Czech literature till now, is the intended pointing out to these facts:

1. the basic music material for vocal education and related intonation activities is a folk song,
2. insufficient number of music lessons and different standards at different stages of education and types of school,
3. aesthetic educational pursuits shifted to the emotional, intellectual, moral, patriotic and other meanings,
4. necessity for though-out systematic approach to music educational activity.

Framework Education Programme for Primary Education really does not come with any revolution changes to the sphere of Arts and Culture education, when it says on page 57: '*Vocal activities* include working with voice, during which singing and spoken expressions are cultivated by means of the application and reinforcement of proper singing habits'. If the detailed description involves breath control, articulation, pitching and creating a tone, dynamically differentiated singing among the vocal skills, if the effects of voice hygiene and expanding one's vocal range are considered, is must be evident to a teacher with an average erudition in the vocal skills that meeting the objectives is only possible through the vocal presentation of folk songs of adequate parameters in all relevant categories. The absolutely fundamental position of a folk song in the general vocal education (as well as in the first stages of educating professional performers) is given by the music qualities that suit the physiological development of the vocal apparatus, which is a fact that does not change in time. The gradual alienation of folk lyrics from the present life reality is evident; they become a matter of more general meaning and message. As ensues from one of the above quoted citation, this phenomenon is not new either. All the given statements shall be understood as a fully positive defence of the presence of folk song in education.

Another topic, whose meaning in life of the young generation is gaining on importance in view of music education, is the popularity of modern pop genres. Neither this topic, which has been recently expanding into the sociological sphere, is a new phenomenon. The following appeal was published as early as 1933 in the magazine Hudební národ (The Music Nation) in an article called Let's cultivate music and singing: *'It is up to you, the young generation, to fight against worthless 'hits' and to replace them with a beautiful folk song.'* (CENEK 1933: 151). Similarly, e.g. F. Lýsek warned against the 'hit' danger. The approach to the implementation of so called non-classical genres in music education is open nowadays again. Songbooks and music textbooks include songs that are found popular and suitable for work with pupils only by the generation of the books' authors, but pupils will not see any substantial difference between the works of Jaroslav Ježek, Jiří Šlitr or Beatles, all of that is music

of the past to them. So the vocal education needs to solve the following disharmony between the selection criteria of a suitable repertoire: while for pupils, the primary motivation lies in the contemporary popularity of performers, or sometimes a longer popularity of evergreens, the teacher should take into account not only the content aspect, but also its vocal suitability of the music structure. The defence of the teacher's choice is not easy: the given aspects are many a time in a complete disharmony. Here we can apply the thesis about the predomination of non-artistic (non-music) features in functioning of the sphere of show business production. In relation to this, it is noticeable that capturing of the wide range of works that would be popular with children could really be a quantitavely unreal task to teachers.

If we accept the overall conservative music-educational standpoints formulated above, we need to raise a question of whether and how the ideas are accepted in real time and real school environment. In the assessment of the state, we need to bear in mind the close relations with vocal educational or singing topics. The foundations that we consider important include:

1. music activities remain the main content of music lessons,
2. teachers regard folk music as the most frequent genre,
3. 98,52% of respondents among teachers believe that folk songs are a suitable part of the contemporary music education,
4. 90% of teachers include popular songs into education, too,
5. the representation of folk and popular songs in education is balanced,
6. 60% of pupils like singing most of the activities, which means that more than half accept the balanced rate of popular and folk repertoire,
7. over 60% of pupils answer that the teacher can sing well,
8. 11% of pupils sing actively either solo or in a choir / group.

Points 1.-4. present the opinion of teachers – if the previous thoughts are taken into account, the positive content is not surprising. What ensues from the other points is the fact that music education does not fight against quite a high rate of negative impacts of spontaneous attempts to make uncontrolled selection of popular songs that are IN right now in the vocal cultivation of children, but, on the contrary, it has accepted the implementation of popular songs into the music education repertoire. For the active vocal realization, there is seems to be a problem with the nomination of concrete songs. If more than a half of pupils enjoy singing activities in music lessons, this also means that they accept the representation of folk repertoire. If this sounds surprising, the following may explain it: pupils primarily know their favourite pop songs as the perfect versions with great sounding whose quality is far from being attainable by pupils themselves. So, isn't it better to resign and rather accept the repertoire which is less entertaining, but more attainable? Could we similarly explain the fact that 60% of pupils regard their teachers as good singers? The reality that pupils consider themselves as capable of giving qualified answers could be explained by

saying that the evaluating listener role is a daily routine for them. (Rate of application of conscious criteria or dominance of spontaneity is a topic which goes beyond these thoughts.) If they mainly draw from their experience in other genres than in which their teachers are seen and heard in this evaluation, and if the teachers succeeded, it certainly is a positive foundation.

With the support of the outcomes of the research, we can claim that the folk song in 2010 remains the main type of the vocal repertoire of music education and that this concept is accepted by pupils as well (music textbooks also cover the artificial songs for children, which are not subject of our interest now). If this reality is interpreted as a result of pursuits of previous generations of teachers and as preserving of the traditional concept by the contemporary teachers, this is a very positive foundation that can make us more optimistic. The professional community has even more optimistic information. According to the unofficial statistics NIPOS-ARTAMA, there is a singing choir with regular performances at least at every tenth schools in the Czech Republic, which is a fact corresponding to our foundation that 10 % of children claim that they sing actively in a choir or solo.

Selective children and youth singing choirs successfully represent our country in many international competitions. A lot of information from the sphere of singing choirs may be found e.g. in a magazine for choir art CANTUS, on the website České sbory (Czech choirs) or else. A similar situation is in the instrumental music. In the Morava regions, there is rich activity in the sphere of folklore, we could hear about the success of concert brass orchestras, jazz orchestras. In this context we must mention the existence of the unique network of primary Music and Arts schools, which is admired by participants of international music educational sessions from all over Europe and the overseas; but this is not the object of our attention, neither as the fact that there is a system of grants supporting artistic activities of the young generation on various regional levels (towns, regions) in the CR, which is widely used mainly by school music communities, and let's state that the general music education may function as a background for bringing up and searching of talented candidates for more specialized music education. The quality of selective and more professional singing activities is more than satisfactory. Let's also state that the general representation of singing activities does not have a growing trend, but, on the other hand, it neither falls. There is a precious foundation that the school public – both teachers and pupils – know that they like singing, they sing folk songs besides other repertoire, are aware of this fact and even evaluate it positively.

Summary
The Questions on Vocal Repertoire in Music Education

In public opinion of the music teaching community we notice the scepticism related to the dismal state of music education, the general decline of children's songfulness,

the popularity decrease of folk songs for children and teachers. "Research on the Use of Multimedia Technology in Music Education" implemented by the Department of Music Education at MU in 2010 allowed to compare the conventional opinions with the specific findings of extensive inquiry and issues relating to the vocal repertoire of music education and to bring information about the fact, that the folk song even in year 2010 remains to be the basic sphere of song literature applied in music lessons. This concept, which we understand as a result of the efforts of past generations of teachers and maintenance of the traditional concept of teaching present community, is also accepted by pupils.

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Elementary School Pupils' Opinions on Contemporary Music Education

Markéta Prudíková

Pupils at elementary schools have one lesson of music education per week which is significantly less than of some other subjects, mainly mathematics, Czech language and literature and foreign languages; the number of IT lessons is gradually increasing. According to the Research into the Use of Multimedia Technologies in Lessons of Music Education, more than half of the pupils (52%) consider these subjects which are devoted most time in educational process more important than music education. According to them, the most important are mathematics, Czech and English. The pupils who think their parents do not value music education the same as other subjects suppose their parents find the same subjects as they more important (mathematics, Czech, English).

Music education is the part of the educational field Art and Culture. Other subjects in this area are art and drama.

According to the survey, more than half of the respondents are convinced of the importance of music education. 14.60% is of the opposite opinion, while 33.47% do not know whether this subject is important.

Pupils have stated that music education is important for further studies, possibly for entrance exams, for further profession, etc. Others think music education is an opportunity to relaxation.

It is gratifying to know that most pupils think music education is important because it enables them to learn facts from history and familiarise with composers and their work and with musical instruments, it is connected with history and literature and it informs about interesting events, it is the part of comprehensive education and provides information about music styles and genres. Some of them further believe that music education (more likely they thought music) develops imagination and senses, develops personality and practises memory. Another part of respondents appreciates the fact that they learn notes, how to create rhythmical accompaniment and keep to the rhythm. They think music education enables them to learn how to sing and play instruments, possibly gives them the opportunity to play some musical instruments. They value the listening activities, especially listening to classical music because some of them do not have access to this music or would not listen to it themselves. Music education is important also because of dancing. Most pupils are grateful for the fact that they learn new songs.

Some pupils do not consider music education important. In their opinion, music education is useless, nobody is interested in it if is not useful for life. Some are bored

by this subject. If their profession is not going to be connected with music, they do not think they will need it. According to some of the pupils, music education is important only to children who also study at elementary music schools. This is a place they can go to if they want to sing. Another thing they do not like about music education is its interest in old styles. Again, this supports the idea that music education is to entertain the pupil and not to burden them with lots of demands if they do not want to make a living by music.

Pupils have also discussed changes to music education.

Some pupils have focused on the equipment of the music classroom where lessons of music education usually take place. Pupils would welcome the use of modern appliances and technologies, more frequent use of the Internet and computers, better aids and more frequent use of the television.

Other respondents would prefer more activities in music education, especially singing (they are usually unhappy with the songs choice and they would like to have more popular songs). Some would prefer to have more opportunities to solo singing or to have only singing activities in music lessons. On the other hand, some pupils would prefer less singing activity. One respondent has stated they would like to analyze lyrics of popular songs which is an interesting idea although not all the texts of popular songs are worth this. However, sometimes pupils can face a demanding text which requires an explanation. The need to work with text is not only with popular songs but generally with all songs presented in music lessons. The teacher should prevent situations when pupils are singing a song without understanding. At the same time, the song should be suitable for the given age and school environment without unnecessary "censorship" which would seem brutal and would cause pupils' dissatisfaction. Pupils also judge the proportion between classical and non-classical music, usually in favour of non-classical music which they would like to listen to more and sing more. According to the popularity of hip hop which the survey has proved, it was interesting to find out that one respondent stated they would prefer fewer hip-hop songs.

Some respondents would like to listen to music more in music lessons, but it is not clear whether only to a specific type of music or whether they lack the chance to listen to music generally. Most pupils have been specific about the type of music they would like to listen to. We have already mentioned that some of them prefer popular music, further some pupils would like to listen to more genres. Among mentioned music activities, pupils would like to dance more but not the embarrassing dances such as Avignon but some more modern dances. Some respondents would like to have more musical instruments in the lesson or to work with instruments more, some of them would like to play more musical instruments, some of the pupils have stated that they are not interested in playing the flute. Respondents have also named the individual instruments they would like to familiarise with, namely drums and electric guitar. This proves the fact that teachers sometimes use musical instruments less of-

ten than their pupils would like to. This may be caused by their worry not to disrupt the lesson by too much noise which destroys every attempt to "producing music". Moreover, pupils would like to learn about instruments used for example in rock bands without thinking how to do this as it is impossible to teach them for example playing the guitar in lessons of music education.

Some respondents would like to visit concerts free of charge or go to a musical or at least watch it on video or DVD, others would like to watch films. Some pupils suggested they could compose their own pieces. Some would like to play music or other games. One of the pupils surprisingly expressed that they would reduce the time devoted to learning of notes. The question is to what extent the pupils are interested in music and cultural experience, and to what extent they just need to weather music lessons with a minimum effort made.

53 respondents out of the total number 1839 would dissolve music education completely. 788 respondents do not only want to dissolve it, they do not want to change anything about it either. Very rarely pupils mentioned they would like to have more lessons of music education, they also wish the lesson to be shortened to 30 minutes or to take place less frequently or to be only voluntary or as an after-school activity. There were pupils who blame music teachers or who are not satisfied with the teacher's explanation and lessons topics. Exceptionally, pupils think that the problem is in evaluation, that there should not be any examinations or there should be lower demands on "non-musical" children. This is connected with their request to learn less classical music, to gain less information and not to make record of teacher's explanation. They want music education to be funny and relaxing.

It seems that music education is demoted to the role of entertainment in eyes of some pupils which they do not consider equal to other subjects. Interesting comment has been made by one pupil (girl) who has stated she wished music education would not be regarded as a minor subject which shows that pupils themselves are aware of the position of music education in both their and public awareness.

According to the fact that educational framework in the educational field Art and Culture mentions that education in this area offers different learning about the world than only rational (it enables to capture the world in aesthetic way), it is impossible to ignore significant contrast between pupils' view and the ideas of the educational framework. Pupils do not perceive music education as a means of learning about the world in an aesthetic way, they do not perceive music as a tool for learning about the world at all. If we ignore the part of the respondents who are satisfied with music education and we focus on the criticism, we will find out that a big discrepancy is given by the fact that pupils usually do not want to consider music education an equal subject, a means of their education, but an entertainment, something minor, a subject where they want to relax and where they do not want to be disturbed by some demands and requirements, they do not want to be forced to listen to music which no one else listens to.

The educational framework says that music education guides the pupil through *vocal, instrumental, physical exercise and listening activities* towards the understanding of art, active listening to music and singing and their use as an autonomous means of communication. In the period of elementary education, these musical activities become *content domains* of music education in the area of *production, perception and reflection* (RVP 2006). However, pupils want to relax and sing songs which they like and which are modern. They do not want to talk about something nobody is interested in and nobody listens to. Some pupils think there should be different demands on "non-music" children or that music education should be only for those who are interested in it. Nevertheless, the educational framework has different output requirements for all educated pupils. The pupils are expected to be able to find the relations between other types of arts, follow the flow of music, recognize certain dances, judge the right style of a heard composition, reproduce motives, themes and parts of the compositions, create and choose a right accompaniment, etc. (RVP 2006)

It seems that problems of music education are connected with its prestige which is not high at the moment and so the pupils believe that the subject should entertain them and enable them to relax. It is important that most pupils are satisfied with music education and according to their answers it is clear that they are mostly aware of the contributions which the subject might bring them.

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