



FACULTY  
OF EDUCATION

# MUSIC EDUCATION - TERRA COGNITA?

Edited by Marek Sedláček

Brno 2016

**Masaryk University  
Faculty of Education**

# **Music Education – Terra Cognita?**

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**Brno 2016**

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## Introduction

The proceedings contain full-text papers presented in the sub-section of the 28<sup>th</sup> international music teacher conference *MUSICA VIVA IN SCHOLA* organized by the Department of Music, the Faculty of Education, Masaryk University in Brno (the Czech Republic) on 18–19<sup>th</sup> October 2016.

The conference with the topic "*Music education – terra cognita*" preferred the original scholarly papers that could be thematically divided into two parts:

- A) The music and culture of the 20<sup>th</sup> century in general music education
- B) Current issues in music education

The proceedings present besides the historical studies about the Czech art music of the 20<sup>th</sup> century (Bártová) and the philosophical-aesthetical studies (Vereš) especially the research empirical studies about the music preferences of the children and youth (Brunner, Sedláček, Kučerová, Musil) and their extracurricular musical activities (Vidulin, Horáková) as an important starting point for the current and future school music education. Other studies are focused on the reflecting new circumstances affecting music education in recent years, the issues of pre-school and out-of-school pedagogy (Čertková) and voice education in the Czech Republic (Schönová) or the issues about the voice condition care for teachers (Frostová).

Brno, 9<sup>th</sup> December 2016

Marek Sedláček

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# Extracurricular Musical Activities in Primary School from the Teachers' Point of View

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**Abstract:** The paper stresses the importance of organized and planned activities in primary<sup>1</sup> school students' free time, by means of their participation in extracurricular musical activities. In this process, it is important to focus on student satisfaction, active participation, and concrete contribution, which would ensure high-quality outcomes and influence comprehensive student development. Research results point out the advantages and drawbacks of organizing extracurricular musical activities in Croatian schools. Teachers stress that the interest of students ranges around average levels, that the curriculum is largely well adapted to their needs and capacities, but they also report that students cooperate successfully with one another and that the work atmosphere is pleasant. By offering various extracurricular musical activities in the school one can help students to broaden their knowledge and develop their musical skills. For this reason, offering new programs, materials, and approaches is inevitable if we wish to modernize these activities and receive greater student interest in participation.

**Key words:** extracurricular musical activities, free time, primary school, teachers.

## *Organization of students' free time in extracurricular school activities*

Organization of students' free time is one of the foundational questions of pedagogy, and thus also of education. Since this free time is susceptible to positive, but also to negative influences, it is important to undertake preventive measures and organize free time for students filled with high quality contents, monitored by professionals who will help in the development of students' potentials.

Organized students' free time has multifold benefits for the children, school and community, and benefits are reflected in the positive experiences acquired through the participation in organized and planned activities. Students have an opportunity to develop in accordance with their dispositions and capacities, to improve their success at school, to cooperate with others, to be creative, which reflects on their overall intellectual, emotional, and social potentials. By means of individual and group activities, students gain knowledge, develop skills, become creative and innovative, open, but also learn of strategies for overcoming obstacles, problem solving, time management, forms of address and interaction with others. Advantages of participation in organized free time activities have been stressed by both pedagogical practice and research results, which have found that organized free time

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<sup>1</sup> Primary school in Croatia is compulsory and lasts eight years.

plays a major role and remains very important in the formation of the child's positive traits (Delle Fave & Bassi, 2000; McHale, Crouter & Tucker, 2001; Ilišin, 2002).

It was precisely to support organized, high-quality free time for students that Croatian schools introduced extracurricular activities in the late 1950s. Since then, these activities have been a constituent part of school structure, equal in importance to others, and since the 1990s they have been given additional attention, which has contributed to concrete results in the pedagogical practice. Extracurricular activities as a specific form of work at schools have enriched the life of the school and community, and through their use -- precisely *due to* their use -- the school has become recognizable in the broader environment. Likewise, as pedagogically conceived activities, they have the function of providing education in free time and education for free time (Mlinarević & Brust Nemet, 2012).

Numerous researchers have pointed at the relevance of participation in extracurricular activities since such activities support communion and creativity, foster openness to new knowledge and to a different worldview. Shulruf, Tumen and Tolley (2008) suggest that extracurricular activities have positive effects on learning outcomes; Eccles et al (2003) and also Marsh and Kleitman (2003) report that such activities foster improved achievement at school and promote wellbeing and prosocial behavior; Darling (2005) and Khanlou (2004) think that this develops skills and emotional security. Obviously, extracurricular activities represent the right way to enhance overall student development and to contribute to the formation of students' personal identity.

Cindrić (1992: 51) describes extracurricular activities as “various organizational forms of gathering students together outside class hours at school, which are typically marked by activities in culture and arts, sports, engineering, recreation, and science (education). By means of such activities, students satisfy their creative and recreational needs, and particularly gain the culture of using free time”. Puževski (1988: 24) states that extracurricular activities are “a term used to denote all types of activities, work and life of pupils at school organized outside of teaching classes”. The said definitions determine the important features of free time: it is multi-purposeful since it encompasses activities of various types, from sport and music to engineering and science; it satisfies students' wishes and needs since students do what they really wish and what really interests them; it enables students to participate in extracurricular work, which provides them with new opportunities for individual prosperity in an organized, professional environment. Today extracurricular activities are interdisciplinary in nature, which means they are no longer isolated along the lines of one particular field of

activity: rather, there is now a possibility for the correlation and integration of contents from several specific domains.

The curriculum for the primary school in Croatia (Nastavni plan i program za osnovnu školu, 2006) classifies extracurricular activities into eight areas: language and arts; natural sciences and mathematics; sports, health and recreation; preservation of national and cultural heritage; environmental protection and healthy lifestyle; projects in social sciences and humanities and workshops; student cooperatives and creative engineering activities. These are defined more specifically in the school curriculum which defines the type of extracurricular activities, the number of groups and the weekly and yearly timetables for a particular extracurricular activity. The school is autonomous in organizing and implementing the extracurricular activities, and it offers various programs according to its capacities in terms of staff and finances. External collaborators can be included in the process, where the goal is to network the school with the community in which students live and work.

Extracurricular activities can be conceived fully autonomously and separately from regular teaching, but they can also resemble the regular teaching of any course, i.e. they can complement and correspond to the course contents. However, we hold the opinion that extracurricular activities are the right venue in which precisely extracurricular materials should become an important domain for cherishing positive traits in the child, for supporting and developing individual capacities, and for promoting the child's skills.

Free selection of activities, guidance of the process conducted by the professional teacher, high quality programs, contemporary forms, methods and approaches to work with students ensure the outcome in which good results are achieved in extracurricular activities and in which the school draws closer to the needs of the child. Practice has also provided us with successful student works emerging from various extracurricular activities. In this way, students exhibit personal innovativeness and creative expression, during which process they advance toward their own dispositions and gain new competences. The student actualizes him or herself as an individual and as a member of the community; his or her development toward a professional and competent individual is supported. More broadly, students simultaneously spend their free time in an organized and high quality way.

### ***Extracurricular musical activities in the Croatian school system***

Extracurricular musical activities in the primary school appear in the following forms: singing in a choir, vocal groups, playing an instrument, playing in an ensemble, folklore, dance, music creativity, music-making, music workshops, music projects, music listening

sessions. Various programs and materials foster the development of students' musical knowledge and skills and thus support student creativity. Certain activities require musical dispositions and skills, e.g. proper intonation for singing in a choir, elementary instrumental skills for playing in an ensemble, while for other activities this is not a requirement.

Students decide themselves on which extracurricular activity they will join, which is the principal precondition for the optimal realization of extracurricular activities. Student motivation and interest are influenced by the moderation of this process by the teacher and by the quality of the program offered. Organization and implementation of extracurricular musical activities depend on the teacher, but also on students' interest. If the students are interested in the content that is offered, provided the approach to the activities is innovative and modern, there is a high probability that a big number of motivated participants will become involved in the activity. For successful work, one should primarily conceive of supportive contents, then systematically monitor students' progress and potentially make amendments and additions to the program, always keeping in mind the suitability of the materials to students' age and capacities.

After the students have selected the type of activities in which they wish to participate, they are gathered into a group, which shares some common interests and works on a common goal. The activities support their active participation, team work, direct experience, critical thinking and presentation of ideas, group presentations, which all contributes to the joint success of the group. A well conceived program, professional and high-quality work with students, accompanied by a lot of practice, repetition and revision, all represent preconditions for students to advance their skills and reach the desired quality. They have an opportunity to present the results of their joint work at competitions and events, situations where they meet other students pursuing the same or similar activities.

In every school there is a certain number of students who take part in extracurricular musical activities. Data on the implemented curricula of extracurricular activities are available on the Internet, where one can learn that these activities are conducted in almost all Croatian schools. Research results published by Vidulin-Orbanić (2007) show that more than 40% of students are involved in extracurricular musical activities. Likewise, results of the research conducted by Flammer and Schaffner (2003) suggest that musical activities comprise a significant portion of children's free time. Let us also mention that the study conducted by Muha, Svalina and Peko (2016), which encompassed 58 schools, found a total of 130 extracurricular musical activities, which could be classified into seven groups, with choirs and dance groups being the most common. Studies conducted by Martić (2013), Terzić (2015) and

Vočanec (2015) equally show that the most common extracurricular musical activity is the choir. Interestingly, extracurricular musical activities more typically involve girls and students with the highest grades (Vidulin-Orbanić, 2010).

Specific attention should be paid to work conditions, such as the premises and material resources available, the number of hours foreseen for the implementation of activities, the atmosphere, and types of cooperation in the group. Likewise, the teacher's affinities, contents from the program, ways in which the activities are conducted, the needs and culture of the social environment, are just some of the factors which the music teacher<sup>2</sup> should be familiar with when organizing the extracurricular activities.

We hold the opinion that the role of the teacher -- moderator of activities is exceptionally important, where they themselves should equally carefully consider the advantages and disadvantages of the activity they are moderating. According to the research conducted by Pejić Papak (2011), teachers point out that one should ceaselessly consider the status of the extracurricular activities, update their content, enrich the programs and boost in the students an interest in various fields, suggest to them ways of spending quality free time, but also introduce new programs and follow contemporary developments.

Within the period of organized free time at school, students may take part in organized and planned activities, according to their interests and personal choices. In terms of extracurricular activities, educational work should be so conceived that children should not participate coercively, but rather with the idea that their freedom is respected. Along with other forms of appropriate support, this will result in their intrinsic motivation. Extracurricular musical activities represent a real opportunity to reach such desired outcomes (Vidulin-Orbanić, 2013).

### ***Empirical research***

#### **Research aims and objective**

*The aim of the research* is to determine the positions of music teachers about the extracurricular musical activities conducted at school.

*Research objectives* are to:

1. find out which extracurricular musical activities teachers conduct;
2. determine whether there is an interest among the students in the offered extracurricular musical activities;

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<sup>2</sup> The music teacher is at the same time the moderator of the extracurricular musical activities.

3. determine the suitability of extracurricular musical activity programs
4. describe the atmosphere in extracurricular musical activities.

## Method

The survey was organized in 2015 and encompassed a total of 77 music teachers who were at the same time moderators of extracurricular musical activities. By profession, the participants are music teachers with B.A. or M.A. degrees in music education from 15 Croatian counties.

Of the total number of participants, 74.1% were ladies, and 25.9% men. According to the years of professional experience, most participants (40.3%) belong to the group with up to ten years. There follows the group of participants with 31 to 40 years of professional experience (25.9%). 20.8% participants belong to the group with 11 to 20 years of work experience, 10.4% participants can be classified in the group between 21 and 30 years of experience, and finally 2.6% participants have 41 or more years of professional experience. In terms of the level of education, 63.6% participants have university degrees M.A., and 36.4% have college degrees (B.A.). The data are given in *Table 1*.

Sex		Years of professional experience					Degree	
Male (%)	Female (%)	0 – 10 (%)	11 – 20 (%)	21 – 30 (%)	31 – 40 (%)	40 and above (%)	College (%)	University (%)
20 (25.9%)	57 (74.1%)	31 (40.3%)	16 (20.8%)	8 (10.4%)	20 (25.9%)	2 (2.6%)	28 (36.4%)	49 (63.6%)
Total no: 77 (100%)								

*Table 1 – Data on participants*

## Instrument

For the purposes of the present research we made a survey questionnaire consisting of three parts. The first part contained the data on the county, sex, years of professional experience and level of education, and the second part comprised the data on extracurricular musical activities conducted by the teachers. The third part asked 17 questions on the interest, program, and content of the activities, on goal, tasks, types of cooperation, atmosphere and results of the work in extracurricular musical activities.

## Procedure

The participants were surveyed during a professional conference of music teachers and they had 15 minutes to circle the responses in the survey questionnaire. In the first part, the

teachers filled in the data themselves. In the second part, titles were offered of 12 extracurricular musical activities conducted in Croatian schools. The participants were asked to circle a number indicating whether or not they moderated the following activities: singing in a choir, vocal group, playing an instrument, playing in an ensemble, music listening sessions, music creativity, music-making, dance - rhythmic, folklore, music projects, music workshop, elementary solfeggio - musical literacy. In the third part, they circled answers in a Likert-type scale.

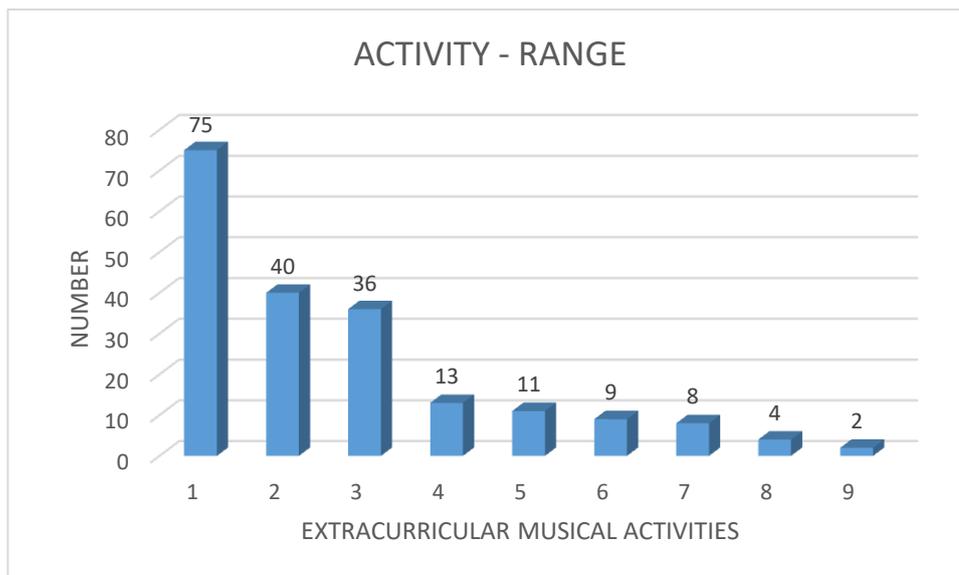
### ***Results and discussion***

#### *Ad 1) Extracurricular musical activities in primary school*

Research results (*Table 2, Graph 1*) show that most teachers run a choir (97.4%), 51.9% participants moderate the activity of playing an instrument, 46.7% the activity of playing in an ensemble. 16.8% participants lead a vocal group, 14.2% participants moderate the activity labeled music projects, 11.6% foster musical creative work, run music workshops, dance - rhythmic, and 10.3% run folklore sessions. Music-making and music listening sessions are moderated by 5.1% participants, while the activity of musical literacy is found with 2.5% participants. The survey shows that some teachers moderate just one extracurricular musical activity, while some simultaneously moderate two or more extracurricular musical activities. Therefore, a portion of teachers moderates some other activities in addition to the choir, for which reason we did not determine the cumulative percentage.

<b>Extracurricular musical activity</b>	<b>Number</b>	<b>Percentage (%)</b>	<b>Total (%)</b>
Choir	75	97.4	77 (100%)
Playing an instrument	40	51.9	77 (100%)
Playing in an ensemble	36	46.7	77 (100%)
Vocal group	13	16.8	77 (100%)
Music projects	11	14.2	77 (100%)
Music creativity	9	11.6	77 (100%)
Dance - rhythmic	9	11.6	77 (100%)
Music workshop	9	11.6	77 (100%)
Folklore	8	10.3	77 (100%)
Composition	4	5.1	77 (100%)
Music listening sessions	4	5.1	77 (100%)
Solfeggio – music literacy	2	2.5	77 (100%)

*Table 2 – The list of extracurricular activities, numbers and percentages of teachers conducting those activities*



Graph 1 – Activities ordered by the highest number (percentage) of the teachers conducting them

Legend:

1. Choir
2. Playing an instrument
3. Playing in an ensemble
4. Vocal group
5. Music projects
6. Musical creativity - dance/rhythmics - music workshop
7. Folklore
8. Music-making - music listening sessions
9. Solfeggio/musical literacy

Results suggest that singing in a choir is the most frequent activity organized in Croatian schools. Research results reported by Vidulin-Orbanić (2010), Martić (2013), Dubovicki, Svalina and Proleta (2014), Terzić (2015), Vočanec (2015) equally show that the commonest extracurricular musical activity is precisely the choir, in both lower and higher grades of primary school. The number of teachers resorting to activities such as playing an instrument or playing in an ensemble is almost twice lower. In terms of individual playing, teachers resort to instruction in playing the piano, synthesizer, recorder, guitar, tamburica<sup>3</sup>, accordion, while group playing comprises tambura ensembles or small orchestras, gathering students who also attend music schools and play various instruments (piano, flute, guitar, violin). Significantly fewer teachers run a vocal group, music projects, musically creative activities, music workshops and dance. Finally, the least common are music-making, music listening groups and musical literacy sessions.

One should mention that certain activities are clearly defined by means of their very names, such as the choir, vocal group, playing instruments, listening sessions, dance, folklore,

<sup>3</sup> Tamburica is the traditional Croatian instrument. It belongs to a family of long-necked lutes.

composition, literacy. On the other hand, some titles can inhere diversified activities where it may remain unclear what exactly the teachers are working on. By interviewing the teachers we have been able to find out that for instance the activity labeled *music projects* typically involves boosting musical creativity and performance of musical stage works. We hold the opinion that titles such as music projects or music workshop should be made more concrete, making clear the central intended activity.

#### *Ad 2) Student interest in extracurricular musical activities*

Various factors can influence student interest. In addition to the direct interest in the particular activity offered, we also tested the following: the possibility that the student should conduct independent work, the material and technical conditions for work, satisfaction with the results of the activity, and participation in performances. Viewed against the total number of students participating in extracurricular musical activities, which is directly correlated with their interest, according to our study 49.3% participants responded that student groups in these activities typically gathered ten to twenty children, 44.1% respondents replied that their groups had more than twenty students, and finally 6.4% participants had up to ten students per group. More than twenty students per group mostly related to choirs. However, given the fact that more than 97% music teachers run a choir, according to this information only a half of those choirs comprise more substantial numbers of singers. Data also suggest that groups typically number ten to twenty participants. In spite of such facts, one should strive for a more significant involvement of students in extracurricular activities, where possible without the precondition for the student to possess particular musical skills, because the primary objective should be to satisfy students' interests and foster their development.

The study by Vočanec (2015) mentions that teachers are quite satisfied with the turnout and number of students participating in the activities. Student participation is boosted by the fact such activities offer various contents, and also offer opportunities for public performance, publication of results from competitions and events, playback of audio and video recordings of the repertoire that the participants have practiced. All these are motivating factors for student participation in extracurricular musical activities.

Although musical dispositions and possession of certain skills are important for student participation in extracurricular musical activities, as is the case with singing in a choir, we must not eliminate the genuine desire in students to be musically active. In such a case, we recommend the following model. The teacher can plan to have a choir with two groups of singers: one group will represent the school in the community, at all major events, and the

other group will sing because its members like to sing, yet without the desired outcome - that of well developed singing skills. The fact remains that one of the objectives of organized activities is for students to gain knowledge and develop skills. However, the goal is also to satisfy their interests and organize their free time. This is the proper direction in which one should think and act so as to preserve and deepen children's curiosity and satisfy their interests.

Our respondents have assessed student interest as average (55.8%) and exceptional (44.2%). With this in mind, we also wished to receive an answer to the following question - whether the offered activity is well accepted by the students. Results suggest that the teacher-conducted activity is partly accepted by the students (55.9%), strongly accepted by the students (41.6%), while 2.5% participants think that the students have not accepted the offered activity at all. One can see from the results that there is an interest, however since more than 50% teachers think student interest is average, it might be prudent to start conceiving of another activity which students would be more interested in. The offer of activities represents one of the primary criteria for structuring and organizing work in extracurricular activities, which is exactly why one should carefully identify students' interest in a particular domain, and then organize group or individual work according to the students' abilities and age. Interest should be an important motivating factor for involving students in extracurricular activities, and it remains directly correlated with the way in which free time is used (Ilišin, 2002).

Students' interest can also be boosted by excellent work conditions, in terms of space, material and technical resources. Results of the present research suggest that 68.9% participants view their work conditions as partly satisfactory, 23.4% think they have excellent conditions, and 7.7% believe they have poor conditions. The teachers are facing the problem of the lack of adequate space, teaching tools and aids, they lack the financial and technical support for implementing particular segments of the activities. We hold that adequate space with appropriate tools and aids represent an important precondition for high quality implementation of a particular extracurricular activity. This would certainly also foster students' interest and motivation. We should mention that only 25.9% participants have received financial support from the city or county, while 74.1% have not received any such assistance.

Students' interest is also influenced by work results, independence at work, but also by the opportunity to present the work at school or outside of it. Interestingly, teachers assess the results of activities as average (79.3%), above average (19.5%), and below average (1.2%).

In terms of students' independence, teachers report that most students work independently for some time (53.3%). On the other hand, 38.9% teachers think that most students work independently, while 7.8% think most students are not independent in carrying out the tasks.

In all, 42.8% teachers have participated with their students in events, reviews, competitions, performances, while 57.2% have not. The study by Pejić Papak and Vidulin (2016) also points out the problem of public demonstration of extracurricular activities, since few teachers attend reviews, exhibitions, competitions. One of the reasons for this may be found in the competitive spirit of extracurricular activities, in the very way in which schools organize competitions, and in the expectations the schools have from the teachers (Pejić Papak, 2011). The purpose of extracurricular activities should not boil down to mere success measurements, but should rather focus on students' participation, permeated by joy and progress. One should discontinue the presentation of extracurricular activity outcomes in the form of a competition and encourage everyone to take part in reviews, workshops, events, in field work and project-based teaching, which could become a type of reward or acknowledgment for active participation in the activities. Perhaps that way more teachers would perform with their students. In *Table 2* we have classified the responses by percentage. They testify that the interest in extracurricular musical activities is average, and that the remaining indicators have been but partly met.

<b>Category</b>	<b>Percentage (%)</b>	<b>Explanation</b>
Number of students	49,3	Groups of 10 to 20 students
Assessment of interest	55,8	Average interest
Acceptance of activities	55,9	Partly accepted
Work conditions	68,9	Partly met
Results of activities	79,3	Average results
Independence at work	53,3	Partly independent
Participation at events, etc.	42,8	They participate

*Table 3 – Results viewed by the question of interest and related indicators*

### *Ad 3) Adequacy of the extracurricular musical activity program*

Participants think that the program of activities which they carry out is fully adequate for their students' age and psycho-physical capacities (75.4%), that it is partly adequate (24.6%), and finally that the goal and tasks have been fully implemented (53.2%) and partly implemented (4.54%). Only 1.2% respondents think the goal and tasks have not been attained. Although the content of extracurricular activities is not strictly defined and the possibility is always open to incorporate new topics, content, and methods, it is important to stress that the

full implementability of the program should be reflected in a percentage much bigger than the one obtained here (53%). Planning and specifying work in extracurricular activities represents an important and sensitive part of the educator's profession, which requires the teacher's knowledge of social, professional, psychological, pedagogical, didactic, and teaching-methodological segments of a particular activity. For this reasons precisely during the academic year one can make amendments to the program, in order to get closer to the final outcomes. In this direction, research results suggest that during the academic year partial corrections of the activity syllabus and plan have been made (66.2%). Some participants have noted that most of the program has been corrected (3.9%), but some also note that during the academic year there have been no changes to the program (29.9%).

When the work program was being made, students participated in the making of some of its segments (57.1%), in making the entire program (24.6%), while in 14.2% cases students did not take part in the conceptualization of the work program at all. The opinion is widespread that teachers make the program of extracurricular activities without student participation, which does not satisfy the assumption of joint conceptualization of the program, having in mind the capacities of the school, teachers' knowledge and students' interest. The results of the present study testify that more than 80% of the students have participated in drafting the programs, or at least their parts. Children's proposals that are new, daring and unusual need to be carefully considered and possibilities for their implementation should be allowed for within the preliminary program devised by the teacher. The jointly conceptualized program in particular will help modernize the activities and contribute to a higher student interest in the particular activity. From the results in *Table 4* one can notice that over 50% participants have adapted the program to the students, made amendments to it during the year, and involved students in making the program, thereby attaining its goal and tasks.

<b>Category</b>	<b>Percentage (%)</b>	<b>Explanation</b>
Program adaptation to students	75,4	Fully adapted
Attainment of goal and tasks	53,2	Fully attained
Amendments to the program	66,2	Partial corrections
Student participation in making the program	57,1	They participated in making its part

*Table 4 – Results viewed against the question of program suitability*

#### *Ad 4) Internal and external atmosphere in extracurricular musical activities*

According to the results of the present research, participants assess working atmosphere as excellent (53.2%) and good (46.8%). They rate the cooperation of students and

teachers as excellent (57.2%), good (41.6%), and poor (1.2%). These positive results suggest that in extracurricular musical activities students have excellent cooperation with their teacher, which contributes to the overall working atmosphere. When a student actively participates in joint work, he or she conscientiously undertakes his or her commitments, thus sharing the responsibility for the final work, which leads to a joint outcome. It is little wonder, therefore, that the satisfaction is mutual. It is important to note that students' involvement in the activity implies very serious work and requires their full commitment. In this joint creative process, apart from gaining knowledge and developing skills, the student acquires certain habits; his or her worldview changes and he or she becomes an independent and responsible person. Only with joint work conducted can we talk about the successful implementation of extracurricular activities, good outcomes and the properly utilized educational and social role of the school.

Another factor contributing to the good atmosphere is the support of the principal. Our participants report that the principal supports their chosen extracurricular activity (80.5%), that he or she supports it in part (18.3%), and that he or she does not support it (1.2%). In the words of Jurčić (2008: 24) the foundational impetus to shaping and implementing extracurricular activities is "the teacher's satisfaction with the basic factors of extracurricular activities (support of the school management, the teacher's independence in selecting the program, students' involvement in the extracurricular activities, the teacher's professional development)".

Recognition in the form of awards and diplomas issued by their school has been given to 42.8% participants, but not to 57.2% of them. We think it important to promote and publicly support positive examples of the implementation of extracurricular activities, followed by media coverage, and at the same time support the cooperation with parents and external collaborators. The process of valuation includes awarding all students, having in mind the effort they have invested and results they have achieved. A note of praise, public appearance, media promotion, organized travel - these are but some of the strategies to support children in such a way that the local community should get to know them, too. Students participating in extracurricular activities should certainly be rewarded for exceptional effort and success they have achieved so that their work and involvement should be ascribed proper importance and so that this work should become more appreciated in a world in which some other values prevail. Teachers should equally be recognized and rewarded for their excellent work.

It is also worth mentioning that 57.1% participants have attended professional training for moderators of extracurricular musical activities, while 42.9% of them have not. In order to ensure professional advancement in the domain of organization and implementation of extracurricular activities, one should provide the teachers with a constant opportunity to professionally develop, through seminars, workshops, lectures, the study of new literature, etc. This way they can follow new developments in their own field. In *Table 5* we put together the positive trends and obtained results indicative of good mutual cooperation and working atmosphere.

<b>Category</b>	<b>Percentage (%)</b>	<b>Explanation</b>
Working atmosphere	100	Excellent and good working atmosphere
Cooperation between students and the teacher	98.8	Excellent and good cooperation
Support of the principal	98.8	Supports and partly supports
Awards given by the school	42.8	They have received awards
Professional development	57.1	They took part in professional development activities

*Table 5 – Results viewed against the question of internal and external atmosphere*

### **Conclusion**

Results of the present research suggest that in Croatian schools the most common extracurricular activity is singing in a choir. Students' interest in the offered activities is average, as are the results. The program is mostly adapted to the students' needs and abilities. Results suggest that there is good cooperation between students and teachers and that there is a positive and pleasant working atmosphere. As guidelines for the modernization of extracurricular musical activities we provide the advice to teachers to pay more attention to the selection of new activities and thereby to the programs and contents that would more significantly foster student interest; to work on high quality outcomes that they will then publicly present. We also suggest to the school management that they should ensure suitable premises, material and technical conditions for the work of teachers and students.

Consideration of any changes required in extracurricular musical activities starts from the student, from his or her needs and interests, propensities and capacities to the conceptualization of the most appropriate, high quality way to spend free time. By being attentive to the student's interests and by identifying them, teachers have the task to find the procedure and materials for satisfying the student's interest, incorporating in the

extracurricular work such appropriate contents that will influence the student's culture. The teacher should have a clear vision of which activity can be successfully implemented, which contents should be offered to students, how the interaction of knowledge and skills should be ensured, where and how students' work should be publicly presented.

The competent teacher, the group of interested students, the classroom equipped with adequate tools and aids, activity, devotion, team work, but also the support and understanding of the school and the local environment, are all preconditions for the high quality process in which extracurricular musical activities are conducted and students' experience enriched.

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# Aesthetic Everyday Practices of Pupils and the Implications for Music Education

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## **Abstract:**

This article deals with the phenomenon of aesthetic everyday practices of pupils and examines possible implications for music education. Drawing on findings of empirical studies conducted by the Department of Music at the University of Education in Freiburg (Germany), the article explores topics such as music preferences among youths, music as a means of distinction, distribution channels of music, reasons for listening to music, reactions to first-time exposure to a music piece, as well as school class taste. While the results of the studies confirm that youths largely prefer popular music styles, the article discusses teaching approaches that use both popular genres as well as classical music in the classroom.

**Key words:** Aesthetic everyday practices, music preferences, music perception, music of other cultures, extension of listening repertoire.

This essay will explore some of the aesthetic everyday practices that are available to youths with regards to music – and we will see that we are almost exclusively dealing with popular music – and what conclusions we can draw from this for music education.

Until well into the late 20<sup>th</sup> century, the discussion of music-aesthetic issues was, at least in the German-speaking countries, primarily focused on high culture music of the West, as discussed in detail by Parzer and Brunner (2010: 9–11). Popular forms of music have found their way into music-aesthetic questions since the 1970s (von Appen, 2007, 2008; Fuhr, 2007; Pfleiderer, 2009; Rolle, 2008; Stöckler, 2008). It has been shown that there are not only *one*, but several understandings of aesthetics of popular music that co-exist (Meyer, 2006: 27).

Following Seel and von Hentig, the concept of aesthetics is being extended “beyond a piece of art to potentially focus on what is special in moments of the everyday life” (Meyer, 2006: 27). Perception, “emotional experience” and “reflective judgement” play a prominent role in this context (Meyer, 2006: 27). Aesthetically beautiful is what one likes, which means the view of the recipient needs to be closely examined. I will be looking at aesthetic practices of individuals, and here in particular of young people. Music becomes more meaningful for individuals, for example, through priming effects or memories. Music regulates emotions, it fulfils important social functions etc. Listening to music serves a means of distinction and to establish a sense of identity. The focus of this essay will be on the perceiving individual, and in particular on pupils.

Evidently, this has implications for music education and its contents. It is essentially a normative problem (Jank, 2013: 11–13). Within music didactics of the German-speaking countries, the attitude towards popular music has undergone major shifts: When popular forms of music started to emerge in the 1950s, the primary “mission” of music education was to protect the youth from beat music, German “Schlager”, and jazz. Pedagogical concepts of the 1960s shifted their focus towards pupils, and, in a tactical move, engaged with popular music only in order to lead to Western art music (“Abhol- und Aufklärungspädagogik”). The idea was to build bridges and develop a critical and differentiated receptive behaviour.

Another approach that emerged in the 1970s and is used until today focuses on the discussion of facts and information and emphasises political aspects. It uses analytical methods of Western art music to evaluate popular music, discover interesting musical aspects, and to understand consumer behaviour.

Since the 1980s/1990s until today, the focus has been on hands-on teaching approaches, whereby the promotion of aesthetic competences (“learning by doing”), among other skills, has taken on an important role (see Rolle, 2010).

One last introductory thought: in the context of the current refugee wave – although this topic has been discussed in Germany since the arrival of the first Gastarbeiter, i.e. migrant workers, in the 1960s – the topic of interculturality and transculturality is coming more and more under the spotlight. An additional aspect is opening up: how can we define culture? Dorothee Barth (2006) compares a “normative” and “ethnic-holistic” with a “meaning-based” concept of culture. Rather than Western art music or the (seemingly) collective consciousness of a certain (ethnic) group dominating the development of the individual identity, the focus should be on the question what music can mean for each individual student. This opens up new perspectives for music education and provides pupils with the possibility of exploring different and foreign cultures, including those of migrants, via cultural practices in music. These practices may then become part of their own cultural identity and may enable students to participate in different cultural practices.

## Questions

In my discussion of aesthetic everyday practices of pupils with regards to music, I will explore the following questions:

- How important is listening to music for youths in Germany?
- What are their music preferences?
- How do youths deal with popular teenage music?

- How does music serve as a means of distinction between adolescents and their parents?
- What are the relevant distribution channels for music?
- What are the reasons for listening to music?
- What role does the relation between music type / rhythm / singing and text comprehension play for the acceptance or rejection of a music title by youths of different school types?
- How do adolescents react when they first hear a music title?
- Are there educational differences in the perception of music?
- Is there such thing as a *school class taste*?

## Results

### Significance of music

A study from 2010 conducted in the German state of Baden-Württemberg (N = 238) (Brunner, 2011) demonstrated that the majority of pupils (39.9%) spends more than 3 hours per day listening to music (less than 1 hour: 12.2%, 1 – 2 hours: 26.9%, 2 – 3 hours: 20.2%). Many other studies have come to similar conclusions (Behne, 2002; Shellstudie, 2015: 113, 96; Schurer, 2016: N = 46, German Realschule<sup>4</sup>: the study distinguishes between conscious and unconscious listening: 30% of respondents listen to music consciously more than 3 hours per day, 24% listen to music unconsciously more than 3 hours per day). This shows that, from a quantitative perspective, music takes up a substantial amount of the time available for everyday practices, although listening to music has dropped from first to second place between 2002 and 2010 in a ranking of leisure time activities (Shellstudie, 2015: 113–114. Still in first place among 12–17 year old youths).

### Music preferences

A study on music preferences of pupils in Baden-Württemberg from 2010 (Brunner, 2011: 192; 1 = never, 4 = very often) examined music preferences based on the following – among other – items: (1) A list of terms referring to music styles, and (2) naming of three favourite bands or groups. In (1), Pop music (M=3,03; SD=0,92) and hiphop (M=3,00; SD=1,11) ranked top of the list (see figure 1). The results of item (2) confirm in many aspects, although with small variations, the ranking of figure 1 (see table 1, please note that this table

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<sup>4</sup> The German secondary school system consists of three mainstream school types: Hauptschule (secondary modern school), Realschule (comprehensive school), and Gymnasium (grammar school).

only includes the bands' names). We need to assume that, in both query modes, music styles have not always been identified conclusively because individual definitions vary. Hence the ranking results should be treated with caution. Certainly noteworthy is the broad spectrum. Mainstream music (rock – pop) is the most popular. However, a very large variety of groups and individual artists have been named in question (2), and it is striking that the results express certain ethnic preferences. Many of the listed artists and bands are of Russian, Romanian or Croatian origin, which may reflect the pupils' various backgrounds.

The variety of artists and bands which can be observed in (2) was confirmed by the self-assessment of the respondents. The vast majority (92.9 %) listens to different styles of music, which confirms the validity of the theory of self-socialisation that has emerged in recent years (Müller et al., 2007). In the overabundance of available music, children and youths create their own “music scene” in which they often mix and consume very heterogeneous music styles.

At the same time, this statement is somewhat offset by the fact that the requested three names of artists or groups in question (2) are often from one particular music style (namely 34%. 29.8% named three examples from two, 28.6% from three different music styles. 1 and 2 together almost 64%). Most fixations on a particular style can be noted for hiphop and techno. Where several styles were selected, they were often related. This suggests that, individuals favour a particular style for a particular period of time (Behne, 1996: 4–8). It is worth noting that classical music was not ranked last, but came before German Schlager and German Volksmusik (see also Schulten, 2005).

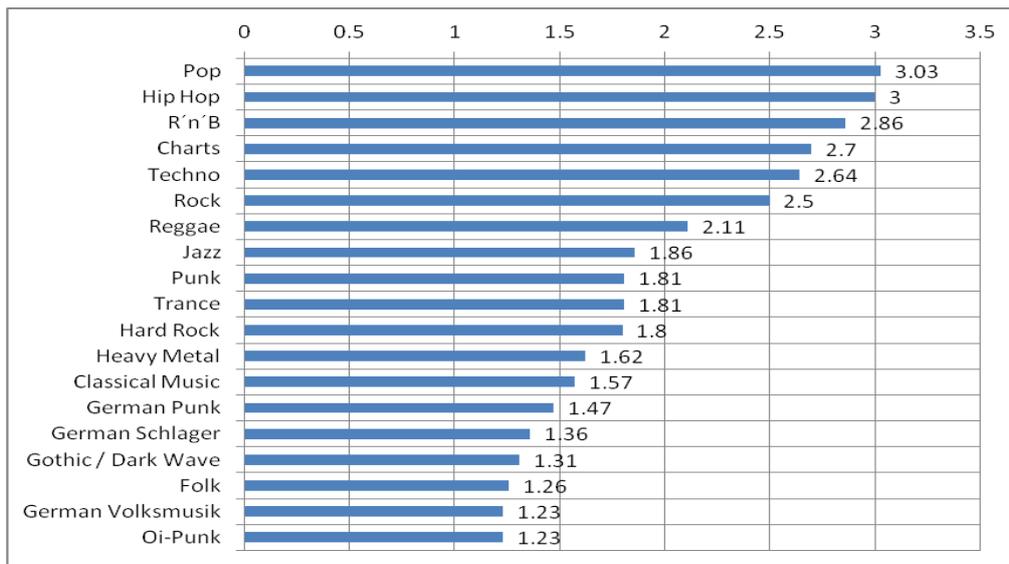


Figure 1 – Listening preference of youths, based on music styles (value: mean value; Brunner, 2011: 193)

Style	Number of bands/artists
Pop	58
Hiphop	51
Metal	26
Techno	19
Punk	18
R`n B´	17
Singer/ songwriter	15
Indie pop	13
Alternative	12
Deutschpop	9
Reggae	6
Deutschrock	6
Gothic	4
Folk	3
Classical music	3
Extrem right- wing music	2
Other	31

*Table 1 – Music preferences, based on favourite bands and artists (number of named bands/artists. Brunner, 2011: 193)*

### **Dealing with music**

According to a recent study (Schurer, 2016: 65), particular importance in the development of music preferences can be attributed to friends, i.e. peers (see figure 2). Students get to know new music most often via friends (1=never, 5=always, M=2.93), followed by the internet (M=2.89) and by siblings (M=2.52). Radio as a source of new music is almost on a par with television. Parents play a less important role (M=1.54). In another study (Brunner, 2011: 189–190; 1= never, 4 = very often), the significance of schools was rated relatively high (M=2.32).

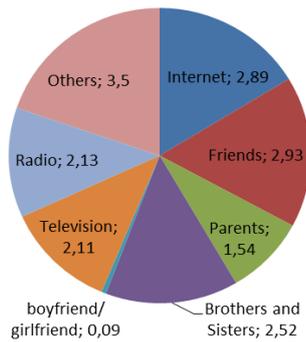


Figure 2 – Influence on music preferences

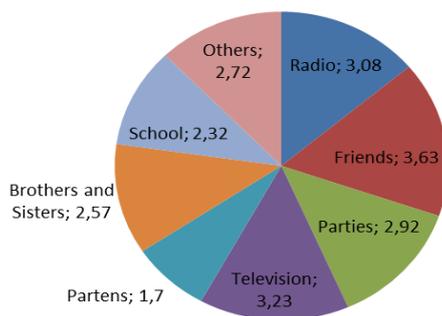


Figure 3 – Getting to know music (Brunner 2011: 189–190)

Regarding the places where youths listen to music, ‘at home’ – which includes the internet – ( $M=3.84$ ,  $SD=0.45$ ) and ‘on the bus’ ( $M=2.99$ ,  $SD=1.10$ ) – via mp3 players etc. – are top of the list in the above mentioned study (Brunner 2011: 180), followed by ‘at friends’ homes’ ( $M=2.86$ ,  $SD=0.84$ ). Hence, pupils answered the question “Who is with you when you listen to music?” most often with ‘alone’ ( $M=3.86$ ,  $SD=0.40$ ) and ‘with friends’ ( $M=3.37$ ,  $SD=0.79$ ).

### Music as a means of distinction

Research considers music as a means of distinction. It is particularly used to set oneself apart from parents, but also from other peer groups (see Lepa & Seifert, 2015). Today, however, this does not seem to be as straightforward as it used to be. When pupils were asked what music their parents listen to, pop music ranks highest for both parents and children (parents: 53.3%, i.e. more than half, Brunner, 2011: 191–192). Charts and rock music were also ranked very for parents. The most significant differences between parents and children can be seen in the role of classical music (ranked number 3 for parents), German Volksmusik

(ranked number 7) and German Schlager (ranked number 5). Other music such as hiphop plays a less important role (ranked number 10). More than two thirds of pupils (69.7%) claim to have music interests that overlap with those of their parents. This confirms the results of a study by the German Music Information Centre that documents how audiences have shifted within music styles between 2006 and 2015. The study shows a clear shift of popular music styles towards older age groups (<http://www.miz.org/downloads/statistik/31/statistik31.pdf>).

### Reasons for listening to music

The question why youths listen to music is of particular interest in the study of aesthetic everyday practices. Here are the answers:

	Mean
It's fun	3.77
It relaxes me	3.73
It puts me in a better mood/ cheers me up	3.70
Because I like the rhythm	3.58
Because I like the melody	3.53
I'm often bored without music	3.51
Gets me thinking about other things	3.51
Helps me over bad moods	3.35
Gives me an opportunity to dream	3.26
Helps me relax, makes me forget my worries	3.26
Music takes a grip of the whole body	2.97
Makes me want to dance	2.92
Music expresses my feelings	2.85
Helps me release aggressions	2.81
The lyrics express exactly how I feel	2.74
Music comforts me	2.65
Distracts me from problems at school	2.56
It's easier for me to experience my feelings with	2.55

music	
Music gives me guidance	2.54
It provides a safe space away from my parents	2.52
Music gives me strength	2.51
Because I don't want to feel so alone	2.17
Music puts me into a sort of intoxicated state	2.12
Want to be able to join in the discussion with my friends	1.73
To provoke my parents	1.54

Table 2 – Reasons for listening to music (scale 1 to 4; Brunner 2011: 196–197)

Emotional, associative and/or cognitive aspects make people turn to music. The top reason for listening to music is the pure enjoyment of it (M=3.77). Music is clearly considered “fun” and a source of entertainment. This can be further categorised. Reasons related to personal moods and the possibility to influence them (for example, to reduce aggressions), i.e. to regulate emotions, are also ranked very high (see Schramm & Kopiez, 2008; Schurer, 2016: 53). The music itself, however, is also very important (melody M=3.53 and rhythm M=3.58, text and content M=2.74). With regards to text, this indicates a certain cognitive involvement. The senso-motoric involvement is also significant. The aspect of body music plays an important role. The expression of feelings (emotional involvement) and enabling dreams (associative involvement) as well as escapist functions were also considered important reasons. Moreover, music serves to create a sense of identity (music provides strength and guidance) and, although to a lesser extent, to set oneself apart from parents (music as means of distinction) (see recent studies by von Schieweck, 2016; Georgi & Frieler, 2014).

### **Role of the relation between type of music / rhythm / type of singing and text comprehension for the acceptance or rejection of a music title by youths of different school types**

A recent qualitative study (Brunner 2012; includes standard examples from the group discussion) examines the role of the relation between type of music / rhythm / type of singing and text comprehension for the acceptance or rejection of a music title by youths of different school types. It also looks at what thinking processes are involved in the decision-making.

A special focus was placed on first reactions to new music titles that were presented to students and discussed in the group.

The study also explores to what extent attitudes towards music depend on educational backgrounds and how far processes of group dynamics are involved in listening behaviour. The descriptions youths use to talk about their music experience in the group discussion form a central part of the study. The evaluation of the results aims to provide a heuristic overview of school form specific knowledge regarding the description of listening experiences, as well as typical student patterns of interpretations and attributions regarding the listening experience of popular music. In the conclusion, I will discuss whether there is something like a *school class taste*.

### ***Initial assessment***

The reactions following the first encounter with stimuli are particularly important: they are spontaneous and can provide meaningful insights into what categorisation processes take place during the reception of music. Evidently, pupils categorise music based on listening patterns that have previously been acquired in different ways. The statements made by respondents include mostly musical parameters, while textual references seem to play a rather marginal role. Pupils first compare the presented music with their preferred music style (“I like house music more than rap music”). They also discuss their own music taste and style, using mostly music specific arguments, such as the preference of a bass or guitar sound, ‘background’ music (without being able to describe precisely what they mean by ‘background’ music), rhythm, beat (Hauptschule: “Well, the beat, you know...”), the audio mixing etc. The voice in particular, its modulation capability and expressiveness, is an important variable in the evaluation of music. Overall it becomes apparent that a fairly differentiated “yardstick”, based on music specific categories, is used to measure and evaluate music.

In addition, Realschule pupils – as opposed to the examples from the Gymnasium students group – express responsive judgements (“it’s not my taste...”). Realschule students often lack the knowledge of technological terms to describe music, or perhaps pupils do not want to provide a more detailed description.

Gymnasium pupils have a more differentiated terminology available than Hauptschule and Realschule students (who refer primarily to bass or beat). They develop musical ‘mini’ or ‘micro’ analyses (analyses of individual segments, the relation between text and sound,

the formal structure, they also discuss ‘keys’). In addition, the extensive knowledge about music – which was presumably acquired in music classes on Western art music at Gymnasium and transferred to popular forms of music – can be interpreted as a feature of a high social status, as Oliver Berli argues in his study of new trends in research on musical tastes (Berli, 2010). Many Gymnasium students have high expectations in music: they prefer it to be varied, creative and innovative, and they reject conventional mass produced music of the culture industry.

### ***Meaning and significance of text***

The role of the text is interesting – particularly at the first encounter with a song. Pupils recognise the significance of the text for the evaluation of a song. However, text interpretations are often affected by low text comprehensibility. Therefore, classifications seem to be limited or almost not possible when exposed to a music piece for the first time. Once pupils have comprehended a text or text segment, they analyse, interpret and categorise it. Pupils of all school types differentiate between textual and musical level. Preferences on the musical level don’t necessarily correspond with acceptance of the contents (e.g. the song by Skinhead band 08/15 which is inspired by German ‘Stimmungslieder’).

One Hauptschule student with migration background stood out for her explicit text oriented reception. She linked her listening preferences directly to her text comprehension.

Realschule students stated that text may play an important role for listening preferences under certain conditions, for instance, when the personal situation coincides with the situation described in the lyrics. Furthermore, Realschule pupils believe that text is more important for the song writer than for the listener, and that text is less important for younger people than for older people.

With regards to music perception, Realschule pupils are more interested in the quality of the voice and the background music (which presumably refers to the musical accompaniment, i.e. everything except voice). Many respondents feel completely indifferent about the lyrics to a song. They are happy with English text, *precisely because* the potential incomprehensibility of lyrics in a foreign language allows a stronger focus on the ‘voice’ and ‘background music’.

Hauptschule pupils tend to share this preference for English-language songs. Since they rate their English skills for the comprehension of song lyrics even lower than Realschule pupils, the preference for English texts has an even more alienating effect.

Furthermore, Realschule students feel it is ‘idiotic’ that, in their opinion, 50% of pop and rock songs keep repeating the same content, which is the reason why initially they pay less attention to the lyrics.

On a higher level of abstraction, Gymnasium pupils attribute a certain function to music: Its quality lies in its capacity to bundle the listener’s attention and direct it to the text. Gymnasium students typically describe their own listening behaviour as a two-step process, whereby the music-aesthetic first reception of the melody increases or even enables the preference for a more sensitive text reception. They consider the preceding knowledge of the band or song and the fact that the band/song ‘has something to say’ or want to get a specific message across, a criterion for the significance of a text.

If the language of the song is German, pupils pay more attention to the text. However, if the text comprehensibility is difficult, Gymnasium students also tend to make vague classifications. Repeated listening is necessary in order to fully understand the content. The text then becomes interesting, and the content accessible. Students remember text in combination with melody as an ear worm. This was confirmed in all three group discussions: If students heard a song only once, their focus of attention was primarily on the melody rather than the content.

### ***Musical »school class taste«***

The question arises whether there is something like a ‘school class taste’ in the surveyed student groups, and what function it may have regarding the reception of music. In a direct juxtaposition of a song [*Far East Movement*: "Like A G6"], presented by Hauptschule students on a mobile phone, and German-language hiphop songs previously introduced by the researchers, students continually referred to the group (“we”) in the discussion that followed. This may indicate the existence of a musical ‘school class taste’ which was presented as generally binding for and by the group in this particular group survey situation. The group taste of the Hauptschule students is strongly characterised by the physical experience, for example, of dance music.

A gender-specific division in ‘boys’ music’ (rock music/ punk rock) and ‘girls’ music’ (pop music) appears to underlie the music taste of the Gymnasium student group. A further categorisation differentiates between functions of music, i.e. entertainment (live shows of regional bands) and ‘relaxation’. The normative frame of the musical school class taste obviously reaches all the way into the private sphere outside school.

In the Realschule class, individual deviations from the music taste generally acknowledged by the group are being tolerated, although marked as minority positions. A rock song by *FreiWild* was immediately attributed to the listening preference of one of the students. This indicates that individual music tastes expressed in the group discussion underlie the normative pressure of a ‘school class taste’. Its restrictiveness and/or openness determine what listening preferences students may express in class without jeopardising their status in the group.

### **Summary, interpretation and conclusions for music education**

The above discussion shows that youths dedicate a big part of their everyday life to listening to music. They largely prefer popular music styles. While Western art music ranks in the lower third of preferred styles, it does not come last. Music still serves as a means of distinction, although differences between listening preferences of parents and their children have strongly decreased in the course of decades. The reasons for (consciously) listening to music are very varied. Fun and mood regulation top the list of reasons for listening to music.

Youths also listen to music beyond their “normal” music preference, which is based on situational factors, e.g. background music while doing other activities, party music, beer tent music (see Brunner, 2002, 2009). Youths use music specifically as a form of self-socialisation.

It has been shown that musical parameters are initially of particular importance for the acceptance of music. Aspects related to text and content play mostly a minor role in the perception process (– provided that text comprehension is possible at all). These findings correspond with Paul Willis’ analyses on music reception among English youths from working class backgrounds: “It is not what is sung, but the *way* it is sung [...] which gives a piece of music its communicative power and meaning” (Willis, 1991: 85).

A range of fairly differentiated schemes was available for the initial assessment of music titles. Particularly with regards to lines of arguments that refer to the music itself, a difference in quality became apparent in the group discussions which can be traced back to different levels of education. Although all three student classes used musical parameters in the discussion, the listening comprehension of Gymnasium pupils, which are most likely trained in classical music, was more profound, and students used language characterised by the use of musicological terms. Students had very clear ideas of what music should be like for them so they would like it and listen to it. Furthermore, their extensive knowledge about music – which was presumably acquired in music classes on Western at music at Gymnasium and

transferred to popular forms of music – can be interpreted as a feature of a high social status, as Oliver Berli argues in his study of new trends in research on musical tastes (2010: 34f).

One can assume that all surveyed youths, in the course of their lives, have developed an array of listening preferences and certain mental representations. These serve as a backdrop against which new listening patterns are being compared, categorised, evaluated, and classified in order to be either rejected or accepted (see Gruhn, 2014; Hantschel & Bullerjahn, 2016).

Text plays a minor role in the aesthetic (defined as ‘whether I personally find something beautiful’) everyday practices. The survey results suggest that text does not serve as a criterion for the likeability of the presented music. Instead, what appeared to be crucial in the evaluation of music was whether the presented music styles were similar or not similar to personal listening preferences. This was, however, presumably only the case when a song was presented for the first time, and – which became apparent in the group discussions – especially when the song was in English. Text content plays a particularly minor role for Hauptschule pupils who come from socially rather under-privileged backgrounds and demonstrate a class-specific preference for dance floor music with little text. Despite its overall rather minor role, text gains significance when it includes certain key words or emotive terms.

We can observe forms of a legitimate school class taste – possibly specific to the school type – that often allows the expression of individual or minority preferences in the group discussion only under the threat of being sanctioned by the majority. The structural principles and limitations of school class specific music tastes are determined by group dynamics and habitual factors, such as the dominating social functions of music, attitudes towards tolerance/rigidity that are determined by educational backgrounds, the primary forms of music consumption, structural principles of group hierarchies etc. .

What conclusions can be drawn from this discussion for music education? Within the limited space of this essay, I would like to map out a few ideas and suggestions. It would certainly be too narrow an approach to suggest an exclusive focus on music of youths as a subject in class, since one of the tasks of contemporary music education should be to expand any musical “tunnel vision” of students (Antholz, 1992, Jank, 2013). This can, however, be done within the popular genres, since – as was shown – many youths only listen to their “own” music styles over certain periods of time. As a first step it would be useful to identify the specific music preferences in class, for example, via an online survey such as in the above study (online surveys can be developed and evaluated on free software such as freeware ofb).

Another approach that has proven to be promising focuses on participation (have students – and the instructor – bring their own music!) and takes the various student everyday uses of music (e.g. listening to music while driving or shopping, at home, at church, at the campfire, at the football stadium, the beer tent, the club, at the concert etc.) as a subject of discussion into the classroom. Similar to the above study by Brunner & Gründer, this discussion may include a conversation about the functionality and features of the music. With the goal to further develop knowledge that is essential for the classification and evaluation of music, this can be used as an occasion to link to other topics, including Western art music and music of unfamiliar cultures, and highlight certain phenomena of music sociology, music theory and musicology, e.g. functions and impact of music based on personal experience, small research projects with interviews and questionnaires, portraits of composers, text interpretations, stardom over the centuries, brief analyses based on notes or wave files etc.

The phenomenon “school class taste” as well as (listening) tolerance can be a topic of each class over a longer time period in form of a ritualised “5 minute music” during which students are introduced to new music, followed by discussion. This can be used as an occasion to develop a listening and terminological repertoire for the discussion of music. Any type of music can be used for this, including Western art music. An introduction in the form of an “imaginary journey”, followed by a discussion of listening impressions (emotional – musical terms) via inside-outside circle method showed good results in practice (see Brunner 2015). Back to the discussion of contents: In principle, theoretical topics such as parameter analyses, music reading, triads, and rhythmic phenomena can be made accessible when combined with the acquisition of practical skills, such as basic skills on various music instruments like keyboard, guitar, drums, percussion, also Orff instruments, using songs of popular music (useful suggestions are included in the “music teaching step by step” [Aufbauender Musikunterricht] approach, see Gies & Jank, 2015). The motoric meaning of music should not be forgotten: dramatic interpretation of music (Kosuch, 2013), development of choreographies, popular dance forms can help satisfy sensomotoric needs of students (Anna Klingmann, 2015). It will primarily remain the task of dedicated music departments and music teachers to further evaluate these suggestions and assess how they can be introduced in the classroom via spiral approach. Research in music didactics needs to continue in order to generate valid findings for an effective integration of theory and practice. Last but not least: creative tasks such as those that are currently being devised in the EU project “Musik kreativ+“ can help develop the musical potential of children and youths.

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# **To the Results of the Research on Music Attitudes to the Artistic Music of the 20<sup>th</sup> in the University Youth in the Czech Republic from the Point of View of Music Pedagogy**

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**Abstract:** The essay summarizes the results of the national musical-sociological research on music preferences of university students in the Czech Republic which took place in 2015-2016, with the focus on the issue of contemporary classical music. At the end of the essay, the results are considered a starting point for music pedagogy at elementary and secondary schools.

**Key words:** musical-sociological research, classical music, university student, music education, music pedagogy

The Department of Music Education at the Faculty of Education, Masaryk University in Brno conducted a series of musical-sociological empirical surveys in last five years whose aim was to investigate music preferences of university students. All surveys were done through a questionnaire survey over the internet (CAWI - Computer-Assisted Web Interviewing), the method of sound and anamnestic questionnaire was used. Besides the music samples chosen for a sound questionnaire, the respondents could choose from the offered set of styles and genres the one to which the heard sample belongs to, according to them. The amount of preference (positive, neutral and negative attitude), tolerance (the total of the positive and neutral attitude) and identification of music samples, music styles and genres was observed. The results were evaluated according to the music education of the respondents – compulsory (elementary and secondary schools), extended (ZUŠ /elementary schools of art/, music circles) and professional. The music activity of the respondents was observed as well.

In 2012, the subject of the research were the university students in the Czech Republic (1 278 respondents), in 2013 the university students in the European Union (271 respondents) and in 2014 the interest expanded to other continents (the chosen states of the world regarding their membership in the international organization of music education ISME /International Society for Music Education/, 2635 respondents). In all years of the research, the music preferences of the respondents in the area of modern popular (non-artistic) and so-called classical (artistic) music were investigated.

The surveys from 2015 and 2016 afterwards focused again on the university students in the Czech Republic, this time they investigated attitudes specifically to the artistic music of the 20<sup>th</sup> and 21<sup>st</sup> century. The first phase of the research (2015; 2213 respondents) aimed at the music period of the first two thirds of the 20<sup>th</sup> century included these 10 music compositions which the respondents could listen to in the whole length:

**Claude Debussy:** La mer (3<sup>rd</sup> part)

**Béla Bartók:** Music for Strings, Percussion and Celesta (4<sup>th</sup> part Allegro molto)

**Igor Stravinsky:** Psalm Symphony (1<sup>st</sup> movement)

**Bohuslav Martinů:** Symphony No. 4 (1<sup>st</sup> movement)

**Leoš Janáček:** Taras Bulba (3<sup>rd</sup> part – The Prophecy and Death of Taras Bulba)

**Krzysztof Penderecki:** Threnody to the Victims of Hiroshima

**Alban Berg:** Violin Concert (1<sup>st</sup> part)

**György Ligeti:** Atmospheres

**Arnold Schönberg:** A Survivor from Warsaw

**Paul Hindemith:** Symphonic Metamorphosis of Themes by C. M. von Weber (4<sup>th</sup> part)

The attitudes of the respondents to the above mentioned compositions are shown in the following table:

	<b>positive attitude</b>	<b>neutral attitude</b>	<b>Tolerance</b>	<b>negative attitude</b>
<b>Debussy</b>	21.42 %	67.6 %	89.02 %	10.98 %
<b>Bartók</b>	26.21 %	67.15 %	93.36 %	6.64 %
<b>Stravinsky</b>	17.58 %	63.67 %	81.25 %	18.75 %
<b>Martinů</b>	23.99 %	66.34 %	90.33 %	9.67 %
<b>Janáček</b>	18.98 %	66.11 %	85.09 %	14.91 %
<b>Penderecki</b>	4.11 %	16.45 %	20.56 %	79.44 %
<b>Berg</b>	17.35 %	68.91 %	86.26 %	13.74 %
<b>Ligeti</b>	4.88 %	47.18 %	52.06 %	47.94 %
<b>Schönberg</b>	6.15 %	51.51 %	57.66 %	42.34 %
<b>Hindemith</b>	22.73 %	65.48 %	88.21 %	11.79 %

*Table 1 – The music attitudes of the Czech respondents in research 2015*

When we ignore various correlations which every survey solved and when we try to generalize the results, then a typical respondent (a woman at the age of 21, gained compulsory music education at elementary or secondary school) prefers music by Bartók, Martinů, Hindemith and Debussy. She has a rather neutral attitude to the heard music. She has the least tolerant and at the same time the most negative attitude to the avant-garde samples by Penderecki, Ligeti and Schönberg. (Crha et al., 2015: 197)

In the second phase of the research (2016; 2081 respondents), focusing on the period of music post-modern, i.e. the last third of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century, 12 samples were used:

<b>Otmar Mácha:</b>	Varianty [Variants]. A Small Study for Orchestra/	1968
<b>Ctírad Kohoutek:</b>	Panteon	1970
<b>Svatopluk Havelka:</b>	Hommage à Hieronymus Bosch	1974
<b>Olivier Messiaen:</b>	From the Canyons to the Stars (Desert)	1974
<b>Krzysztof Penderecki:</b>	The Awakening of Jacob	1974
<b>Henryk Górecki:</b>	Symphony No. 3 of Sorrowful Songs (2 <sup>nd</sup> part)	1976
<b>Miloslav Ištvan:</b>	Hry [Games]	1977
<b>Pavel Blatný:</b>	Hommage à Gustav Mahler	1982
<b>Helmut F. Lachenmann:</b>	Ausklang for Piano and Orchestra	1984
<b>Steve Reich:</b>	Different Trains (1 <sup>st</sup> part)	1988
<b>Arvo Pärt:</b>	Berliner Mass (Gloria)	1990
<b>Michal Košut:</b>	Symphony No. 2 “Via Sotterranea” (3 <sup>rd</sup> part)	2003

The attitudes of the respondents to the above mentioned compositions are shown in the following table:

	<b>positive attitude</b>	<b>neutral attitude</b>	<b>Tolerance</b>	<b>negative attitude</b>
Pärt	28.16 %	61.65 %	89.81 %	10.19 %
Blatný	19.51 %	68.00 %	87.51 %	12.49 %
Lachenmann	4.66 %	41.61 %	46.27 %	53.72 %
Košut	24.99 %	63.09 %	88.08 %	11.92 %
Kohoutek	8.70 %	60.93 %	69.63 %	30.37 %
Górecki	22.92 %	61.17 %	84.09 %	15.91 %
Mácha	8.22 %	46.56 %	54.78 %	45.22 %
Ištvan	14.51 %	67.95 %	82.46 %	17.54 %
Reich	13.89 %	45.94 %	59.83 %	40.17 %
Havelka	5.67 %	52.23 %	57.90 %	42.10 %
Messiaen	5.14 %	56.75 %	61.89 %	38.11 %
Penderecki	4.90 %	50.74 %	55.64 %	44.35 %

*Table 2 – The music attitudes of the Czech respondents in research 2015*

A typical respondent (a woman at the age of 22, obtained a compulsory music education at elementary and secondary school) likes best, from all chosen samples of the music of the last third of the 20<sup>th</sup> century, Pärt, Košut, Górecki, Blatný and Ištvan to whom

she is also the most tolerant. It is interesting that in the first half of the tolerated compositions Czech composers predominate. She has a clearly negative attitude to Lachenmann's composition, in other places there were compositions by Mácha, Penderecki, Havelka, Reich and Messiaen which were also valued negatively.

It is very interesting here to compare positive attitudes according to music education. Extended and professional music education show clearly higher values. These respondents were able to appreciate even the compositions which are more demanding for a common listener:

	Positive attitude		
	compulsory music education	extended music education	Professional music education
Pärt	19.84 %	36.20 %	50.00 %
Blatný	13.91 %	25.15 %	32.41 %
Lachenmann	4.22 %	4.31 %	12.04 %
Košut	20.92 %	29.80 %	28.70 %
Kohoutek	7.00 %	9.20 %	22.22 %
Górecki	19.30 %	25.49 %	39.81 %
Mácha	6.64 %	9.66 %	12.96 %
Ištván	12.39 %	16.07 %	24.07 %
Reich	13.11 %	14.55 %	16.67 %
Havelka	4.49 %	5.94 %	15.74 %
Messiaen	4.49 %	4.89 %	13.89 %
Penderecki	4.04 %	5.01 %	12.96 %

Table 3 – The positive attitudes in according to education

As a reason for an early finishing of the listening to the sample, which was newly observed in the researches from 2015 and 2016, the respondents claimed in almost half of the cases “I do not have time to listen to the end of the composition” and approximately in a third of cases “The composition did not interest me at all”.

Nevertheless, the results of all five researches (2012–2016) indicate one general problem – i.e. how mass-media influence the respondent. In general, the respondents prefer relatively non-complicated music, nice for listening. More demanding music as for listening (music perception), they more or less refuse. Already in 2012, it was stated in the conclusions of the research that “[...]at the same time, it seems paradoxical that a trend appears towards diminishing the difference of preference and tolerance both in compositions from artistic and non-artistic sphere of music, and individual genres and styles and a strong rejection of the artistic music sphere (described in the older researches) almost disappears. At first sight, this might seem a positive result, but in the context of all previous results it is more probable that gradually a new type of not a listener but a universal medial **consumer of music** is being

*born in the population who usually do not mind any of the styles or genres from both spheres of music, are tolerant to them, do not mind that they are not able to identify their style or genre, they like some better, some less, simply understand music as a relative nice, granted and inseparable part of the surrounding world and life environment (80% of the respondents).” (Crha et al., 2012: 153–154)*

From the above mentioned point, pedagogues are going to face quite a difficult task – defend the real values against pseudo-values which are dishonestly presented as quality by mass media. There will be higher demands on professional knowledge of teachers than it was in the past, next to pedagogical skills. Teachers of education will generally have to improve not only didactic but especially professional skills. In the context of music education, it is especially the issue of perception where the mentioned professionalism is essential. Non-quality and unprofessional education of music listening might have for pupils in the future, not only from the above mentioned reasons, negative consequences from the perception point of view. The music pedagogue is often the first and at the same time the last agent who can direct a young listener with minimal perceptive experience to music which they themselves would not be able to understand and which they would refuse as too complicated, inaccessible.

If we follow the definition of art as a specific human communication environment, the precondition of artistic work acceptance is its appropriate understanding. For example, the problem of modern art (not only music) is regarding aesthetics, it quite often uses the opposite of “beauty” – ugliness, shock, drastic nature, provocation etc. Negative evaluation or rejection from the recipient then often result from misunderstanding of the work (as the results of the above mentioned researches prove). Let us compare in this context e. g. music work *To the Victims of Hiroshima* by Krzysztof Penderecki. A modern work from the aesthetical point of view does not have to be necessarily liked, but it must be understood adequately. A common listener with minimal perceptive experience is not usually able to accept such a work. Yes, it seems like a paradox, but the music of the 20<sup>th</sup> century needs accompanying words, commentaries, explanations, analysis much more than the music of previous centuries as a communicative file predominates at the expense of aesthetic. The music education teacher when teaching how to listen to such an artistic work should be in the role of a mediator who will acquaint pupils with the artistic work in a gentle way to motivate them to listen to it repeatedly. The essential condition for a quality teaching of listening to music is of course the fact that the teacher understands the composition perfectly and is internally convinced about its quality.

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# The Term “Film Music” against the Background of the Research on Music Preferences of Czech University Students to Artificial Music of the First Two-Thirds of the 20<sup>th</sup> Century

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**Abstract:** The introduction of this contribution is focused on a classification of film music and its theoretical, aesthetical and general artistic bases. The main part of the paper deals with partial results of a research on the music preferences conducted by the Department of Music at the Faculty of Education at Masaryk University. Concretely, it was an analysis of free answers given from the respondents, who did an assessment of chosen music samples in an audio questionnaire, where representatives of the „neo-styles“ as well as the avant-garde turned up. Many answers referred to parallels between classical and film music. On basis of the results some possible reasons was set out, that might be responsible for the mentioned similarities. All is followed with music samples from both areas of music production, purposefully chosen in order to compare similar ways of composing.

**Key words:** music preferences, 20<sup>th</sup> century music, film music, classical music, music research, audio questionnaire

There are many views on the classification and categorization of film music. Generally, film art represents connection of many disciplines of both art and out-of-art character. In fact, this overlap is discussed also in aesthetics (Vičar & Dykast, 2002: 11-12). In the context of a film screen, this production is connected with the modifier multimedia. Sometimes, the term synesthesia is mentioned – a parallel usage of more sensory impressions or their overlap. In this case we mean a cooperation of more artistic parts at the same time. Based on this interpretation, film music is just one of them.

At the present, film music is usually considered an individual music genre.<sup>1</sup> As the music in movies is very diverse, it is rather a multi-genre issue whose different forms are connected by employment in the film by which their function is significantly changed. Thus, film music might be, simply said, any area of a music production, regardless genre, kind or original function, even though the choice of these parameters by film producers is not usually accidental.

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<sup>1</sup> The term “genre“ is used according to the definition by Leoš Faltus (Hudební sémiotika pro skladatele [*Music Semiotics for Composers*]. Brno: Janáček Academy of Music and Performing Arts in Brno, 2000, p. 7) as a classifying criterion of the compositions according to the content, social function and way of interpretation.

The mentioned term “film music” as an independent music genre is a phenomenon which enabled another term to come into existence – “film composer”. The meaning of both terms might be interpreted differently. As a result, that may seem as an effort to free film music production of the influences of different areas of music art and to create own means of artistic expression. It is disputable to what extent the act is justifiable and successful. In the past, the music production for movies was usually one of many markets of otherwise one-sidedly focused music makers.

At the moment, if we accept the fact that the music in films is the issue on the boundary of genres, many of us will think of the relationship between film and classical music. However, the topic is controversial today, there is no doubt that between these two genres the overlap is the strongest. This is influenced, besides other things, by the time of film art origin when author music to the first films came from the pen of classical music masters of the given period such as Camille Saint-Saëns, Dmitri Shostakovich, Darius Milhaud or Arthur Honegger (Cooke, 2011: 28–136). This trend continued in further decades where jazz music was the only significant although not that forceful rival.

The influence of classical music on the form of film music is defined, besides the mentioned developmental point of view, especially by the used means. This is not only the pure music content but also semiotic characteristics. Film music should ideally reflect and support the action on the screen and thus become programme music. It might be explained theoretically by combination of both means why film music enters the issue of music preferences.

On the basis of the analysis of free answers from the respondents, participating in the research of the Department of Music at the Faculty of Education at Masaryk University “The Attitudes to Artistic Music of the First Two Thirds of the 20<sup>th</sup> Century in University Students in the Czech Republic” (Crha, 2015: 213-223), some of the chosen compositions of this period are valued as potentially suitable for music in movies. This aspect was included among the most frequent reasons for early finishing of listening of the respondents who were given the opportunity to express beyond the offered answers in the questionnaire. Other commentaries were summarized under the answers like “Too difficult to listen to, I do not understand”, “I am in no mood for listening now”, “too long” etc. In several samples, the frequency of the answer “good for a movie” was relatively small. The change was e. g. in the sample no. 5 which was represented by the 3<sup>rd</sup> movement of the orchestral rhapsody *Taras Bulba*. This answer has a more significant position in the work *Threnody for the Victims of Hiroshima* where the respondents often compared the heard music to horror or murderous

scenes. Further, this category gained higher numbers with the composition *A Survivor from Warsaw* or with the last movement of *Symphonic Metamorphosis* whose typical brass introduction really appeared in several movies, although in a slightly changed instrumentation, e. g. by the composer Joel McNeely in George Lucas's *Young Indiana Jones Chronicles*.

As the evaluators said themselves, the respondents obviously did not understand the heard music in some samples without a visual perception or they supposed they would understand if they knew the plot. In evaluation, the possibility that the respondents accept the more complex artistic music only as background music without greater demands on attention is mentioned (Crha, 2015: 217). Then there is a question whether some of the respondents' answers are really justification for early finishing of listening or a simple sample evaluation. Some of the free answers relate to the whole questionnaire because of their content, as it is stated at the end of the analysis. Moreover, the item "good for a movie" as the only one out of the chosen categories does not have to represent the negative attitude itself, although under the influence of other answers it might seem like this. It is impossible to assume that on a mass scale the respondents would take a stand of today slightly offensive use of the term "film music". On the contrary, for many people the modern compositional processes are much better acceptable and even more positively valued as the background of a movie than as individual compositions.

The results of this part of the research in fact provide further evidence of the existence of connection between classical and film music. All the more so when it is classical music of more avant-garde or neo-style character. This often leaves fixed forms towards phantasy built compositions and expositional type in favour of evolutional, or rather absolute music in favour of programme music, although of course not strictly. It follows that some compositional processes might show certain signs of music processes which are typical of film music. With Janáček's *Taras Bulba* these signs might be reminded by a free form of the composition in the manner of a symphonic poem and a clear non-musical source.

According to this statement, it would be suitable to mention the comparison of several classical compositions with compositions of pure film origin as these two areas show the biggest mutual overlap. The film music representatives are chosen purposefully from the last decades of the 20<sup>th</sup> century, because of the presumed average age of the respondents who pointed to the relationship between music samples from the questionnaire and the film music. Moreover, it's a collection of so-called commercial authors, who are generally known and "seen" on the screen by wide audience. Of course there are many avant-garde and modern

composers recognized not only for their work in the classical music, but also for their film compositions, such as Philip Glass or Krzysztof Penderecki. However, young people are probably not that familiar with these works, compared with the commercial types of film. The following comparison should serve as an illustration of possible reasons, why the respondents evaluated some of the music samples as potentially suitable for a movie, because of their obvious awareness in this field of music production.

Free structure in the form of a fantasy (fantasia) in neo-style and the use of the same means could be compared in Janáček's *Taras Bulba* (3<sup>rd</sup> movement, bar 45-51) and in *The Force Theme* by John Williams (Star Wars: Episode IV – A New Hope). Timbre and aleatoric techniques, clusters and other notable tools of the avant-garde music are presented in Penderecki's *Trenody for the Victims of Hiroshima* (16''–1'4'') as well as in Alan Silvestri's music for a thriller called *Identity* (track name: Showdown). The last example points out huge orchestral sound, meaningful use of brass instruments and synchronous rhythmical patterns typically used in science fiction and fantasy movies such as Tim Burton's *Batman* (*The Batman Theme*) with music by Danny Elfman, Basil Poledouris's music in *Starship Troopers* (track name: Klendathu Drop) or the famous *Imperial March* by John Williams (Star Wars: Episode V – The Empire Strikes Back). As an appropriate counterpart to these film compositions we could mention the orchestral suite *The Planets* by Gustav Holst, especially its first part *Mars, The Bringer of War*, because of an obvious source of inspiration, both musical and thematic.

While listening to all of these examples, the main focus should of course point at expressive means and newer compositional processes which, according to the research results among the respondents, might seem more difficult to digest in the form of individual compositions, but set in movie are more acceptable. It was already mentioned, that the chosen examples from the classical and film repertoire should not be taken as equivalent partners. The aesthetic and social value of both genres is different. The aim of the comparison was only to find common signs between them in order to point out a presumable reasons for the answers of the respondents.

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# Music Culture of Contemporary Young People in the Czech Republic

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**Abstract:** The paper discusses music culture of Czech pupils and students regarding the teaching of music education, and presents some findings published in The Annual Report of the Czech School Inspectorate. Pupils learning music at elementary art and music schools end their studies after completing the first cycle and do not continue developing their skills further although this moment tends to have the greatest impact on the future direction of an individual's development and his/her skills. Partial results from an empirical research published by a team of the Department of Music, Faculty of Education, Brno is compared with data that is continuously collected by the Czech School Inspectorate by carrying out their inspectorial duties in primary schools and elementary art and music schools to find an answer to why elementary art pupils finish their studies prematurely and why an "active producer" of music becomes a "passive listener" only. The paper also discusses the "musicality" of the Czech nation, especially young people. An insight into the folklore and traditions is provided with an emphasis on folklore elements of some regions, respectively in South Moravia.

**Key words:** music culture, music education, primary schools, elementary (basic) art and music schools, music preferences, music teachers

## Introduction

The purpose of this paper is to contemplate the reasons why pupils end their studies in the elementary (basic) art and music schools after completing the first cycle (e. g. after the first four years), and do not continue developing their skills further, as this moment tends to have the greatest impact on the future direction of an individual's development and his/her skills. Among other data, the Czech School Inspectorate collects the educational outcomes of students in elementary art and music schools. Attention is paid to the evaluation of conditions, processes (course) and results of education in these institutions, which aims to objectively assess the level and quality of education in different types of schools. One of the objectives is also to evaluate the level of education in music art. The results are published every year in the annual report of the Czech School Inspectorate, where the topic of music education is discussed in a separate chapter. Statistics indicate that the numbers of pupils in elementary art schools increase every year, e. g. in 2014/2015 approximately 244,000 pupils registered in elementary art and music schools in the Czech Republic. Although this education of pupils is paid, public interest in music education is immense and in some regions the capacities in elementary music schools are full. It is clear that music education (further referred to as "musical literacy") should be on a high level in the Czech Republic. There are several

consecutive surveys that very precisely deal with the music preferences of today's young people (see research plans of Masaryk University in the Department of Music) that should confirm this theory. Although the number of pupils in elementary art (music) schools is relatively high, it does not mean that musical literacy of young Czechs is equally high. It is caused by the fact that a higher percentage of students are predominantly of a younger school age (i.e. preparatory studies or First Basic studies), while a significantly lower number of students enrol in the second cycle. Students then learn the basic skills of theoretical and practical education, mostly in musical reproduction, but these are not developed as students do not continue their studies. The situation in the development of creative (or productive) musical skills is also less favourable. What are the reasons?

### **Music preferences**

As mentioned above, the topic of music preferences and matters concerning musical culture of contemporary young people in the Czech Republic has been the subject of many university researches, not just in the Czech Republic, but also all over the world. The Department of Music Education at Faculty of Education Masaryk University in Brno and its research team lead by Bedřich Crha, Marek Sedláček a Michal Košut carried out several researches. For example, in 2010 and 2011 they paid serious attention to the importance of multi-media technologies in music education with the appeal on primary school pupils and high-school students. In 2012 and 2013 the attention was paid exclusively to music preferences (Crha, Jurčíková & Prudíková, 2010).

It is vital to focus on the topic of music preferences as this matter affects us all. Due to this very fact, we shall try to compare partial results from an empirical research published by the Research team of the Faculty of Education in Brno (Department of Music) which are continuously collected by the Czech School Inspectorate by carrying out their inspectorial duties in primary schools and elementary art schools and perhaps, thanks to this comparison we may find an answer to a very important topic and that is why elementary art pupils finish their studies prematurely and why an “active producer” of music becomes a “passive listener” only. The next topic we shall focus on is also the “musicality” of Czech nation, specifically young people. Is it right to mark the 21<sup>st</sup> century as a continuous decline of interest in the active music life according to the increasing importance of modern-age intelligent technologies, or is it just a cliché that we hear everywhere we open up this debate? It makes sense also to mention an insight about folklore and traditions with emphasis on folklore elements of some regions, respectively in South Moravia.

## **System of music education in the Czech Republic**

It must be said that the Czech Republic has the most efficient and proactive system of education for children, pupils and students in Europe and conceptually, no one can really compete with us in this area of education. Although pupils are musically educated since nursery school, because educational school programme plans must be fulfilled where the main aim is to develop their competence that support the development of reception and also perception abilities and skills of children. It is also necessary to say that we may well find some shortcomings, i.e. in primary diagnosis. Before the change of political regime in 1989 children were diagnosed as musically talented in nursery schools (usually at the age of 4–5 years) and parents were advised which instrument their child could (or even should) play.

Physiological and physical attributes and also the constitution of a child were taken into account. Literally no child could have been excluded from this system of education because it was compulsory. Until the end of school year 2015/2016, the decision was completely up to the parents if they decided to let their child attend nursery school. The main problem, which existed before but which still persists, is that the parents cannot recognise if their child has musical attributes and technical skills to play the instrument, sing or even dance. It is then very unlikely for a talented and gifted child to be brought up in the right artistic direction due to the fact that the number of children that actually try and play an instrument is really small indeed. Furthermore, not many parents care about the music education of their child compared to their standard conventional education. It may seem that this situation will improve by the last year of pre-school education made compulsory again, but unfortunately the plan does not include a compulsory involvement of professional music teachers in pre-school institutions, who would carry out the basic diagnostics and search for potential talents. Personally, I consider this as one of the biggest handicaps of contemporary (not only pre-school) education which has a direct impact on follow-up music education of pupils and then even the current young generation.

In Czech primary schools, music education is compulsory for at least 1 hour per week during the entire course of the school. The main goal is to develop skills like singing, interpreting and listening. In high-schools with general curriculum the field of interest moves towards the theoretical part, pupils mostly focus on broadening their knowledge in musical history and actually listening to music. Musical ethics is also developed in school choirs, bands or informal musical ensembles. The possibility to study in elementary art and music schools, which offer high quality education in musical, visual, dance, and dramatic arts is an

extra level of music education that is available to all age groups (including adults). The public demand for this kind of education is remarkable; it has quite a tradition in the Czech Republic. Although the courses are paid, they are still relatively cheap compared to private schools or comparable education in foreign countries. In school year 2013/2014, around 240,000 pupils studied in elementary art and music schools, the following year, the number increased up to 244,000. In terms of percentage, 65 % of pupils study music, 20 % study visual arts and 11 % study dance, less than 4 % study literature and drama (*Výroční zpráva ČŠI*, 2015: 40-47). The level of teaching pupils to play an instrument is so high because teachers themselves are preparing for their next career in conservatories and academies of musical arts and emphasize precise technical and artistic level of their graduates (Horáková, 2015).

### **Young people's preferences in music**

The general public often tend to think that music education of young people is on the decline, that listeners' habits are not supported, that attendance of operas and concerts is low, and that interest of Czech youth in folklore is scant to nearly none. In fact, some tendencies and interests of Czech young people are going in a different direction than we would imagine but researches and studies show that we needn't to be too sceptical.

A research focused on university students' attitudes to music was carried out by the Department of Music, Masaryk University in Brno in 2012-2013 (Crha, Prudíková & Sedláček, 2013; Crha et al., 2013) clearly shows that their typical attitudes to art (classical) and non-artistic (popular) music were positive, more-or-less. The total of 1278 respondents entered this research in the Czech Republic, of whom 572 had elementary music education, 321 had upper music education, 103 were professional musicians and 542 were musically active. The questionnaire contained 33 typical musical samples (1–2 minutes long pieces to listen) of art and popular genres. The task was to identify the genre and then to rate it on a scale (like – dislike – neutral). Who is a typical Czech respondent – teacher? Usually it is a woman, aged 21 with elementary art school education, still musically active, plays a musical instrument, prefers rock'n'roll, romantic music, gospel, disco, tolerates rock, reggae, but dislikes brass band music for instance. Folk songs together with traditional folklore and other forms placed 21<sup>st</sup> (compared to average EU listener where folklore placed 30<sup>th</sup>). These findings are not very favourable for us because folk songs together with other forms of folklore should be seen as a treasure of cultural heritage to every nation. It reflects the individual, the society, life experiences expressed through specific means of expression,

creatively conveyed and enriched by various elements typical for the individual regions (Crha et al., 2010).

Why did folk songs shift to the edge of general public's and pupils' scope of interest? In the previous century, teachers (not only music teachers) could sing and play musical instruments; they had good knowledge of the culture and the environment where from which local traditions came. There were no intelligent technologies that would spread "musical culture and knowledge" without any active input of the teacher. This situation is different nowadays, but it is questionable whether this is for the better. Absence of folk songs and their active interpretation in music education classes (and not just there) is also influenced by the fact that music teachers make their job easier by playing rather popular music than folk songs to the class and satisfying them by listening to songs that the class listens to at home. To add to this, teachers then do not have to teach their class intonation, lyrics or anything connected to the song played because pupils already know it. With folk songs it is much harder because pupils, especially in cities, do not get a chance to listen to these songs as a "background", i.e. passively, and therefore fixate that this genre is also the kind of music we should listen to as well. Pupils' motivation to listen to these songs on their own and then learn them is very demanding for the teacher. Teachers themselves sometimes cannot state any serious reason why pupils should learn those folk songs that are so vital for our history and society. "Ej, vy páni zemanové [" Hey, Yeomen"] instead of for instance "Someone like you" by Adele when pupils do not actually know who yeomen were. Teachers should know.

### **Talents and perseverance**

The responsibility for music education and teaching is slowly shifting towards elementary art and music schools, which leads to a situation where higher music education is not compulsory but has to be paid. Headmasters in elementary art schools can consider the request of a parent or adult pupil to remit or reduce tuition fees. However, not all schools and headmasters offer this option. This is how juvenile talents may fall through the system – they are never recognised and developed.

This represents a real danger that elementary art schools will only educate the children of motivated parents, often with university degree or at least diploma from high-school, but without any guarantee that these children are gifted in any way. The fact is that every applicant for elementary art school must pass an entrance test to prove the candidate's basic competencies for passing the course. This brings us to the question why do pupils at

elementary art school leave this institution after the first cycle when they attended classes properly? Are they average in terms of talent?

What is their reason for leaving? Is it stereotype? Lack of talent? Teacher's influence? Puberty? Lack of motivation? These are the questions we often ask ourselves. It is clear from statistics and other analyses that almost 100 % of school capacities are full with nearly three quarters of pupils studying in preparatory courses or in the 1<sup>st</sup> to 4<sup>th</sup> grade. Answers may differ. The most common explanation is that teachers are convinced that students lacking talent (in the teacher's view) should not continue, because the investment in such child is pointless. The initial effort of all fades away. The question is whether this approach is a correct one, and if so, for whom?

The above fact is only specific for some regions in the Czech Republic. For instance, regions in South Moravia like Hodonín, Břeclav, Kyjov do not have such a problem. Pupils continuously move from one ensemble to another and they are motivated by different factors. If they know at least something and make some effort, they will be able to play in this ensemble. If they practice enough, they will be able to go abroad with this ensemble and perform in public.

It is not an exception that pupils who have already left the school and are not professionals often come back to school and play for fun on Friday night with the "oldest cimbalom (dulcimer) ensemble". We can name plenty of examples that truly show the spirit and dedication of young people either in professional bands like Military Ensemble Ondráš in Brno or non-professional cimbalom bands (eg. Gabriel's or Vojara). They are mostly students who, after leaving their district towns to Brno, establish or join their own groups and dedicate their time to folklore as they wish. It must be said that these bright examples are the most valuable asset we could own call our national pride and heritage not only for our education system but for the whole country. Our results in this area speak for themselves and we can be proud of them, not just within Europe but across the world.

### **Contemporary trends in Czech art education**

As was said above, the issue of education, including quality assessment of music education falls within the scope of competencies of the Czech School Inspectorate, which are defined by relevant legislation, e.g. Act No. 561/2004 Coll., on pre-school, primary, secondary, vocational and other education (Education Act) and the relevant regulations. The Czech School Inspectorate assesses the conditions, processes and outcomes of pupils'

education not only in nursery schools, primary, secondary, secondary vocational, higher vocational schools, conservatories, but also in art and music schools. The outcomes are inspection reports, which are publicly available on the website of the Czech School Inspectorate, and protocols that are addressed only to the schools and their founders and after expiry of statutory deadlines also school councils. The Czech School Inspectorate issues annual reports, that discuss in detail the qualitative and quantitative findings of completed inspections. When studying detailed research data over the past few years we find that the number of schools (including the number of branches) is increasing, and so is, adequately, the number of pupils - see table below.

School year	Number of elementary art and musical schools in the Czech Republic	Number of institutions	Number of pupils
2009/2010	482	696	230 352
2014/2015	487	915	244 349

*Table 1 – Numbers of elementary art and music schools, institutions and pupils*

The increasing interest in art school education can be caused by several factors. One of them seems to be the fact that parents are not satisfied with the level of education in music education provided by their elementary school so they are trying to ensure their children a better grounding in the music school. Another reason may be that it is a relatively inexpensive leisure time programme filling in the afternoon. An optimistic theory is to believe that parents deliberately seek a way to ensure that their child is well prepared for professional path of an artist. These findings confirm the results presented in the 2014/2015 annual report, among other things. Music schools also try to collaborate with primary schools to spread the idea of the need for music education as efficiently as possible: "The partnership with primary schools was implemented by organizing joint events (mainly exhibitions, concerts, and theatre or dance performances), musical school educational concerts for elementary and nursery schools. The result was a deepening of contacts and exchange of pedagogical experiences between the individual schools in the region where they are active, but mainly within subjects with multiple departments where such collaboration is very close and extensive. A high number of primary school attending courses in connected elementary schools and music school was involved in education of music or other art discipline (sometimes in multiple disciplines). It was e.g. In some cases, 99.5 % pupils were involved in this way. Schools with

specialized classes for extended music education are a specific educational institution with an effective combination of elementary school and musical school. The curriculum of an extended music education provided a versatile musical development that could not be achieved in a different type of school. Pupils from classes with extended music education at the same time become pupils of art schools and have the opportunity to play one or more instruments. Elementary art schools were active in searching for their future pupils by entering the local nursery and primary schools, where in cooperation with teachers from schools they tried to spot new talents. The possibility of direct participation in seminars and visits to sample lessons, which some schools allow, was used and appreciated especially by parents of pupils from lower grades." (*Výroční zpráva ČŠI*, 2015: 107).

From the above it is clear that we already know the ways how to develop our children's talents efficiently and effectively, and that some of them already proved good. But it depends on each elementary school which method they will choose. Whether they will divide the available teaching hours so that skills and talents of the pupils are developed equally, or whether they will, in reaction to parents' pressure, support language education (with English classes from the first grade of school), mathematics, natural sciences, and physical education, not leaving any extra hours for aesthetic or music education. Parents are generally happy with this kind of model, because if they want something extra, such as better quality of education in music, art, dance, drama or literature, they will, enrol a child at an art school that will satisfy their needs. The others who want to go in a different direction are grateful for more hours of language education, biology, chemistry, mathematics, etc. So the question is what we consider as basic education, what it should provide, and to what depth. Elementary education in mathematics, languages and basic education in music education shows significant disproportion in the number of hours – see e.g. the Framework Curriculum for elementary education (see Table 2), from which it is clear that the 22 hours designated for arts and culture (typically music and visual art) for the whole period of schooling, i.e. for the first to the ninth grade, cannot compete with the number of hours allocated for languages and language communication (Czech and foreign language), i.e. the total of 77 hours, or for mathematics and its applications, with a total of 35 hours per course (*Rámcový vzdělávací program*, 2016: 117).

Areas of education	Fields of education	Stage 1	Stage 2
		Grades 1 – 5	Grades 6 - 9
		Minimum time allotment	
Language and Communication through Language	Czech Language and Literature	35	15
	Foreign Language	9	12
Mathematics and its Applications		20	15
Information and Communication Technologies		1	1
Humans and Their World		12	–
Humans and Society	History	–	11
	Civil Education		
Humans and Nature	Physics	–	21
	Chemistry	–	
	Nature	–	
	Geography	–	
Arts and Culture	Music	12	10
	Fine Art		
Humans and Health	Health Education	–	10
	Physical Education	10	
Humans and the World of Work		5	3
Cross-curricular subjects		M	M
Available time allotment		14	24 <sup>2</sup>
<b>Total mandatory<sup>3</sup> time allotment</b>		<b>118</b>	<b>122</b>

Table 2 – Framework Curriculum for Elementary Education

<sup>2</sup> The school is obliged to offer pupils at stage 2 (no later than by grade 8) six hours of instruction in Second Foreign Language. Pupils who do not elect Second Foreign Language must choose from other electives, using the same amount of time allotment.

<sup>3</sup> M = mandatory: must be included and implemented for all pupils over the course of education at the relevant stage, time may be allocated from available time allotment

## Conclusion

We should support and develop young people who have discovered the magic of folklore, who actually enjoy the fact that they can keep the tradition alive, that it is not anything artificially created and forced (because the young generation mostly do not let anyone force them to do anything) and that folklore is a part of everyday life, not a contrived demonstration of how it once used to be.

At this point, we should contemplate our situation and capabilities as the ones who have the possibility to influence education and educational system in the Czech Republic, to influence and clarify whether it is our priority to have pupils' literate in languages and mathematics after completing elementary school, or whether it is a priority to provide general and comprehensive education as advocated by John Amos Comenius or earlier by Socrates and Plato.

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## The Specifics of Musical Brno in the 2<sup>nd</sup> Half of the 20<sup>th</sup> Century

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**Abstract:** Brno became a centre of musical culture in the late 19<sup>th</sup> century thanks to versatile activities of Leoš Janáček. His students, however, did not value his activities, they did not understand their teacher. The situation changed after World War II. Brno became the centre at that time of a still living and rich folklore that inspired some composers (Ištván, Berg) to significant experiments. Brno also formed many important multidisciplinary artistic associations (the Group Q). The composers in Brno tried to acknowledge and use the contemporary compositional techniques, especially dodecaphony and New Music. They were mostly the members of the Group A. This disappeared in the 1970s and the attention focused on its former member Miloslav Ištván. Ištván followed Janáček and Webern in his compositional method called “the montage of isolated sound elements in music”. He attracted like-minded colleagues and students and established a group called Camerata Brno at the end of the 1970s which was known as “the Brno Compositional School” in professional circles

**Key words:** Brno, Leoš Janáček, composers, Group A, Miloslav Ištván, Camerata Brno, Brno Compositional School

The musical life of Brno, developing in the spirit of German-Czech mutuality in the 19<sup>th</sup> century, searched for closer connections to a rising Czech culture from the 1860s. After the formation of an independent Czechoslovak Republic in 1918, it was expected that Brno will become the second Czech cultural capital. It had all preconditions for that, given especially by a long-time activity of Leoš Janáček. He, similar to Bedřich Smetana in Prague twenty years ago, made efforts to create a centre of music culture in Brno from 1880s. He did so in many areas: as a choirmaster, conductor and pianist, as a reviewer and journalist, organizer, pedagogue and composer. Not always and not in everything was he successful. His pedagogical and compositional contribution was not understood for a long time and some of his students were even against him (the most clearly Vilém Petrželka who published the essay Brno Musical Life in 1919 where he criticized the current, according to him bad, condition of the musical life in Brno, for which he considered Janáček responsible). Janáček simply went ahead of his time too much, which is a common destiny of geniuses.

This fact was mentioned by Jiří Fukač in 1968 in his study Janáček’s Continuity? where he came to conclusion that Janáček’s direct students did not understand their teacher. Fukač’s essay reflected the known reality that however some of Janáček’s students acknowledged their teacher (mainly Osvald Chlubna and Josef Blatný), they focused their own compositional activities in the spirit of the period preferred way of developing music

thoughts à la Vítězslav Novák and Janáček's way of composing did not attract them and thus they did not even have the idea to follow him.

The situation changed only after the Second World War with the arrival of a new composer generation for which Janáček's work became gradually a deep source of knowledge. The way went through folklore. In the communist-led state, folklore became a priority and Brno as a catchment area of a still living and rich folklore was one of its most important centres. It took its chance with a great enthusiasm. Mainly, BROLN was established (Brno Radio Orchestra of Folk Instruments). Its members were mainly professional musicians to whom the singers from terrain and also authors of folk songs arrangements were supposed to give typical natural spark of folklore singers musicians. Out of these, it is necessary to mention Josef Berg who wrote for BROLN besides a great number of arrangements also own compositions in which it is possible to notice efforts to use a microtone music terrain showing inspiration by Alois Hába (Snění [Dreaming] from 1970). The second significant composer was Miloslav Ištvan. Unlike his friend Josef Berg, he composed quite rarely for BROLN, but he did so continuously for more than 20 years. Folklore was in Ištvan's compositional profile one of the determining factors as from the original interest in home folklore Ištvan later turned to folk music of other countries and continents which became one of the basic starting points of his compositional manuscript. The second starting point was Janáček's work which led Ištvan directly to world avant-garde. Later he analysed his relationship to Janáček by these words: *"Leoš Janáček has always been closest to me. It is not fair and not objective at all if the world speaks about a founder duo Schönberg – Stravinskij. In fact, it is a trio Schönberg – Stravinskij – Janáček, or more exactly Janáček – Stravinskij – Schönberg. I think that Janáček discovered the most significant thing – the new ways of expressing original connections in all music parameters using in fact not too complex structures (not complex for example in comparison to technique of A. Schönberg). Janáček's music is the closest to me as a listener. I am able to listen to it without analysing, which is quite difficult for a composer. Author relationship is dual: whole life I will be very careful to lie two notes next to each other which would remind Janáček – that is very dangerous. On the other hand, I hardly find basic principles which would fit me better than Janáček's."* (Drlíková, 1979: 116).

Important for Brno and its artistic development in the 2<sup>nd</sup> half of the 20<sup>th</sup> century was the situation in the theatre area. In 1959, the artistic director of drama became the member of the coming generation Miloš Hynšt who gathered his peers and co-operators, mainly outstanding music personalities: from directors besides Hynšt they were Evžen Sokolovský and Alois Hajda, script editor Bořivoj Srba, from painters Miloš Tomek, Ladislav Vychodil

and Konrad Babraj, from composers Josef Berg, Pavel Blatny, Miloslav Istvan, Jan Novak and Zdenek Pololanık. Among leading actors belonged Vlasta Fialova, Jaroslav Dufek, Josef Karlık, Helena Kruzıkova, Ladislav Lakomy and others. Just this file of names suggests that theatre had a very strong position in Brno. Moreover, a new opera building was being built which was opened in 1965 and belonged to the priorities of cultural politics of that time. In connection with its reconstruction, other theatre scenes moved, mostly to better and more impressive spaces. Not at last, it is possible to add that next to the scenes of the State Theatre, there was also a network of municipal theatres, from which especially Vecernı (Evening) Brno with its dramas by Milan Kundera, Vaclav Havel, Milan Uhde and others had a privileged position.

The preparation of staging was a common work of all involved and the drama of The State Theatre in Brno thus became the platform for opinion cultivation and unifying platform for artists of different professions, but of similar opinions. For illustrative purposes, it is again possible to use the example from the work by Miloslav Istvan who since the 1960s considered the cooperation with theatre a “laboratory in which he proved his ideas and bigger conceptions” (Bartova, 1997: 48). The first significant result of this “laboratory” attitude was the scenic music to George Buchner’s *Woyzeck*. It was an important play for the director Hajda who entered with it the scene of the Mahenovo Theatre for the first time (the premiere took place on November 16, 1962) and as well for Istvan who first tried in it – besides the chances of the material and sound influence of instruments – also the principle of his new compositional technique, montage. Extremely interesting in this connection is the finding that Hajda’s Brno staging of *Woyzeck* was built on the sharply directorially escalated simultaneous scenes. The review by Viktor Kudelka in *The Theatre Newspaper* (*Divadelnı noviny*) from December 29, 1962 mentions *Woyzeck* getting undressed at the doctor’s and next to it Maria’s infidelity, or the scene in which *Woyzeck* is buying a murder knife while Maria is reading the Bible penitently. The principle of Istvan’s montage was the analogy of the director’s conception in a certain sense. In other words – the artists of different professions but similar focus inspired themselves mutually.

Something similar might be said about the Group Q. This multi-disciplinary artistic association formed at the Brno cultural scene slowly during the 1960s and gathered the artists of all fields. Josef Berg and Miloslav Istvan joined it first from musicians. The places of gathering were the ateliers of Brno painters Rajlich, Slezak and mainly ˇSimorda where once a week a group of the main members meet to have friendly talks which did not have to be necessarily about art, even if they usually started or finished with this topic. The aspect of

seeing problems from different points of view was important, which enabled to clarify correctness or delicacy of the attitude to these problems.

On the other hand, an independent music association was the Group A. (In comparison to Q whose name was to express besides others the fact that “particles quis, qua, quod, qui, quae, quo, quam’ start with it”, the group A chose its name as a symbolic expression of its primacy: A as the first letter of the alphabet, Group A as the first Brno composers group.) Their connection was the disagreement with the so far work of The Union of Czechoslovak Composers than a particular programme on which the individual authors could not even agree on because they were very different personalities: the intellectual instability of Josef Berg and constructive invention of Alois Piňos belonged to a different world than the spontaneous musical interpretation of Zdeněk Pololáník, and Latin robe of Jan Novák’s neoclassicism was very far from a strictly rhythmically structured thinking of Miloslav Ištvan.

The Group A introduced itself for the first time on March 8, 1964 in Besední dům with a representative programme which definitely proved the qualities “*of Brno authors oriented to new working procedures and by their talent mostly exceeding the average*” (Fukač, 1964: 278). Its second evening, only three weeks after on 31<sup>st</sup> March, brought non only the series of not less spectacular compositions, but moreover was directed by Dalibor Chatrný. Other events of the Group A had similarly attractive programmes and forms and soon they became expected artistic peaks of the season. Their contribution was also the formation of the orchestra called the Studio of Authors. This ensemble worked in a free union with the Brno Radio Studio which represented a remarkable parallel with the activities in the countries of the then hermetically closed western Europe where the activities connected with the development of New Music also gathered around the radio studios. The Studio of Authors, because of financial and organizational reasons, presented particular ideas of a sound character of compositions, leading to reduction of strings in favour of a sharper sound of brass and percussions. The Group A did not last for a long time: it came to an end in the connection with the end of the regulations validity of the Union of Czechoslovak Composers at the end of 1969, similar to other creative activities at that time, therefore also the Group Q.

To other specific facts of musical Brno, it is necessary to mention the Exposition of Experimental Music in 1969 and 1970 which was more or less connected with the activity of the Group, as it followed a similar dramaturgical and presentational concept; especially it is necessary to mention the public records of the new orchestral compositions which took place twice a year organized by the Brno Philharmonic Orchestra in cooperation with The Union of Czechoslovak Composers. They were held in the radio studio Dukla at Kounicova (then

Leninova) Street in front of the audience as a “live” record, which was the spectacular news in times of compositions studio recording which used parts and cuts. At these studio concerts, usually three or four orchestral premiers were heard, most often by Brno composers. Although space was given also to the interpreters for performance with orchestra. According to the fact that all events were recorded and then broadcasted and that they existed roughly from the half of the 1960s until 1989, it was a totally unique contribution to a current production (just roughly we can say that this way almost one hundred current orchestral compositions were brought to life!). Such an event was not in any other city, so we can really talk about an outstanding Brno specific!

And to be complete, it is necessary to emphasize the contribution of the International Festivals Brno which from their first year 1966 had, from today’s point of view, an incredibly high dramaturgical and interpretational level and devoted the attention to current production in representative, mostly evening concerts, visited by the local audience and also many foreign participants of the festival, which positively reflected in the awareness of Czech composers and interpreters abroad.

While these artistic groupings were created thanks to the atmosphere of looseness in the 1960s, the origin of the *camerata* was the consequence of an opposite situation: the group was born in 1981 when the so-called “normalization” – i.e. re-establishment of dictatorship of a total regime after the occupation of the country in 1968 – sharpened due to various measures, mainly by watching uncomfortable people of the regime after the declaration of Charter 77. The initiator of the *camerata* establishment was Miloslav Ištvan who as one of the representatives of a reviving process from 1968 was put aside of an official music life and who felt heavily the lack of opportunities for discussion about music art and chances of its development. Encouraged by the example of a discussion club which gathered around Vladimír Lébl in Prague, he initiated the establishment of a similar group in Brno.

The meetings took place regularly in two-week intervals on Wednesday at 17 o’clock, at first in the lecture room of the Music Education Department at the Faculty of Education (this opportunity was arranged by Leoš Faltus and Michal Košut), and since June 1981 in Miloš Štědroň’s study room at the Department of Musicology at the Faculty of Arts at Brno University (this was chosen because it was closer to the city centre and thus it was possible to go directly after the meeting to a nearby Besední dům to Music Wednesday of the Union of Composers or to JAMU to the Studio of Contemporary Music). The course of meetings was similar: some of the members brought a record of their compositions or – sparsely – the record of the current world production and after hearing the record there was a discussion

about it.

The members of the group became composers and musicologists whose identical opinions on the then questions of music composition were declared already at their first meeting on April 22, 1981 when the group impulsively called itself “the group of the non-developing”, that is working with the technique of montage by which the oppositeness to official Prague production was defined. Also impulsively the title *camerata* appeared which was generally used by the members of the group already in May of the same year. The Camerata was open to anyone who was interested, but as it was half-illegal from the beginning, it was an unwritten rule that they did not speak much about the meetings in the public, and that is why the area of supporters was quite narrow.

After November 1989, the social and cultural situation changed, in January Miloslav Ištvan died and his death finished the first period of the Camerata Brno existence, which we could call conspiratorial. The next period opened with an official announcement of the Camerata on February 14, 1990 whose activity started to be at two levels: the previous debate clubs continued, but mainly the Camerata as a civic group started to organize its own concerts. Its discussion evenings moved to JAMU but did not take place once in two weeks but the first Wednesday of the month. Nevertheless, still more time was devoted to organizational issues at the expense of artistic.

The third, last period of the Camerata activities from 1995 was characterised by its independence in the sense of gaining law subjectivity. The priority in this third period of the Camerata Brno group became the organization of chamber concerts Meetings of European Current Music which brought a wide programme offer including both new and older compositions by the members of the group. These were usually offered by the interpreters themselves who in the meantime put them in their stable repertoire which was good as their reproducing shape was already perfect and routine.

The peak of this activity of the Camerata Brno was the concert of the Brno State Philharmonic Orchestra Brno on October 14, 2004 where the compositions by Miloslav Ištvan, Jiří Barta, Pavel Novák-Zemek and Michal Košut were introduced. It was the first orchestral evening of new pieces in Brno after long fifteen years and it was special because it was connected with fine arts: an hour before the concert there was a preview of graphic objects by Jan Wolf, artist, sculptor and speleologist, who together with Michal Košut did tours into underground which became inspiration for Košut's premiered symphony *Via sotteranea*. Also in the following year, there were three evenings of the Camerata from the work of the members and then in 2006 representative evenings to a quarter century

anniversary of the group. Unfortunately, these very successful concerts as for dramaturgy and reproduction were a swansong of the group and Camerata officially finished its existence on March 3, 2008.

So far the activity of the Camerata Brno which was in many respects a kind of ashopping window of current events and the representative of music Brno and its specificity. This specificity naturally benefited from more impulses. Next to Janacek's tradition, it was ageographic location. Although Brno lost the position of the capital provincial city after World War Two, it compensated this loss in other respects. It was (and is) far enough from Prague and that is why it was impossible to watch everything as sharply ideologically as in Prague. Therefore, the thoughts unacceptable in Prague might have been accepted here, for example dodecaphony. Further, the closeness of Vienna was significant, which also in the time of boarder impermeability was reachable thanks to radio and later television broadcast (which was everywhere else except Prague disturbed – nevertheless, the devices did not work in Brno thanks to a terrain profile) and provided current information, both politic and cultural. Thus it is not surprising that right in Brno a book was written which in the 1960s was a popular source of current compositional techniques – *The New Compositional Theories of West-European Music* by Ctirad Kohoutek (1962). It was so in demand that immediately in 1965 the second edition was released, significantly revised and widened, called *The New Compositional Styles in Music*. In 1961 in Brno, the first Czech ensemble was established and active which focused on avant-garde production – *Musica nova* (the bass-clarinetist Josef Horák, flute player Oldřiška Vaňharová and pianist Branko Čuberka) and in 1960 in Brno, the first Czech dodecaphonic composition was written, *Suite à 12* by Pavel Blatný.

The fact that Brno production was significantly different from Prague and that it reflected current world trends was noticed by some of the then music theoreticians in the 1980s. The first hint can be found in the already quoted study by Jiří Fukač from 1968 in which the author did not speak about Brno compositional school but he used the statement “the young around Ištvan”. Jan Vičar (1983: 106) states in the study *The Composer Generation of the 1970s*: “*Already since Janáček's time, we can speak about the compositional schools in Czech countries – Prague and Brno. The polarity of these schools escalated greatly from the end of the 1950s in connection with New Music spreading. While Brno School was more avant-garde, influenced by Polish compositional and western avant-garde, more traditionally oriented Prague School further developed Dvořák's-Novák's tradition. The difference in focus lasts until today*”. Josef Bek (1985: 161-162) in the study *40 Years of Current Czech Composers Production* goes even further when he puts into a direct

connection the Brno Compositional School and Ištvan: *“The Attraction of the Brno School was multiplied by compositional successes of Miloslav Ištvan who became a leading personality in Moravia in the 1970s”*.

Systematically and in historic development, Jaromír Havlík watches the issue in his book *Czech Symphony* from 1989. He first claims that *“in the 2<sup>nd</sup> half of the 1960s, a distinctive creative poetics of the group of young Brno composers gradually shaped, some of them accepted more significantly impulses of New Music and on its basis created own compositional systems and more complex creative poetics”* (Havlík, 1989: 238) and in connection with the 1970s, he comes to the conclusion that in case of Prague and Brno it is legitimate to speak about composer schools. Similarly Havlík formulates the final passages of his books where he puts the term “compositional school” in connection with *“a slightly different focus on education of composers’ youth at Prague and Brno university departments”* while composers from the Prague department *“are educated with a bigger emphasis on tradition while Brno environment, undoubtedly under the strong influence of Janáček’s cult, detached gradually from this relation to tradition and accepted more significantly modern tendencies of artistic production”* (Havlík, 1989: 317).

The aim of the article was to draw attention to the facts which might have been forgotten or not known at all. Hopefully, it followed from them that Brno had a significant position in music sphere in the 2<sup>nd</sup> half of the 20<sup>th</sup> century- thanks to the fact that it realized the importance of Janáček’s legacy and also to the fact that it was open to the current world trends, while it was able to connect both.

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## Culture and Education in Changing Spatial Paradigm

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**Abstract:** Study deals with issues of learning process in the sphere of culture and education in correlation with the past as well as present cultural world. Author gets inspired by thinkers such as Hans Georg Gadamer, Michel Foucault, Paul Ricœur, Karl Popper. Statement provides an opinion on the epistemology of scientific knowledge, global culture, interpretation methods, as well as the integrative nature of musical pedagogy.

**Key words:** dialogue, discourse, music teaching and learning process, history, music education

In the course of human development, we have been meeting new musical manifestations, lots of new functions of music, but also with increasingly more complex structure of human needs. Many times we link the process with technological growth, changing spatial paradigm and culturally-social transformations as well. Today, we somehow perceive and acknowledge such transformations significantly, as varied range of music undermines orientation in the world of music for quite some time, but also attitudes to diversity within human society (in almost all age categories). Thus, we are witnessing the condition where current world serves us with plenty of issues, frankly, to which we cannot provide satisfying answer. Many times we justify that traditional music education does not compete sufficiently to functional education, despite all the good faith of some educators. The results of the research prove it. In particular, results point to the fact that the brain of many individuals in pre-schooling age (kindergarten) is already set for synchronous receipt of information by multiple senses; invisible fusion by means of modern technology enhances inability to concentrate in later schooling- age. I have probably not surprised you with herein statement, as we all perceive this fact spreading within music education system, where subject fails to respond appropriately to the nature of the transmitted information.

In this context, what have been recently witnessed in culture, arts, education- are rapidly changing assurances as well as the transformations of the reevaluating of relations and meanings within changed spatial paradigm of global imbalances. Sometimes turn happens so quickly that it cannot be anticipated even by the powerful computers, since the development of human potential and its capabilities do not work like clockwork machine. Obviously, that is why they are perceived and interpreted in the early stages as diffuse, obscured, and unpredictable. In recent decades, humanities researchers have found support in this

complicated world, particularly in the production of thinkers, such as Hans Georg Foucalt Gadamer, Michel Foucalt, Paul Ricœur, as well as Austrian-English philosopher Karl Popper (1902–1994), who was not a believer in certainty and empiricism, but rather a critic of historicism, and holism. He was aware of the fact, that there are fragile points in science and its processes that evoke tentative and disappointing questions of explorers. For example: what is going to be followed, what will be the direction of development, what place they will have in the following stages.

Although interest in the further course raises from the existing reality, we can only roughly define or frame. Similarly, the development of the different musical streams correlated to social and cultural context. An analogous situation can be found also in today's musical-pedagogical science, where we often do not deep dive for current issues in society when society deals with knowing of new kinds of musical language, new analyses, interpretations, and so on. Taking into account that classic models mostly do not correspond to the new reality. In such situation many experts often recommend mediation activities, for example, popularization level. Unfortunately, this activity is closely linked to the process of getting to know the facts, as irregular solutions of new tasks lead not only to loss of aesthetic values, to reception disorders, but also to increase in disturbance of new uncertainties in the communications process, since this is a layered solution.

Also, there is a need to root cause, why based on the obtained results gained by researchers, we still fail to predict reliably and argue issues upfront in order to make music education benefit in competition with other subjects. In such an atmosphere of knowledge increases the importance of the interpretative methods, which are enforced in recent decades in the social sciences and humanities. important role to readiness of the subject to dialogue in the process of cognition that is also interpreted in Gadamer's works as essential appropriateness for understanding and correcting their own ideas and practices about a particular fact, especially, if other truth is proven. Herein opinion can be expressed from music- educational view, so from the music world we get to know what we already know, but in a different way, already in a different context, with a new result and different experience. Based on this view knowledge access becomes the source to achieve new, verifiable facts, and new balanced, harmonious solution to overcome insecurities at the same time. Such a source is also important for evaluation of the existing knowledge fund and assessment of increasing pressure on the musical-pedagogical thinking (not only media pressure), as well as for tasks that are appearing today as vague in the context of music.

The dialogue process of understanding is thus imbued with the cognitive understanding of the tasks solution, with the thought strategies in sense that it reflects the ability of the entity to recognize the relevant traits in testimonies, as well as their sequence and correlation. These dispositions are widely offered in discourse. It is a functional method of broader relevance that under continuous review of relationships, meanings, social position provides the opportunity (similarly to dialogue) to learn socio-cultural positions in the continuity of human existence, as well as ways of thinking on the platform of proved arguments, whereas more interpreters are actively entering into the process of joint reflection and search for a suitable solution to the problem without having to defend their theoretical and practical attitudes, as well as prospects of a preventive.

The hallmark of the discourse (as well as the dialogue) is also the attitude towards the history that shall not be regarded as closed process, since it is not based only on the principles emanating from the domestic traditions, conventions, but also effects penetrating from global environment. It is a reality that opens up many questions as well as gradual infiltration of knowledge from other environments into human activities. Last but not least, into the atypical learning of the music world, interpretive effect, as well as development of evidences for variable ways of its transmission.

In today's dynamic world we have become participants of the original, as well as the disproportional sessions with the music. On one hand, it is in particular an attribute of human creativity and flexibility, which by means of music brings positive impact on our work, productivity, prosperity. In addition, the music acts as a unifying factor in the perception of different musical cultures in a globalised space (it is reflected also in the context of sports events). On the other hand, it is the increase in the non-required suggestions that allow gradual loss, e.g. national cultural identity under the pressure of the economy and ideas (or myth) about common European nation with a common global culture. Question: Will be mixing of cultures and merging into the global culture possible? This is not a threat, but a modest indication of our limits, uncertainties in the formulation of new forecasts, whereas this idea started indirectly to be considered as ideological colonization of national cultural identity. However, in view of the escalating nationwide programming of our minds perceived this as an incentive to the global philosophical trend, that can be explained as a way to provide a deeper knowledge of the connection of man with his existence on this planet, his life, culture, education system.

The implementation of the global ideas (in addition to the number of reforms which effects can be monitored particularly in the economic, social, cultural, educational and socio-

political sphere) also brings new demands on people's lives, which require adaptation, as well as the instant solution of new tasks in the education sphere. This requirement stems from the fact that traditional values often unduly lose their previous functionality, while the new values are only slowly created and we do not know or cannot tell which the right ones are. By changing conditions in society, where each generation has different life experiences and values, deeper generation gap is appearing. Teachers often ask: what traditions will be continued after our ancestors, what leaders we can choose from, what life forms we accept. These and similar questions should be addressed by teachers because their study should be adapted to cope with the new tasks and requirements in the teaching process, because in the music realm ongoing changes strongly resonate even in the selection of musical activities, being entered by the individual expecting pleasant experiences already during the first lessons (at primary school, as well as on the basic art school).

The solution of above stated realms should not leave us idle and unprepared for a long time, we need to transfer new topics into music education, because new knowledge and its acquisition is obtained from the intersection of sets, in which an important role is played by the creative interaction between the teacher and student. Perception of surrounding world of music and its context is a part of it (Vereš, 2016: 13-33).

Cultural bondage to human being is proved by escalating interest in the scientific field of the correlations knowledge between the cultural, musical thinking processes in parallel with the development process of the music education science, due to its integrated nature. Currently we approach to music pedagogy as to a scientific, integrative, dynamic, perspective discipline on cross-cutting principle. Those are the factors that allow perceiving music pedagogy as a key subject in the preparation of integrated teacher of music education.

In today's changing world, it is particularly necessary to increase attention to the initiatives which expose building of global awareness in the educational sphere in the European context and in addition uncritically reinforce ideas about its superiority, without review of prerequisites for applying it in the new environment. Initiatives, which are formed on the lack of criticism, can reevaluate many developing topics of educational programs and also contribute to uneven relations in the dialogue, to the rise of uncertainty in the learning process, as well as to reinforce the commitment to stimuli from other cultures, which however, may not always be a real enrichment of the musical-pedagogical thinking within a reasonable time given by dynamics of the current transformations. In our conditions, it is therefore helpful to see global education as a support for developing educational themes in correlation with domestic cultural values.

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# Voice Care Counselling for Teachers and Students

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**Abstract:** The paper deals with the establishment of Voice Condition Care Counselling at the Faculty of Education as one of the outputs of the research project School and Health for the 21st Century (MSM 0021622421).

**Keywords:** voice, student, young teacher, voice condition, re-education, voice care, health education, papilloma, voice exercises, voice counselling.

## Introduction

Voice, its quality and condition have been at the forefront of our scientific interest since 1994. We focus on the development of the individual voice parameters in relation to practical requirements of the teacher (Frostová, 2005: 263–272). The teaching profession is one of the professions that require high quality voice in a very good and long-term fitness. Therefore, we have been focusing, within a six-year research project “School and Health for the 21st Century”, in the first phase of the research on monitoring problems with the voice of educators, as well as students – future teachers (Frostová, 2010a:193–204). In the second stage of the investigation, we have created a training program “Exercises for Voice Condition”– a system of exercises for improving voice condition and have verified its effectiveness (Frostová, 2010b: 91–167).

The results of the investigation have shown quite a significant occurrence of voice problems, subjectively perceived as “a serious problem”. The consequences of the problems reflected adversely in the quality of teaching activities and subjective professional well-being. At the same time, from the established data there could be seen insufficient readiness of teachers to deal with voice problems. We have had similar signals from the feedback from students of teaching.

It was obvious that in applying the results it will be necessary to focus on three basic areas:

a) on the issues of **prevention** – thus avoiding problems with voice, then b) on **dealing** with **current** and emerging **problems** with voice and c) on **learning strategies** and techniques for **increasing voice condition** in relation to the requirements of praxis.

In addition to optimizing tutorials (introduction of the subject: **Voice Condition Care** since 2012) we started **Voice Condition Care Counselling** in 2013.

### **Voice Condition Care Counselling**

Counselling helps clients to correct voice problems using the common educational or therapeutic techniques. It helps to capture more serious voice problems that clients sometimes are not sufficiently aware of and provides testing at various specialized medical centres.

Counselling works at the Faculty of Education of Masaryk University. However, it is also visited by students of other faculties, e.g. philosophical (18%), natural sciences (9%), medical, social studies and computer science. Teachers and employees turn to the Counselling as well (21%). Thanks to acquisition of specialized software, it was possible to improve even the diagnostic activity and enhance the application of exercises with immediate objective feedback.

After three years of experience we can say that the voice counselling:

- A. thanks to the still developing educational and therapeutic techniques helps to improve the voice condition and the attitude to voice as an important factor affecting the effectiveness of teaching work.

Instrumental measurement allows the choice of corrective exercises based not only on a subjective perception of the problem from the client, but also on an objective diagnosis of the voice.

Measuring techniques are also used for objective feedback concerning changes in the client's voice, which has a strong motivational effect on the activity and efforts of the client.

- B. contributes to subjective well-being of the client, helps to make rational decisions (free of tension and fear of the future) in addressing the more serious consequences of voice
- C. leads to appreciation of the importance of prevention of voice problems and to possible changes in personal lifestyle of the clients.

### **A case report**

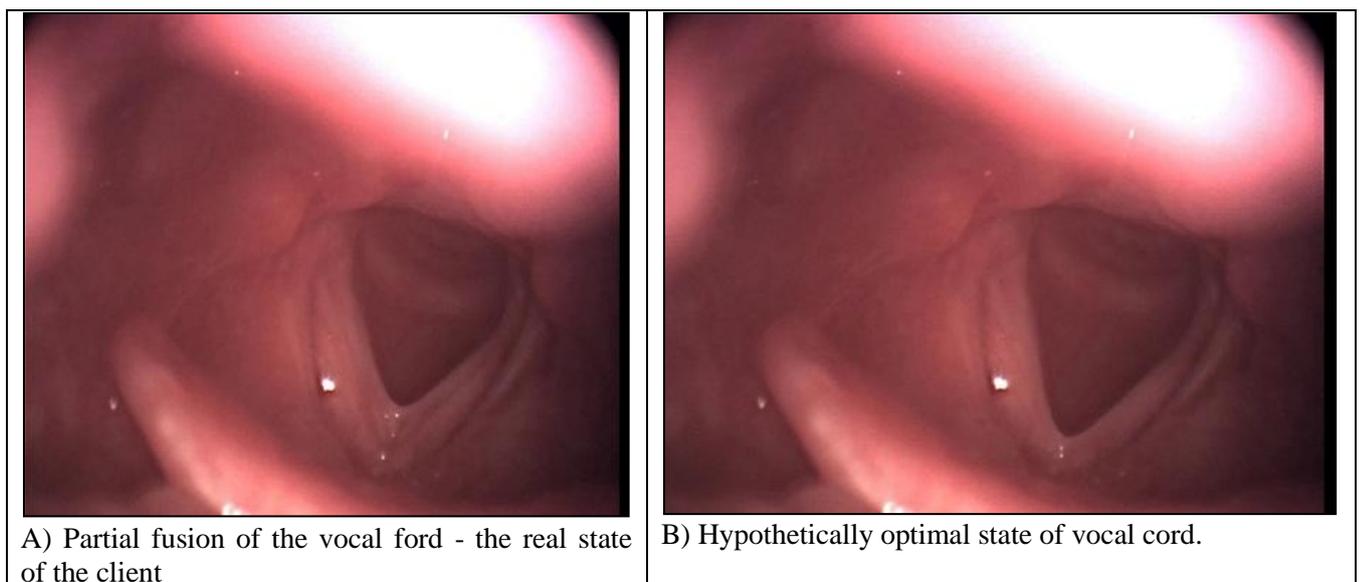
For illustration, we present the case of a student who turned to the Voice Condition Care Counselling with a request that *she would like to do a full-time teaching after graduation, but her voice is not in good shape*. The client suffered permanent voice problems that she was aware of, but she realized their severity only after completing the compulsory teaching practice at school when *she almost lost her voice*.

The introductory guidance interview showed that in her early childhood she underwent repeated surgical removal of papilloma mass from the vocal cords. As the last check-up was carried out at the age of 15 years, I recommended a new phoniatic examination to exclude a serious condition requiring medical care at a clinic.

### **Anamnesis**

Female D. R., year of birth 1993, monitored for recurrent laryngeal papillomatosis. Between 2 and 5 years of age she underwent eight operations with removal of papillomas. The last examination was in 2005 without relapse. Her voice had been hoarse since she was two, deteriorating after voice or mental stress. The range and the strength of the voice is smaller, light breathing difficulties, shallow (upper) breathing type. Externally on the neck there are signs of phonation pressure, the voice has hard onsets, dynamically flat, breathy, with prolonged phonation, there is hoarseness in the foreground, with diplophonias. When speaking, she often has vocal cord pain, the voice is failing and sometimes after stress she completely loses her voice (aphonia). The area of the larynx is now without signs of papillomatosis.

As a result of repeated operations, there occurred a connective adhesion of vocal cords – synechia anterior commissure. Due to a partial fusion the vibration of the vocal cords is limited; for comparison we present a computer model of the optimal state of vocal cord (see Figure 1). The current organic state of the interior of the larynx was consulted with leading clinical centres and with leading laryngologists in CR. In all cases, conservative approach was recommended, including voice re-education – exercises with the voice.



*Figure 1 – The comparison of the current state of the client's vocal cords with a computer model of state of normality.*

## **The progress of re-education, applied exercises**

The re-education of the voice started with an instruction in proper posture, which improves the economic use of exhaled air flow during phonation. Poor posture makes it impossible to gain good habits of basic voice work. Therefore, from the beginning there was paid attention to practicing proper sitting and standing position. The client felt shortness of breath, which was caused among other things by the use of an upper and a shallow type of breathing. Breathing exercises focused on deep, costal-diaphragmatic breathing type that allows richness of breath, breath support creation (i.e. *apoggio della voce*) and freedom of the laryngeal muscles. The client's voice was formed with difficulty, pressure, and therefore it was necessary to connect controlled management of the breath with a most soft voice onset (in the context of the disability of the vocal cords). There were used phonation resonance exercises with extended phonation using a nasal voiced consonant “m” (i.e. *brumendo*), consonants “hm” and also the positional soft palate nasal variant of “ŋ”. Thanks to applying phonation resonance exercises, it was possible to induce the head resonance and to achieve a somewhat softer voice than before. To release the external and internal laryngeal muscles, along with the practice of soft voice onsets, short chutes (*glissandos*) using a breathable neutral vocal “ə” were included in this training programme.

The “nasalizing method” (Pahn & Pahn, 1975: 472-479) and the “chewing method” (Froeschels, 1952: 427-434) were used as well.

In the next phase there were applied resonant exercises with a defined change in the tension of vocal cords, the connection of a nasal consonant with vocals and the connection of a nasal consonant with a variable tension of the vocal cords with the transition to the vocals and back. The systematic practice of badly set voice using *brumendo* – with dynamic changes during phonation (*crescendo*, *decrescendo*), and in the next phase with transition to the vocals and back – has led to a gradual increase in voicing and at the same time to the optimal position of the voice in resonance. The voice education has been accomplished by exercising isolated words (with emphasis on soft voice onsets and good resonance, if possible) and by linking properly implemented words into sentences and by speech training with proper breath work. The student had 22 lessons in voice training. She performed exercises in accordance with the prepared schedule several times a day at home, during holidays she did exercises only in the morning and in the evening. She was given the publication “Voice Condition Care” (Frostová, 2010b: 198) in which she studied the system of voice condition exercises,

basic knowledge of anatomy and physiology of voice, and recommendations related to voice hygiene and strategies for daily use of the voice.

### Measurement results

Measurements of speaking voice were carried out before the beginning of work with voice – first measurement (15 April 2016), and then after seven months of voice education – final measurement (16 November 2016). Measurement of the speaking voice was recorded using a standardised measuring system „lingWAVES Voice Clinic Suite Pro“ for speech and voice assessment, documentation and biofeedback.

After seven months of work with a damaged voice, the range of speaking voice has expanded from 5 semitones (62 Hz) to 9 semitones (134 Hz), which resulted in better voice modulation (see Table 1).

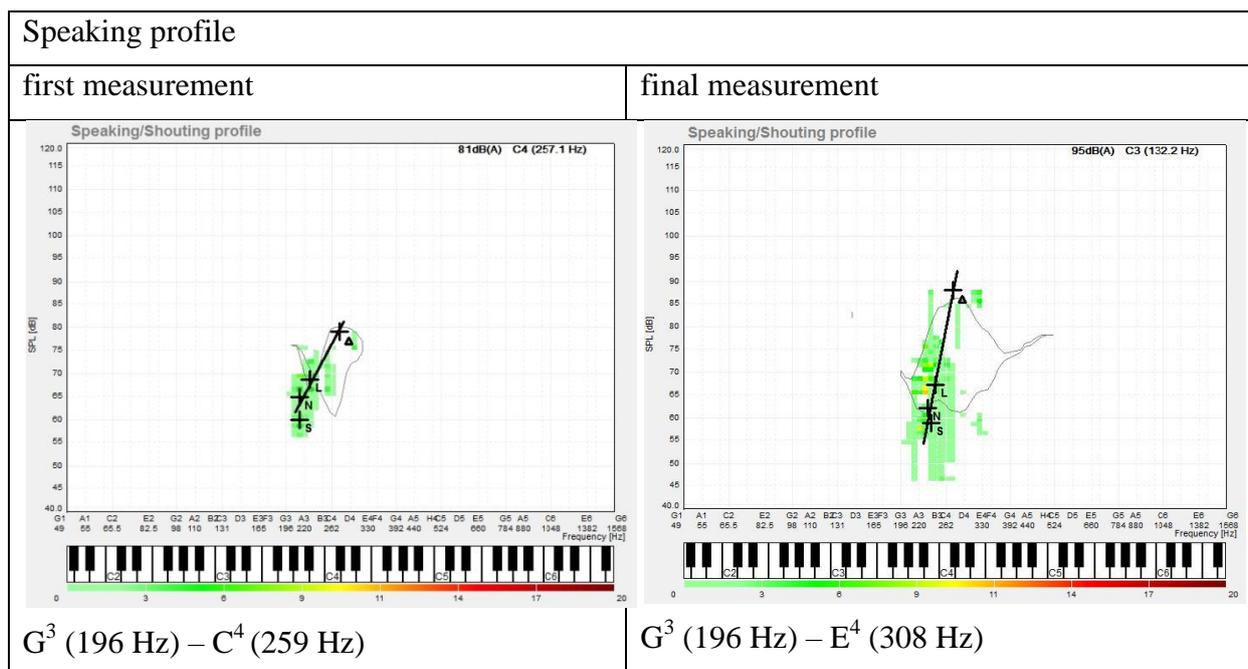


Table 1 – Speaking profile

After a seven-month exercise, the dynamic range of voice has extended from 18 dB to 31 dB. A positive change is shown in voice setting in weaker dynamics (47 dB), allowing, among other things, more careful use of voice (see Table 2).

Dynamic range	first measurement	final measurement
	57 dB – 75 dB	47 dB – 78 dB

Table 2 – Dynamic range

These parameters (see Table 3) were recorded with slight shift (9 dB). The weaker intensity of the second measuring was caused by the client’s restraint “to shout”. The client subjectively felt improvement and she was afraid that her voice could be damaged. She appreciated more the importance of voice hygiene.

Shouting profile	first measurement	final measurement
	79 dB (C# <sup>4</sup> , 274 Hz)	88 dB (C# <sup>4</sup> , 273 Hz)

Table 3 – Shouting profile

Phonation time, measured in the spontaneous and comfortable pitch and volume, has extended nearly by ten seconds (Table 4). Softer voice onsets, better breath work and better economy of expiration have proven successful.

Maximum phonation time	first measurement	final measurement
	11,50 seconds	21,20 seconds

Table 4 – Maximum phonation time

Besides the presentation of objective data, the student's subjective view after six-month collaboration is important as well: “... *In April, after visiting the counselling, I started doing voice exercises. I am trying to work on my voice every day. My breathing and vocal stamina have improved; the pain of the vocal cords and throat pain when speaking have decreased. People used to ask me almost every time what was wrong with my voice, today they ask rather exceptionally. After my practice with children, I realized that it would be really better to choose another profession because it would be for me a big voice strain; already after the third lesson did I “feel pain of my vocal cords”, after the fifth day I could barely speak. I think that the study at the Faculty of Education also allows broader use of knowledge in the nearby professions which do not put such a big strain on the voice as the profession of the teacher does*”.

## Conclusion

The case shows that even in such specific cases the voice condition can be significantly improved while contributing to personal well-being and to positive feeling of the client. Educational exposure may facilitate the decision to change career goals and bring focus on activities in which self-realization intentions are not in conflict with the voice dispositions.

The presented case shows that in terms of prevention, it would be desirable that candidates make responsible decisions about their future field of study with regard to the parameters of their voice and to the somatic condition of their speech organs. Timely medical examination can allow preventing the problems which our client experienced.

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# The Development of Music Education in the Area of Pre-School and Out-of-School Pedagogy in the Czech Republic

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**Abstract:** The work deals with the development of music education at secondary schools of education. It investigates how the character and demands of the subject are changing in this area of education, which components of music education were crucial for the development in the field of music and the status of music education at secondary schools of education now, in connection with school legislation changes.

**Key words:** Pre-school education, music education, school system, teacher.

The profession of a nursery school teacher is a current issue which is being analysed from different points of view. It is mainly to appeal for change of demands on education and of attitude to this work, not only thanks to legislative changes. It reflects the developing democratic thinking when the idea of freedom is preferred in the education of children in nursery schools. The reduction of original thoughts is closely related to this, when in the past it was enough to have minimal education to be able to teach in a nursery school and the teachers who had perfect manners and good relationship to children were preferred. The historic development of a nursery school teacher profession dates back to the end of the 18<sup>th</sup> and beginning of the 19<sup>th</sup> century. The demands on qualifications slowly rose and today there is still the effort to improve the education of future pedagogues. There are current changes of the teacher profession in the context of the whole school system. It is expected that professional competences of the teachers will be a complex qualification for a successful work which includes attitudes, values, skills and knowledge (Spiková, 1996: 136).

Music education is one of the basic demands in the profession of a nursery school teacher which was expected from the accepted students at the entrance examinations and during the education. Already the first teacher of Prague Nursery School, Jan Vlastimír Svoboda, who studied in Germany and later in Prague, focused on the legacy of Jan Amos Komenský who emphasized the importance of music in child's development in his *Informatorium školy mateřské*. Svoboda considered music one of the priorities in child's development and he considered music a necessity in education of future teachers.

Education at secondary schools of education has developed for many years. Still in 1872, it was enough for teachers to only have a clean record and spiritual and physical health.

The first one-year course was opened in 1873. The admission to the course included conditions containing music skills such as a good musical ear and good voice.

a, reaching the age of 17
b, free record and physical fitness
c, preparatory education in religion, teaching language, geography, history, counting, measuring, biography and physics
d, musical ear and good voice

*Table 1 – Conditions for admission into educational course for teachers. (Own construction of the table)*

The course took one year, it contained 25 subjects. One of them was singing. The content of singing education was voice and hearing exercise and introduction of songs suitable for games and singing didactics (Čábalová, 2014: 13). The education courses extended to two years in 1915 – 1945. The conditions for acceptance and the curriculum were changed. Music education, i.e. a musical ear and good voice still belonged to the conditions for acceptance. The education had 32 lessons a week. Out of this, there were two lessons for singing education and two more lessons with music specialization were added – playing the piano and playing the violin. The instruments were taught twice a week. The increase of teaching units with music focus reached six lessons a week. In 1937-1946, the curriculum had also 32 compulsory lessons in the first year and six optional lessons were added. In the second year, the number of lessons in compulsory subjects did not almost change. Music subjects were given two lessons of singing every year within compulsory subjects. Next four lessons were placed among optional. Playing the violin and piano were optional.

In 1929, Václav Příhoda founded the first private tertiary institution for future teachers. Nevertheless, due to occupation it was closed soon and the re-opening happened in 1944. Here the conditions for passing entrance examinations were described in detail. The entrance exams contained written and oral part. Then there was an exam of musicality where the candidates had to sing the given tone on a vowel, distinguish high, low, long and short tones. They were to prove the knowledge of reading notes, pauses, they had to be able to define the beat, sing the melody of the played chord into tones and sing a well-known song (Čábalová, 2014: 16).

The status of teachers' education was promoted thanks to the establishment of the Faculty of Education in 1946. The length of study was divided into four semesters, later it shortened to two semesters. Nevertheless, the faculties did not manage to cover the rising lack

of teachers. Thus in 1950, the tertiary schools were closed due to capacity issues and the education was again provided by secondary schools.

Pedagogical grammar schools, the former term for secondary schools of education, had music education which was a part of talent exams in demands for acceptance. The pedagogical schools divided the curriculum into three years. The curriculum with its conception looked partly like today's educational plans. The lessons were increased to 34 a week. Music education, singing and playing a musical instrument had two lessons each. From 1960, the studies were prolonged to four years. The educational plans were gradually changed, music education with methodology was covered in two lessons a week in the first and second year and one lesson was added in the third year. Already from the 1960s, playing a musical instrument, especially piano, belonged to music education, two lessons a week

The area-wide changes after 1989 became crucial in demands for the performance of teacher profession in the Czech Republic. The field Music Education with its methodology is also going through changes to which it is necessary to react and adjust the curriculum content to students according to given demands and criteria. This is not only copying previous educational plans into new tables, but it is an elaborated system of integrating music education into other cross-curricular topics so that all competences for work at nursery schools are fulfilled. It is an uneasy task to correctly implement activities into all areas.

Now the situation is like this: the field Pre-School and Out-of-School Pedagogy are part of many institutions of different character. Although pedagogical schools are the main place for education of future teachers in nursery schools, many other institutions due to legislative changes reacted to the given situation by adding this field into them. Unfortunately, that degrades already the admission of the students for education as often no talent examinations are required, while most pedagogical schools require talent proof in entrance examinations. It means that the schools accept the applicants who are likely to develop musically further. In talent examinations in music education the good musical ear and music imagination must be proved. The applicants sing one song and if they can play a musical instrument, it is the advantage for them to play any composition to show their skills. The similar conditions for acceptance correspond with the conditions which were introduced already at the beginning of education for future nursery school teachers.

The current position of Music Education in the field Pre-School and Out-of-School Pedagogy is good – it is one of the crucial subjects in which the students might take the school leaving exam in the fourth year. Music Education belongs to the subjects of a profile part of the school leaving exam. Every institution creates own school educational programme

according to the Framework Educational Programme for the field Pre-School and Out-of-School Pedagogy 75-31-M/1. The teachers lead students to sources and information with which they can work individually and which teach them to think about different issues.

The subject Music Education belongs to curriculum framework which defines obligatory content of general and professional education and required results of education. The content of education is divided into educational areas and content circles. The educational areas contain nine parts:

- Language education and communication
- Social education
- Science education
- Mathematics education
- Aesthetic education
- Education for health
- Education in information and communication technologies
- Economic education
- Professional education

In the area of professional education, music education belongs to the content circle Didactics of Pedagogical Activities which comprises six segments. Didactics of pedagogical activities is closely connected with aesthetic and pedagogical-psychologic education. It intervenes in cross-topics with which it overlaps in educational aims (RVP, 2016).

Didactics of pedagogical activities					
Aesthetic and emotional education of children	Arts	<b>Music and musical-movement education</b>	Education by verbal and film art, drama education	Development of movement skills of a child and education to a healthy way of living	Development of cognitive and practical skills of a child

*Table 2 – Didactics of pedagogical activities (own structure according to FEP 2009: 53-56)*

Regarding didactics of pedagogical activities according to FEP, the orientation in current music culture and its history belongs to the outcomes of education. The student learns to analyse music works regarding their historic placement, genre, form and regarding the child's personality.

<b>Music and Musical-Movement Education</b>	
Outcomes of education	Curriculum
Orientation in current music culture and its history	Current music culture in the context of historic development
Analysis of compositions regarding historic placement, form and regarding personality of a child	Music theory and rhythm
Creation of music, singing and movement knowledge, skills and habits	Music preparation – instrumental, vocal, listening, musically movement
Learning the basics of conducting and music leadership of children collective	Movement improvisation
The ability to play at least one musical instrument (e. g. piano, violin, guitar, fipple flute)	Music perception of a child regarding the age
The ability to interpret music compositions of different styles and genres at the level adequate for their skills and level of music preparation	Methodology of music and musical-movement education
Song transposition and accompaniment by singing or movement which is adequate for children	Hygiene and safety in music and musical-movement activities
Use of Orff's and other children music instruments	
Employment of various forms and methods of music and musical-movement education adequately for the age or hobbies or children	
The skill to inter-connect vocal, instrumental and movement activities	
Creation of portfolio of rhymes, songs, compositions of different genres, movement and dance games for different groups of children	

*Table 3 – Music and Musical-Movement Education (own structure according to RVP 2009: 54 - 55)*

The scheduling of educational content is the starting point of SEP (School Educational Programme) creation of individual institutions (RVP, 2016). In framework scheduling of educational content, didactics of pedagogical activities has a total minimal number of 960 lessons during the whole time of education, that is thirty lessons a week. Other lessons might be taken from disposable lessons. Every school uses the number of lessons so that it follows the criteria for the number of lessons during the whole time of education. That is why the number of educational units of the subject Music Education differs in individual types of schools. Thus, music education with its methodology in the field Pre-School and Out-of-School Pedagogy usually takes place twice a week. This includes, similar to previous years, also the subject Music Instrument which has a variable number of lessons – some institutions

prefer education twice a week, some once a week. In the fourth year, students might choose, according to a profile subject in which they want to do their school leaving exam, Music Education where the number of lessons is usually two to three lessons a week

As an example we mention the education structure at the Secondary School of Education in Brno. The basic unit is teaching plan where music education is equally arranged in all years, i.e. two lessons a week during the four-year long study. In the fourth year, the subject music education is followed by an optional seminar of music education. Its content is mainly the revision of covered curriculum from previous years and extension of curriculum for school leaving exam. The seminar has two lessons a week. During the whole study, pupils attend Playing a Musical Instrument in two lessons a week (ŠVP, 2016: 14). This type of the teaching plan is very similar in all secondary schools of education in the Czech Republic.

The average number of teaching weeks at secondary schools is 33. In final years due to an earlier finishing of education it takes 30 weeks (*Středisko služeb školám*, 2008). I. e. with two lessons a week, the total number of lessons is 66 in one school year.

Subjects	The number of week lessons in a year			
	1.	2.	3.	4.
Music education with methodology	2	2	2	2
Playing a musical instrument	1	1	1	1
Seminar from music education	0	0	0	2

*Table 4 – The teaching plan of Music Education and Playing a Musical Instrument (own structure according to the teaching plan of SSoE Brno 2015: 15)*

Although the number of lessons looks optimistically at first sight, it is necessary to realize that the content of curriculum is extensive and it must be divided into all years regarding the study field which has its specifics.

The aims following the conception of Music Education in the field Pre-School and Out-of-School Pedagogy emphasize the creation of positive attitude to material and spiritual values, try to contribute to their creation and protection. During the studies, the pupil gains the knowledge from the area of music culture which include (ŠVP, 2016: 57-58):

- *music theory and rhythm*
- *singing activities*
- *instrumental activities*
- *musical-movement activities*

- *music history, listening activities*
- *aesthetic and emotional education*
- *development of cognitive and practical skills of children – methodology*

The content of curriculum is divided into all years according to SEP (School Educational Programme) so that all requirements of FEP (Framework Educational Programme) were fulfilled. In the following table, the content of curriculum is shown which should be covered during the whole year.

Year	Topics	Outcome	Curriculum
3.	<b>Music theory, rhythm</b>		-scales, intervals, chords, etc. - guitar signs
	<b>Intonation, singing, voice education</b>  <b>Instrumental activities, musical-movement activities</b>		- development of singing skills and habits, extension of voice scale - intonation exercises - folklore songs, artificial songs, many-voice singing - songs connected with covered history - movement improvisation
	<b>Music history, listening activities</b>		- Romanticism, Impressionism - Music of the 20 <sup>th</sup> and 21 <sup>st</sup> century (artistic)
	<b>Development of cognitive and practical skills of children – methodology</b>		- methodology of music activities (singing, instrumental, listening, musical-movement) - methodological sheets production - songs for children of school age - practical outcomes
	<b>Aesthetic and emotional education of children</b>		- the position of music in free-time activities, after-school childcare - music therapy
	<b>Information and communication technologies</b>		- note record production

*Table 5 – Curriculum for the 3<sup>rd</sup> year of Music Education – the field POP (taken from the curriculum of SEP of Cyril and Methodius Grammar School in Brno, 2016).*

In thematic plans which are made for every new school year, the teacher creates the structure of curriculum so that it contains all files of activities which are in school educational plan. In practice, the education of two lessons of music education might divide into one methodological and one theoretical lesson. The education of music history thus gains approx. 31 lessons a year.<sup>1</sup>

## **Conclusion**

Positive and key element is the factor that students of the Pre-School and Out-of-School Pedagogy might be in touch with music more than at other types of schools, and teachers might influence their future attitudes and values in connection with art by their positive attitude to music and use of right files and forms of education. The type of musically educated person who has a positive attitude to music and music education might naturally influence a wide spectrum of population in a positive way. In future pre-school teachers, this assumption is a very significant aspect of a correct grasp of education in music and in passing knowledge and skills to other generations from an early age of a child.

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<sup>1</sup> Author's note – this information may vary depending on the way of teaching.

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## The Current Voice Education in the Czech Republic

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**Abstract:** The article deals with the current condition of voice education in the Czech Republic with focus on conservatories and academies of art. It compares the requirements for admission to study, curricula and study plans and the number of lessons. The article is the preparation for research which will value the attitudes of students, graduates and former and present teachers to the condition of voice education in the Czech Republic.

**Key words:** Voice education, curricula, study plans, conservatories, academies of art.

We have been talking about the crisis in voice education in this country for a long time, and logically the similar opinions on the situation come from the opera houses too. The quality of voice education is difficult to measure and we will be able to value it only after a long time. At least, we can try to gain insight into the education system and tendencies in voice education in the past and compare them with today's methods.

If we focus on requirements and conditions for admission to study singing at a conservatory, we will find out that there have been no significant changes in more than seventy years, except a few differences. The following comparison draws from conditions for conservatory admission in 1940.

When we consider the previous general education of the applicant for the studies at conservatory, if we ignore some different terms, we can state that in content there were no changes. Music education in both cases is tested by the entrance examination. In former times, the requirements briefly contained e. g. "a good musical ear, developed rhythmical feeling, etc." Today it is a more developed description of requirements such as ability to intonate, listening analysis, music memory, music intelligence, imagination and others.

Although there is no mention of the applicants' age in today's available leaflets about admission conditions, formerly the age was specified in men 18–35 and in women 16–30, while the low age limit was given by the maturity of voice. Today, the applicants for voice education have naturally the confirmation of phoniatics specialist about the health condition of their voice system. In the past, there was a doctor at the entrance examinations who examined the health condition right in the place. In individual field, the doctor examined the shape of hand in pianists and violinists, healthy teeth in the applicants for wind instruments, and also the vocal system in the applicants for voice education.

At all Czech conservatories, a short verbal performance is required – monologue, poem, prose and the test of movement and dance skills, including dance improvisation, are often the part of the entrance examination. In the past, the similar dispositions at entrance examinations were not taken into consideration. Today’s opera productions often require dance or verbal performance and conservatories included this need into their activities. In connection with this, the overall appearance of the student is considered which was characterised by the demand “appearance eligible for public performance” in the past. Today, this factor is even more important. This is mainly reflected in opera theatres where it was formerly enough to sing a duet or aria in a stiff posture, but in today’s opera directions there is mainly dynamism and movement and aesthetics of all performance gained a great significance.

The Czech conservatories spread in the second half of the 20<sup>th</sup> century and today there are ten of them. They still welcome quite a large number of applicants at entrance examinations. They mostly agree on the requirements for applicants, some conservatories have a totally identical text describing the requirements.

<b>The name of the conservatory</b>	<b>City</b>	<b>Year of foundation</b>
Prague Conservatory	Praha	1811
Conservatory Brno	Brno	1919
P. J. Vejvanovský’s Conservatory Kroměříž	Kroměříž	1949
Janáček’s Conservatory and Grammar School in Ostrava	Ostrava	1953
Conservatory Plzeň	Plzeň	1961
Conservatory Teplice	Teplice	1971
Conservatory Pardubice	Pardubice	1978
Conservatory České Budějovice	České Budějovice	1990
Conservatory of Evangelic Academy	Olomouc	1990
Church Conservatory Opava	Opava	1999

*Table 1 – The overview of the conservatories in the Czech Republic*

All conservatories and academies of art prepare the students of voice education for artistic practice, so the choice of subjects goes hand in hand with the requirements of today's theatres. The evaluation and comparison of the subjects and the number of lessons might be another indicator of the direction that our voice education is taking.

### The curricula in some conservatories in the Czech Republic

The curricula of individual conservatories are not always available on school websites. The applicants might gain the necessary information about the number of lesson, taught subjects and other issues of SEP (School Educational Programme) directly at the secretariat of the school or at the students' department. The differences in conservatories' curricula might be significant when choosing the studies.

The following graph shows the total number of weekly number of lessons of specific subjects throughout the six-year studies at three Czech conservatories – Prague Conservatory, Janáček's Conservatory Ostrava and Conservatory Plzeň. The highest number of lessons in chosen subjects has Prague Conservatory, it is 58.5 lessons, Conservatory Plzeň has 54 lessons, on the other hand, Janáček's Conservatory Ostrava has only 22 lessons. The biggest differences in values are in drama education where Prague Conservatory has 14 lessons, Janáček's Conservatory Ostrava only 4 lessons. The subject movement education is not mentioned at all by Janáček's Conservatory Ostrava, on the other hand in Prague they have 10 lessons, in Plzeň 12.

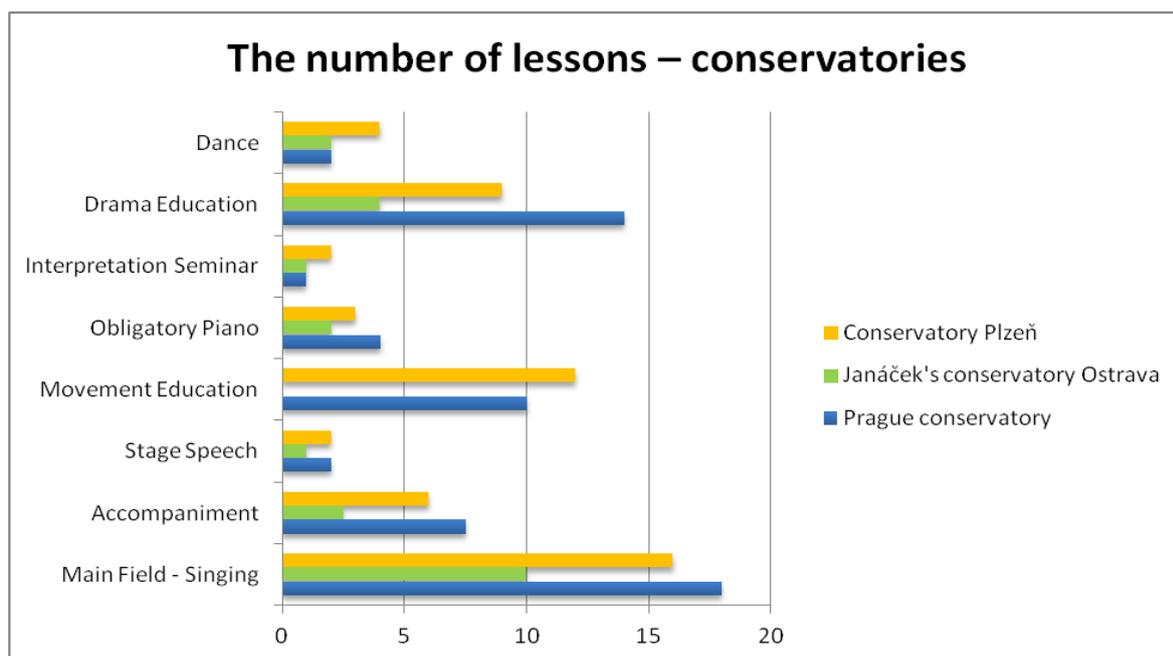


Figure 1 – The number of lessons – conservatories

The graduates of conservatories and also other secondary schools might educate further in a voice field at universities of art. In the Czech Republic, there are three faculties where voice education might be studied.

<b>The name of the art university</b>	<b>City</b>	<b>Year of foundation</b>
Academy of Performing Arts in Prague – AMU (HAMU /Music Faculty/)	Prague	1945
Janáček Academy of Music and Performing Arts in Brno – JAMU	Brno	1947
Faculty of Arts – University of Ostrava – OU	Ostrava	2007

*Table 2 – The overview of universities of art in the Czech Republic*

### **The curricula of the universities of art**

In bachelor's studies at art universities, there are also differences in the number of lessons and in arrangement of obligatory specific subjects.

The number of voice education offered lessons might be the main information for applicants, JAMU states 8 lessons, AMU and OU 6 lessons. Also the number of accompaniment lessons is the highest at JAMU – 6 lessons, OU has 5 lessons and AMU 3 (here we must add one lesson of the subject Study of Repertoire which covers the content of accompaniment lesson). Compared to other schools, AMU has more than double number of lessons Practice in Opera Studio (OS), elsewhere called Production Seminar. Ensemble singing which was missing at JAMU for a long time has now 4 lessons, similar to Prague AMU with 3 lessons, OU has only 1 lesson. The subject Stage Movement or also Creating of Characters has the same number of lessons in all schools. JAMU and OU then mention the subject Movement Education which AMU omits in the offer of obligatory/obligatory-optional subjects. AMU has also Vocal Intonation and Choir Singing among obligatory subjects which other schools do not mention.

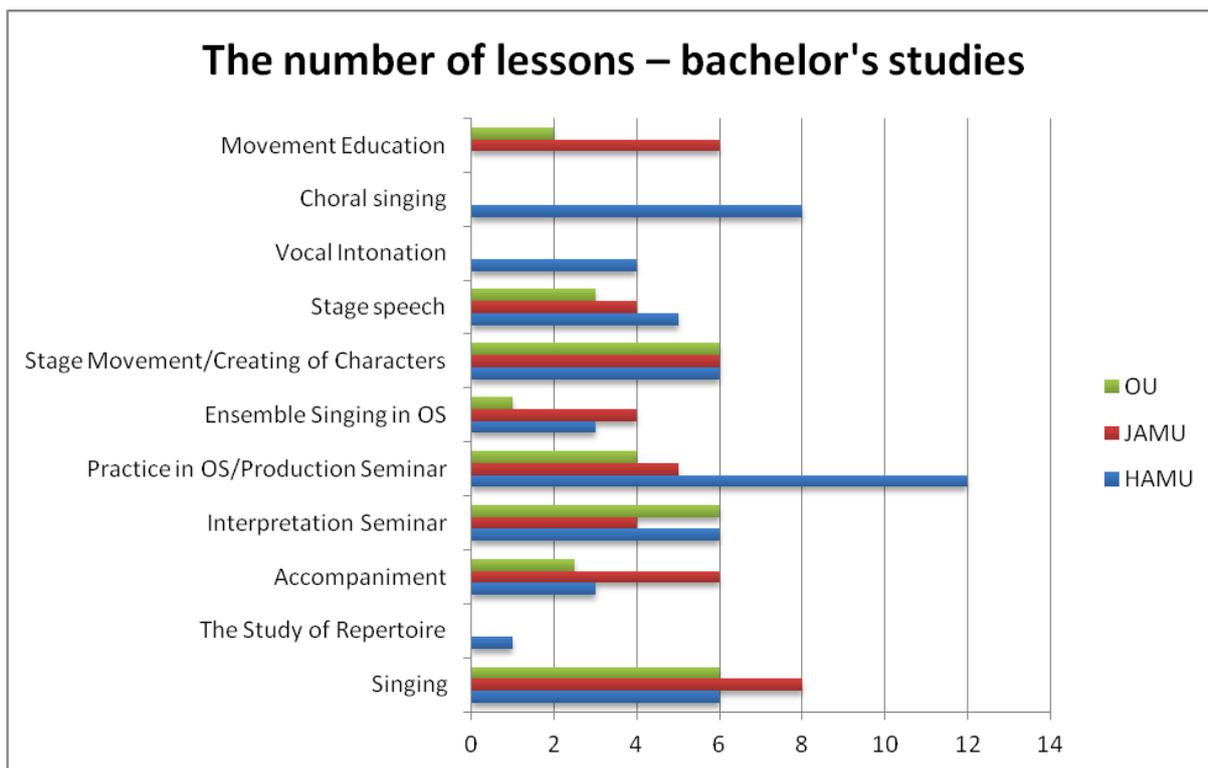


Figure 2 – The number of lessons - bachelor's studies

If we compare the number of lessons of specific subjects at the three mentioned schools, we will find that the overall focus of the schools quite differs. JAMU emphasizes the main field, stresses movement education and ensemble singing – these are the practical subjects for the employment in theatres. It is the only one that offers the subject Interpretation of Old Music. Compared to two other schools, JAMU does not offer vocal intonation in obligatory or obligatory optional subjects.

AMU, in contrast to other schools, gives practices in chamber and choir singing and preparation for vocal intonation – also singing from notes without preparation. The fresh graduates might lack such experience, if they did not undergo a similar preparation. A few graduates of voice education have the opportunity for a soloist career in opera immediately after the studies. A lot of graduates are active in the ensembles dealing with old music for which the ability of ensemble singing and singing from notes are one of the basic.

OU focuses mainly on individual subjects, nevertheless it does not exceed the other schools in any subject with the number of lessons. However, OU totally differs with the placement of an obligatory subject in the first year – Education about Mask where the student should gain knowledge and practical skills in the area of make-up methods.

The following master's studies is absolutely equal in the main field at all three schools as for the number of lessons. The Interpretation Seminar is at AMU and OU in both years,

at JAMU only in the first year of the master's studies. JAMU unlike AMU and OU mentions Study of Opera Ensembles and Recitatives, Creating of Characters and Movement Education in the obligatory subjects. On the other hand, AMU mentions the subject Poetics of Interpretational Performance and OU has the subject Music Criticism and Basics of Dramatics in the last year.

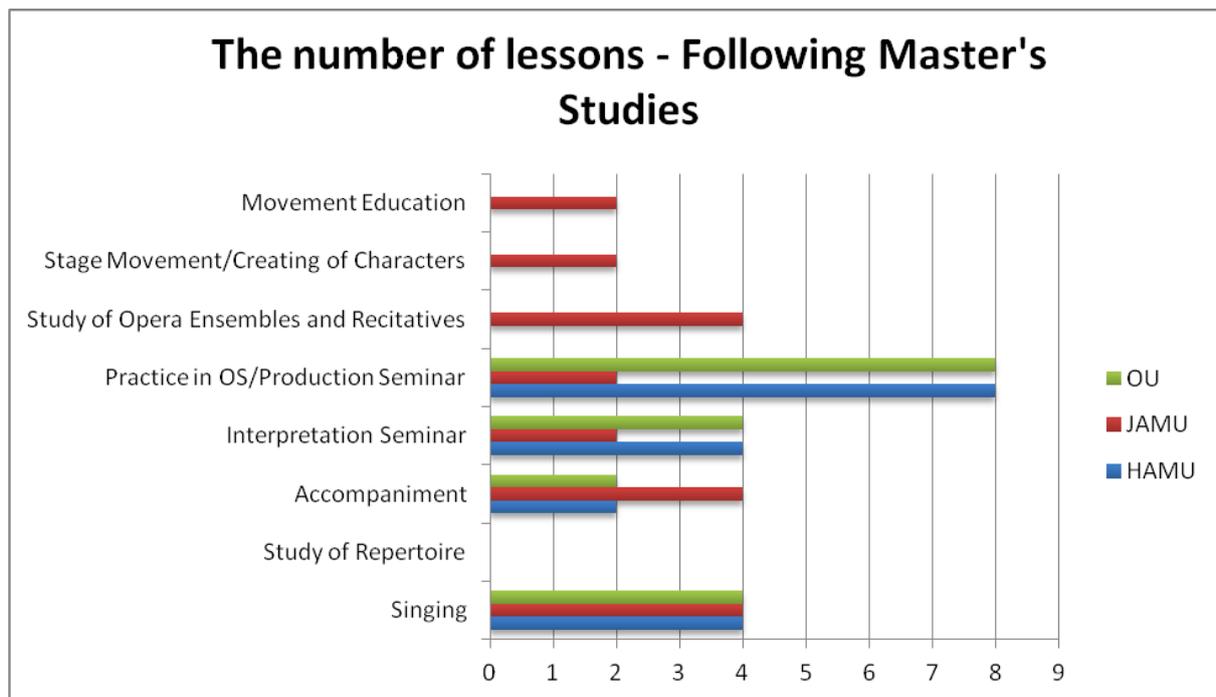


Figure 3 – The number of lessons – Following Mater's Studies

The teaching and study plans of art schools definitely try to adjust the content to the needs of the students for their artistic employment, but these demands are influenced by a continuous development and trends in individual areas. The continuous update of offered subjects might be a right way to quality preparation of the graduates for current requirements of artistic production. At the same time, it is important to maintain the chance of individual focus of students through the offer of optional subjects.

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# Shaping the Attitudes to Music Folklore in the Youth (The Chosen Aspects of the Research in the Context of School Practice)

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**Abstract:** The research into the attitudes to folklore in the youth was conducted in 14-15-year old, and partly 16-year-old youth at elementary schools and grammar schools in nine Moravian localities. The method of musically-aesthetic experiment was used with the employment of music (sound) questionnaire technique. The choice of the respondents file was done according to age criteria, type of the school, geographic location, demographic and cultural specifics of the locality. The research definitely proved that the opinion on the folklore samples in the youth was significantly differentiated; as expected, the differences appeared according to the basic viewpoint – whether the young people are educated to perceive music folklore or not. It was proved that without the educational influence of a personality who would encourage the interest in folklore the opinions of the youth are mainly negative. The value tendencies were not too dependent on the activity of the local or regional tradition. Their positive shift was recorded in the members of children folklore ensembles, instrumentalists from elementary schools of art and secondary school students.

**Key words:** music folklore, folk song, musical attitude, youth, research, school practice

## Introduction

The folk song represents a traditional starting point for the development of music skills and knowledge in children in Czech schools and it is an accessible means also for their aesthetical and ethical attitudes shaping. This demand pervades different music-educational systems and didactic materials of the 20<sup>th</sup> century<sup>1</sup> and is valid still today. In the conditions of the current social development, typical of multiplicity and many-layer cultural phenomena which are provided thanks to technical media, it is necessary to count, especially in the youth, with the changes in attitudes to traditional phenomena of life, thus also to musically-folklore area of music. Although this area comprises a significant part of natural cultural heritage, without purposeful education, it detaches from the perception of the youth with its content and poetic (sometimes also music) means. Especially teenagers have a priori negative attitudes to the activities from the area of folk music and some teachers cannot resist their pressure. The current musically-pedagogic practice, mainly at the second and third grade of the schools,

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<sup>1</sup> Some personalities of the Czech cultural life pointed out the significance of a traditional folk song in children education much earlier. The roots of these efforts are found in the inspiring pedagogical thoughts and recommendations by J. A. Komenský, later especially in activities of culturally-social clubs active in the 19<sup>th</sup> century whose officials were motivated by nationally-revivalist efforts.

unfortunately suggests that that they rather avoid folklore genres in education or work with them exceptionally, without their own belief of its values.<sup>2</sup> If we are to follow the cultural and educational tradition of our ancestors and use it fully in rational and emotional maturing of the youth, we must search for ways of presenting traditional phenomena, even in updated contexts, so that they attract young generations – both current and future.

The mentioned areas of school practice problems became a stimulus to the survey into the youth's attitudes to music folklore. The topic is on the boundary of several scientific disciplines; in theoretical and practical layer it interferes in the area of music pedagogy, ethnomusicology, sociology, partly music psychology and aesthetics. We rely on the results of the research into attitudes of the youth to music folklore which was conducted in 1999–2002 in teenagers, and we focus attention on the influence of individual stimuli influencing their shaping. Although the partial results of the research were published in the Czech and foreign scientific periodicals before (see the attached sources), these facts remained in the manuscript. The connections following from the analysis and comparison of the results of the empiric survey are seen from the point of view of pedagogical application into school practice, although the research was motivated also by ethnomusicological aims.

### **Methodological solutions and research methodology**

The surveys conducted in the Czech environment during the previous century, mainly the surveys using the technique of sound questionnaire (Kučerová, 2002: 45–48) became a theoretical starting point of the empiric task conception. The basic impulses were the musicality researches by Vladimír Karbusický and Jaroslav Kasan (Karbusický & Kasan, 1964, 1969; Kasan & Košťál, 1991) and the surveys of song repertoire and music taste, carried out by the music scientists and ethnomusicologists within their local and regional exploration (Holý, Štědroň & Tesař, 1978, 1984; Šepláková, 1983, 1984).

From the musically-sociological survey of Karbusický and Kasan, not only the methodological issues (the technique of sound questionnaire and three-grade evaluation scale were adopted) but also the final theses of the researchers were inspiring. Within music folklore, they reached the conclusion that a positive attitude to folklore heritage is created on

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<sup>2</sup> A lot of empiric findings are in accordance with this, including the musically-sociologic researches results. If we realize the span of stratification sphere of today's music demonstration, we cannot wonder that most teachers try to adapt to current trends of music consumption in education to produce active atmosphere in the classroom. It does not mean that we should try to isolate the school youth from these tendencies. On the contrary, it is necessary to count with them in the education process.

the basis of cultural values understanding and that depends, to a certain amount, on the character and amount of education (Karbusický & Kasan, 1964: 37). This thesis and thoughts by other researchers on the need for education of folklore values perception (e.g. Hostinský, 1906: 5; Helfert, 1925: 230–236, 1930: 32; Václavek, 1963<sup>3</sup>: 236–240; Sirovátka, 1973: 15–26; Holý, 1979: 125–130; Frolcová-Šepláková, 1984: 479–504; Štědroň, 1987: 96–105; Frolec, 1989: 145–158 etc.) and the experience from the current musically pedagogical practice became a challenge for searching the answers to the questions what folklore music brings to today's youth, how it is accepted, to what extent the young listeners are able to perceive the content of the songs, what influences these conditions etc.

Empiric research by the method of musical-aesthetical experiment,<sup>4</sup> or rather the use of sound (music) questionnaire technique was conducted in nine Moravian localities in the South-Moravian, Zlínský and Olomoucký Region (Brno, Blansko, Bludov, Bojkovice, Křenovice, Kunovice, Pustiměř, Starý Hrozenkov, Uherský Brod). They were chosen according to a geographic location, demographic and cultural rarities, mainly in connection with the manifestation of traditional folk culture and folklore. The research was carried out in the lesson of music education under the direct presence of the researcher (these were 33 lessons at ten elementary schools and three secondary schools). The file of respondents included 501 pupils of elementary schools and 91 secondary school students mainly at the age of 14–15.<sup>5</sup> Empiric research was done in the classes with a common music education programme, among the pupils with extended music education and the youth with a sport specialization.

The music questionnaire contained 19 song samples (supplement no. 1). Its length was 24.5 minutes (individual numbers were chosen according to the character of the sample in the scale from forty seconds to three minutes and sixteen seconds).<sup>6</sup> While choosing the music

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<sup>3</sup> We mean the Václavek's lecture *Folk Song Discovered Again* which was placed in the collection of his studies *On Folk Song and Literature*. The publication was released twenty years after the researcher's death, thanks to J. Dvořák.

<sup>4</sup> This method was chosen although when listening to music, it is a complicatedly interconnected area of perception which is usually even more complicated in conditions of experimentally evoked situation. We realize the advantages of phono-test usage (a direct perception of music without verbal identification belongs to positive attributes), but with a proper amount of scepticism also the negatives of this research technique. Also with the choice of samples, the boundaries of explored connections and consequent attitudes and taste preferences of the respondents are quite set.

<sup>5</sup> We tried to cover such an age group of the school population which starts to think on the level of formal logical operations. At the same time, it was necessary to count with hypercriticism, radicalism and proneness to conflicts of teenagers, with their opinion and value lability, tendencies not to make too much effort. We follow the psychological characteristics by M. Vágnerová (2000: 209–252).

<sup>6</sup> We chose a longer time of the samples than it was in the previous surveys, as we wanted to enable the pupils to watch the theme and content of the song. Listening to the samples including their evaluation, filling in anamnestic parts and instructions took approximately 35–40 minutes.

samples, we preferred representation of different ethnographic areas of Bohemia, Moravia and Silesia, representation of both older and younger layers of music folklore, different song types and levels of stylization and interpretation of folk songs and music. We deliberately chose from the songs which are not common in music education textbooks and songbooks because we were especially interested in the opinions of the teenagers on unknown folklore structures. The exception was one song known from school education (*Už ty pilky dořezaly*). To 17 samples of a folklore type, two songs of folk area were connected. We chose them deliberately due to a partial value correlation with folklore.

For the samples evaluation, a three-grade number scale was used: 1. positive (I like it, I like listening to it), 2. neutral (I do not mind listening), 3. negative (I dislike, I refuse).<sup>7</sup> The intensity of evaluating attitudes were written by the pupils themselves. They could accompany the symbolic number expressions in every sample by verbal commentaries. The part of the questionnaire was anamnestic, with the set of closed and freely formulated (open) verbal questions.

The empiric findings were evaluated by description, comparison, classifying methods, relationship analysis etc. For quantification of the gained data, standard statistic methods were used, which helped to interpret the results.

### **Research results (chosen aspects)**

The results from the area of music folklore perception were evaluated according to the significance of stimuli from local, family and school environment, further according to a specific profile,<sup>8</sup> age and interest activities of the youth and also according to the character of melody, song mood, way of stylization, instrumentation and technical performance.

1. From the frequency of evaluation tendencies in individual songs it followed that individual deviations from the average were more significant rather according to the type

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<sup>7</sup> We decided for this open and simple three-grade evaluation which offers smaller possibilities for expression and interpretation, a bigger differentiation would not be beneficial in our survey.

<sup>8</sup> In this respect, it is interesting to observe e. g. the opinions of children from folklore ensembles or elementary schools of art and compare them with value tendencies of the population of the same age. The youth from folklore ensembles was valued either as an individual group or in some connections as a part of musically active respondents because the type of ensemble activity includes also music performances. In this wider context, the group of musically active children comprised 45% respondents. These were the children from folklore ensembles and the youth who play a musical instrument, sing solo or in a choir or did these activities in the past. The children only from folklore ensembles had 37 respondents, which was 6.2% from the total of the examined youth.

of school and focus of the pupil than according to the age<sup>9</sup> stratification. Although the set of the respondents from secondary schools was incomparably smaller than from elementary schools, the results suggested expected rising tendencies in the group of secondary school students. In the grammar school, students' neutral evaluation of folk songs prevailed, while teenagers from elementary schools were mostly negative.

Schools	I like	I do not mind listening	I do not like
Elementary	19.6 %	33.3%	<b>47.1 %</b>
Secondary	29.1 %	<b>42.6 %</b>	28.3 %

Table 1 – Summarizing the evaluation of folk songs according to the type of school.

2. We expected bigger differences in opinions of children with music active interest or folklore activities and on the other hand, in the respondents who do not devote neither attention nor their free time to the mentioned areas. This presumption was fully confirmed. The prevailing part of the children with music hobbies or folklore experience valued the folk songs at neutral level; they expressed like this in 10 songs (i.e. 59% of the phono-test). On the contrary, in the bigger group of the remaining respondents the negative attitudes prevailed; they applied to 11 songs (i.e. 65% of the phono-test).

Song	Children from FE a ESA	Other respondents
No. 1 <i>Dejte sem židli</i>	Neutral	Neutral
No. 2 <i>Hájo, hájedlo</i>	Neutral	Negative
No. 3 <i>O posvícení</i>	Neutral	Negative
No. 4 <i>Když jsem já šel okolo Třeboně</i>	Neutral	Negative
No. 5 <i>Ková synek, ková vrata</i>	Positive	Neutral
No. 6 <i>Jedú Turci, jedú</i>	Neutral	Negative
No. 7 <i>Pod Javorinú</i>	Neutral	Negative
No. 8 <i>Už ty pilky dořezaly</i>	Positive	Positive
No. 9 <i>Kača má peníze</i>	Neutral	Negative

<sup>9</sup> Big differences regarding the age of the respondents were not expected because there was a minimal age difference among the teenagers.

No. 10 <i>Môj wioneczek</i>	Negative	Negative
No. 11 <i>Ztratil sem já řemen z gati</i>	Negative	Negative
No. 12 <i>Člověče mizerný</i>	Neutral	Neutral
No. 13 <i>Horela linda, linduška</i>	Neutral	Negative
No. 14 <i>Vínečko bílé</i>	Positive	Positive
No. 15 <i>Velet' vtáčko, velet'</i>	Neutral	Negative
No. 16 <i>Cikánský tábor (romská)</i>	Positive	Positive
No. 17 <i>Zaprahajte koně</i>	Negative	Negative
No. 18 <i>Válka rúží</i>	Positive	Positive
No. 19 <i>Ptáčata</i>	Positive	Positive

Table 2 – Prevailing value tendencies in individual songs: (FE = Folk Ensemble, ESA = Elementary Schools of Art)

While evaluating extreme attitudes of evaluation and ranking of the best and worst accepted songs, we came to the following findings:

- The group of samples with the worst evaluation represented melodies which, as for content and music, reflected a sad mood, tragic overtones, they expressed the moment of parting and farewell in love and wedding songs, tragic of ballad topic, a mother comforting child while falling asleep. Negative attitudes related most to the samples of older melodic layers of Moravian folklore, especially the area of Carpathian culture, thus the melodies with modal advancement, lower small seventh, oscillating tones, melody finishing at the fifth grade, rhythmical irregularity and corresponding latent harmonic structure. The way of interpretation and the degree of stylization reflected archaic melodies. Some of these songs were instrumented simply (cimbalom accompaniment), the ballad and meadow songs were sung a capella.
- The highest number of negative evaluations was in the old ballad *Jedú Turci, jedú* (no. 6), originally from a mountain area of South-East Moravia. It was heard in an authentic women interpretation a capella.<sup>10</sup> The respondents expressed the unacceptability of the song in the commentary, e. g. “horrible dialect, strange voice and text and no proper harmony”, “strange performance, without music”, “it has no music, did not they forget to accompany it?” etc. Approximately 8% of the respondents valued this song positively (including verbal statements); once it was even marked the best sample.

<sup>10</sup> The interpreter was approx. 80-year-old Alžběta Končítíková from the village of Strání in the area of the White Carpathians in South-East Moravia.

- Also other three songs with the worst evaluation come from the circle of older authentic layers of folklore. It is a song with oscillating tones of melody and gentle stylization of cimbalom *Horela linda, linduška* (no. 13), next choir screaming song *Pod Javorinú* (no. 7), containing lower small seventh, and minor-major melody *Velet' vtáčko, velet'* (no. 15), finishing with lower 5<sup>th</sup> grade. A significant aspect present in the negative evaluation was not only a more complex music structure of the melody and type of interpretation, but also the incomprehensibility of the song text (*Môj wioneczek*, no. 10), unusual instrumentation (*Ztratil sem já řemen z gati*, no.11, clarinet, violin, accordion), not high-quality technical interpretation or a very short presentation of the song (forty seconds).<sup>11</sup>

- The best evaluation from the folklore area of songs gained the samples which children knew from school or other environment or which attracted them by topic, rhythm of the melody, tempo gradation and temperament vocal-instrumental interpretation. These aspects definitely played role in the evaluation of the folk songs *Vínečko bílé* (no. 14), *Už ty pilky dořezaly* (no. 8) and Romany dance song *Cikánský tábor* (no. 16). All the mentioned samples were accompanied richly by instruments. The relative frequency of the positive attitudes was closest to the samples of folk production, which were valued best by the teenagers.

- Regarding the influence of intentional education, we were interested in comparison of opinions of children from only folklore ensembles and other respondents. As expected, statistically significant differences were found in favour of the youth with bigger folklore experience. The positive and neutral evaluation tendencies were more often. At the same time, the presumption was confirmed that the part of children who have bigger experience with a folklore type of music might have more distinctive opinions on a certain sample or a negative attitude to it. When judging to what extent the activity in a folklore ensemble influences the evaluation of folk songs, a huge amount of dependence was found ( $\chi^2=145,88***$ ).<sup>12</sup> It is almost a 100% influence of musically-folklore activities on evaluation tendencies and attitudes to the chosen folk songs. The most significant differences were just in the samples with the worst evaluation. The children from folklore ensembles valued these songs mainly neutrally, other respondents expressed refusing attitudes.

The tendency to a higher evaluation of the given examples was confirmed by another analysis. We watched the reactions of children from South-East Moravia to the songs of their

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<sup>11</sup> From the respondents' reactions it was clear that the short length of the sample was not enough for the evaluation. Some expressed dislike by mimic expressions or a statement appeared: "That's all?"

<sup>12</sup> The divergence between the found frequencies and the expected ones is large, three stars mean 99.9% dependence significance.

own region. Also in this case, in the evaluation of the children from the folklore ensembles active in the region, the high amount of dependence of the evaluated relation was found. Again, the most obvious it was in songs which were accepted worst in the total of the evaluated samples.

Song	Groups of the respondents	Positive evaluation	Neutral evaluation	Negative evaluation
<i>Jedú Turci, jedú</i>	Children from FE (folklore ensemble)	-	54.1 %	-
	Other children	-	-	69.5 %
	Children from FE in the Slovácký Region	-	55.6 %	-
	Other children in the Slovácký Region	-	-	73.2 %
<i>Horela linda, linduška</i>	Children from FE	-	54.1 %	-
	Other children	-	-	60.8 %
	Children from FE in the Slovácký Region	-	61.6 %	-
	Other Children from the Slovácký Region	-	-	64.6 %
<i>Pod Javorinú</i>	Children from FE	-	59.5 %	-
	Other children	-	-	51.6 %
	Children from FE in the Slovácký Region	50 % <sup>13</sup>	-	-
	Other children in the Slovácký Region	-	-	46.5 %

Table 3 – Differences in evaluation of songs which had the worst acceptance (generally and according to citizenship and relation to the region)

### Conclusion – impulses for music pedagogy?

By the analysis of the criteria influencing the opinion on the sample of a folk song, it was found that in a common population of the youth the overall mood of the sample played a big role, given by the content, topic and music character of the song. It was proved that the youth prefer cheerful, temperament melodies which attracted them by a humorous text, rhythmical dynamism and colourful instrumentation. As for major-minor feeling, the samples usually had uncomplicated melodies. On the contrary, the songs with archaic movements in melody which were in the questionnaire a capella or with a simple instrumental stylization,

<sup>13</sup> The sharp differences in favour of the children from folklore ensembles of the Slovácký Region might be due to the children from Starý Hrozenkov, to whose locality the song belongs. These pupils were educated for a long time to perceive the local traditional folk culture and folklore, regardless membership in folklore ensembles. Their teacher was Josef Rapant who together with his wife developed activities, especially in local folklore ensembles, including activities for children.

did not attract most of the listeners immediately. These songs require a higher attention from the recipient and we might expect the rise of positive reactions in the individuals with a higher amount of education and listening experience. The recorded reaction of the respondents showed that many of them were not even able to perceive the content of the song. And naturally, if they miss the meaning of the plot accompanying the archaic melody, they considered the song incomprehensible and they refused it.

While listening to a song, the young listeners are influenced by the character of the melody, tonality, but also the way of interpretation, the amount of stylization. The youth prefer richer instrumentation, employing the principles of contrast and gradation, sometimes unexpected harmonic progresses or variable work with the melody. The demand on interesting interpretation and stylization goes together with the emphasis on the perfection of technical production. Our findings are in accordance with the results of the previous ethnomusicological researches (e.g. Šepláková, 1983: 43–60, 1984: 479–504) focused on a current state of folklore. It was confirmed that in today's young listeners, educated mainly by the models in the radio and television, singing and instrumentation might play role – rather than the character of the melody. Our listeners also valued negatively harsher, less cultivated voice, lower position of singing, singing without an instrument accompaniment or singing with a simple accompaniment by the bagpipes or cimbalom.

The mentioned areas of problems clearly show the need to introduce the youth high-quality samples of musically folklore tradition, teach them to perceive not only music but also content in the song. Especially, if there are old aspects in the song, far from the experience of the today's young generation. It would be a pity not to use the effect of folk poetics in education of a young generation which, in accordance with music expression, might interpret verity and power of basic human values proven by time by simple means. The ways to partial aims might lead not only through music activities, but across the spectrum of educational subjects.

The empiric research brought many findings which are significant for the ethnomusicological investigation and the area of music pedagogy. The main hypothesis was fully confirmed – that the area of folklore music is accepted in less favourable position than the type of music close to a popular production. The folk songs which are similar to modern popular music with their outer aspects were placed together with folklore due to their value correlation with folklore and were valued positively in all observed connections. The listeners perceived them as comprehensible forms close to their way of experiencing. On the contrary, the opinions or attitudes of the youth to the folklore samples were very differentiated.

As expected, there were differences according to basic viewpoint – whether the young people are educated to perceive music folklore or not.

The biggest dependence of value tendencies on free-time activities was proven in the group of children from folklore ensembles<sup>14</sup> and musical instrument players. In most cases, their evaluation of the folklore song samples was one grade higher than in other respondents. Our preconditions were proved – with the higher age and type of education, the value tendencies of the listeners might grow; although the age differences among the respondents were usually 1 – 2 years. Positive reaction and evaluation prevailed in the songs which the youth knew from the school education or by chance.

The conducted research proved that the grade of popularity and the way of quality folklore music acceptance of the youth is not satisfactory. Although the value tendencies are variable from different points of view, generally it is a common phenomenon. The youth lacks especially listening experience with music folklore, as they are not guided to its perception at schools and out-of-school stimuli are minimal. The results of the research clearly proved that value tendencies and taste preferences of the youth in the area of folklore music are not fundamentally influenced by the amount of local or regional tradition activity but mainly by the active work of the personalities who encourage the interest of the youth in the phenomena of the traditional folk culture. The relationship of the young generation to music folklore – as a cultural heritage of the nation – is fully the reflection of intentional education.

These findings have an alarming importance as for pedagogic application. They prove the legitimacy of warning signals, pointing out the unsatisfactory care of fragile forms of traditional folk culture and folklore and the need to follow the recommendations found in the UNESCO documents.

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<sup>14</sup> It is worth mentioning that in the members of folklore ensembles we noticed also a higher listing of the known folk songs. Nevertheless, when noticing the content and topic of the songs, even these respondents were not exceptional.

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*Dejte sem židli.* The Region of Chodsko, dance song. Singing K. Konrády, playing Konrády's Bagpipes Band. 50 years of Czech Radio in Plzeň (1945–1995). 27 most beautiful films of all genres in the Czech Radio in Plzeň. Stereo AAD, 2 CD, 1995, Plzeň. CD I, no. 4.

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*O posvícení.* The Region of Plzeň, humorous (dance) song. Singing J. Miegl, playing Plzeň Folk Ensemble. Vonička českých lidových písní. Edit, 1994, Prague, no. 14. 410062-2 731.

*Když jsem já šel okolo Třeboně.* Třeboň Blata, love song. Singing L. Vraspír, playing Musica bohémica. Czech Folk Songs, Supraphon 1984, p. 4. 11174124-24.

*Ková synek, ková vrata.* Moravian Horácko, love song. Singing V. Grycová and children choir Mladost, playing Brno Radio Orchestra of Folk Instruments. BROLN 25, Supraphon 1977, p. 1. Stereo 1171982G.

*Jedú Turci, jedú.* The Region of Slovácko (Moravian Kopanice), ballad. Singing A. Končítíková (a capella). Folk Songs from Moravian-Slovak Kopanice. Supraphon 1976, p. 1. 1171874G.

*Pod Javorinú.* The Region of Slovácko, (Moravian Kopanice), a meadow song. Singing Women Choir from Strání (a capella). Folk Songs from Moravian-Slovak Kopanice. Supraphon 1976, p. 1. 1171874G.

*Už ty pilky dořezaly.* Lachia, dance song. Singing J. Krpec, playing Cimbalom band Valašský vojvoda (from Kozlovice). Songs and Dances from Lachia-Wallachia Border. Valašský vojvoda. Czech Radio, 1997, Ostrava, no. 22. ČroO-0023 2 311.

*Kača má peníze.* Wallachia, dance (humorous) song. Singing J. Krpec, playing Cimbalom Band Valašský vojvoda. Gajdovali gajdoši... z Moravy a Slezska. Písnička 1998, Hukvaldy, no. 2. PN 0009-2.

*Mój wioneczek.* Silesia (Goral area), wedding song. Singing Michaela Pyszko, playing Band of Folklore Ensemble Górole. Powiydz mi ma mila. CD, Czech Radio, 1997, Ostrava. RS – 0604 – 497.

*Ztratil sem já řemen z gatí.* The Region of Haná, dance song. Singing V. Hála and A. Prokop, playing the band Mánes from Prostějov. Strážnická brána se otevírá... Supraphon 1975, p. 2, no. 10. Mono 0171764G.

*Člověče mizerný.* The Region of Slovácko (Dolňácko), recruit song. Singing K. Sháněl, playing Hradišť'an. Byla vojna u Slavkova. Panton 1982, p. 1. 81170276.

*Horela linda, linduška.* The Region of Slovácko (Hornácko), love song. Singing D. Holý, cimbalom J. Jakubíček. The cimbalom plays the first voice. Panton 1978, p. 1.

*Vínečko bílé* (author F. Mikulecký). The Region of Slovácko (Podluží), drinking song. Singing J. Severin, playing BROLN. Ej od Buchlova. Supraphon 1976, p. 1. 1171744G.

*Velet' vtáčko, velet'.* The Region of Brno, love song. Singing M. Veselková, playing Brněnští gajdoši (cimbalom). Zapomínaná krása. Folk songs from The Brno Region, the Region of Haná and Jihlava. Panton, Prague 1979, p. 1. Stereo 81170112G.

Romany song "*Cikánský tábor*". Hungary, dance. Singing I. Horváth, playing cimbalom band of K. Vörös. Budapest 1980, p. 1. SLPX 10159.

*Zaprahajte koně.* The Region of Slovácko (Podluží), wedding song. Singing J. Černý, playing Brass Band Unínčanka. Unínčanka and Jožka Černý. Opus 1966, p. 1. Stereo 9113.

*Válka růží* (English ballad). Singing J. Nedvěd, playing Spirituál kvintet. Spirituál kvintet. Antologie 1960 – 1995, CD 1. Panton 81 1293-2 312.

*Ptáčata* (author J. Nedvěd). Singing Bambini di Praga, guitars J. Kučera, Z. Dvořák. Já, písnička 4. Bambini di Praga, p. 2. Multisonic 1997, 310379-4 331.

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