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of Contemporary Music Education**

Edited by Marek Sedláček



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Introduction

The proceedings contain full-text papers presented in the sub-section of the XXVI. 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 16 – 18th October 2012.

The studies of the partial conference section entitled "Topical Issues of Contemporary Music Education" regard the current problems of the Czech and European music education in historical contexts, as well as theoretically reflect on the partial results of the extensive nationwide empirical researches conducted by a team of academic workers and doctoral students of the above mentioned Department of Music in 2010-2012 – Research on the Use of Multimedia Technologies in Music Education at Elementary Schools of the Czech Republic (MUNI/A/1025/2009), Research on the Use of Multimedia Technologies in Music Education at Secondary Schools of the Czech Republic (MUNI/A/1022/2010) and especially Music Preferences of the University Students in the Czech Republic (MUNI/A/0885/2011).

Brno, 10th December 2012

Marek Sedláček

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What Is Felbiger Responsible for or Music Education – A Prisoner of the Enlightenment Rationalism Reforms

Ivo Bartoš

Abstract: The essay recalls the Maria Theresa's School Reform from 1774–1775 during which music education (M. E.) disappeared from the curriculum of the state-governed elementary schools in the Czech Kingdom. The low prestige of M. E. can be observed at Czech non-music schools even today. To improve the reputation of music education, it is necessary to change its organization and content.

Keywords: Music Education (M. E.), General School Regulations, Felbiger, cognitive education, emotional experience.

The school subject **Music Education (M. E.)**, included in the **Framework Education Programme (FEP) for Elementary Education (EE)** in the **Educational Area (EA) Arts and Culture**, is verbally highly valued at Czech non-artistic elementary schools. In the mentioned FEP EE, published in a valid version of 2007 on the websites of the Czech Ministry of Education, Youth and Sports (MEYS)¹ is apart from other things stated that the EA **Arts and Culture** “*reflects an irreplaceable part of a human existence*”. In the official English version of this document, offered on the same website of the MEYS, the term “irreplaceable” was replaced by an adjective *indispensable*, which is a mild but important and right semantic shift to a real and by Czech music public perceived importance of art and culture in the destinies of human society. The real significance of the school subject Music Education at Czech comprehensive elementary schools is reflected in the ranking of the administrative overviews of school teaching plans – together with Art and Physical Education it regularly is in the last places.

It is useless to feel angry with the current Czech schooling or the MEYS since the latter have loosened the stiff school regulations using the FEP and have given schools quite a wide freedom to establish their own education programmes. Still, if there are some problems in teaching M.E. or if its place at elementary and grammar schools is endangered, it is rather the consequence of the fact that it is not easy to leave the hundreds of years of traditions

¹*Rámcový vzdělávací program pro základní vzdělávání - verze 2007 (platná verze)*. Available at: <http://www.msmt.cz/vzdelavani/ramcovy-vzdelavaci-program-pro-zakladni-vzdelavani-verze-2007> [cit. 2012-10-10].

in teachers' thinking which they were forced to use by the monarchist Austrian school system (and from it in 1918 born Czechoslovak, in the Protectorate of Bohemia and Moravia in 1939–1945 then German nationalist-socialist, in the period 1948–1989 “people-democratic” and later “socialist” Czech-Soviet school system) which clearly planned, established, governed, observed, controlled and evaluated everything. The roots of the Czech state education date from the end of the third quarter of the 18th century. At that time, it was the Austrian bureaucracy, namely the school reform introduced by the empress Maria Theresa in the form of the regulation from 6th December 1774², published under the title **“The General School Regulations for Normal, Main and Trivial German Schools in all Imperial-Royal Hereditary Countries”** (*Allgemeine Schulordnung, für die deutschen Normal-Haupt-und Trivialschulen in sämtlichen Kaiserl.[ichen] Königl.[ichen] Erbländern*) which influenced by the philosophy of the rational enlightenment (combined with a traditional Austrian catholicism) and by Maria Theresa's and Joseph II's opinions (Joseph II partially took part in the running of public affairs in Austria together with his mother already since 1765) introduced the trend of marginalisation of the importance and range of M. E. in the state governed general elementary schooling.

The Maria Theresa's School Reform was of a German character which was given by its ideological author, the German Felbiger, and by its distant aim which was to – except for the immediate raise of the level of general education in Austria – also the complete Germanization of this significant multi-national middle European state formation. This is proved by two basic historical matters:

1. The Austrian school reform in the version used in 1774 was outlined and created for Maria Theresa by a German Augustian abbot Johann Ignaz Felbiger (1727–1788) who came from Prussian Silesia, worked there in the town of Sagan lying approximately in the middle of the way between Wrocław, formerly Breslau (in German) and Berlin (today Żagań in Poland). Sagan became the centre of Felbiger's school reform which used also his pedagogical experience from Berlin. The reform brought such good results that according to Felbiger's project, the Prussian King Frederick II released a binding regulation for roman-catholic schools in Silesia and Kłodzko in 1765. It was

² This reform did not introduce the compulsory school attendance for the children aged 6 to 12 as it is often inaccurately stated, because it allowed also home education. It defined the duty to the parents and children caretakers to provide the children with the education according to the state given teaching plan.

so-called *General-Landschul-Reglement*. On the basis of these organizational successes, Maria Theresa invited Felbiger to Vienna a few years later so that he would carry out the reform of the school system in Austria.

2. One of the main aims of the school reform from 1774 was to introduce German as the main and in the future possibly the only official communication language in the whole Austrian monarchy. In 1775, to accompany the General School Regulations, Felbiger published the methodological instructions called “**The Book of Methods for the Teachers of German Schools**” (*Methodenbuch für Lehrer der deutschen Schulen*) which defines what, how, when and who is going to teach in these schools. The publication was soon published also in Czech (1777) and in its Czech title³ are promisingly mentioned Czech, not German, schools. But the release from 1777 was accompanied by a parallel German version (thus it was bilingual) and in the German title, same as in the first purely German publication, only German schools are mentioned⁴. Germanizing character of the Book of Methods is even more obvious from its content which reveals the fact that according to Felbiger’s education system all non-German speaking children of Austrian state were supposed to sooner or later understand, speak and write in German. At least, in the last half year of the compulsory school education, German was to be “the main, if not the usual” teaching language (*die herrschende, wo nicht die einzig übliche*)⁵ at normal and main schools in Austria.

The central government in Vienna wanted to reach a gradual rise of literacy of its serfs and consequently also of the economic performance of Austrian monarchy (this should stabilize

³ *Kniha methodnj pro učitelé českých sskol w cýsařských králowských zemjch, w njž důkladně, a gádrně se okazuge, gakby w sskolnjm.adu vrčítý způsob včenj netoliko wesměs, ale y zwládstně, při každé k včenj nařizené wěcy, zřjdiiti se měl: mimo přjmozpráwného vstanowenj, gakby se učitelowé sskolnj we wssech djlech swého auřadu, též podobně ržjditelowé, wrchnj, a ginj kteřjkoliwěk dohlžitelowé zachowati měli, by sskolnjmu řadu náležitě zadost včiniili. Praha, 1777.*

⁴ *Methodenbuch für Lehrer der deutschen Schulen in den kaiserlich-königlichen Erbländen darinn ausführlich gewiesen wird, wie die in der Schulordnung bestimmte Lehrart nicht allein überhaupt, sondern auch ins besondere, bey jedem Gegenstande, der zu lehren befohlen ist, soll beschaffen seyn. Nebst der genauen Bestimmung, wie sich die Lehrer der Schulen in allen Theilen ihres Amtes, imgleichen die Directoren, Aufseher und Oberaufseher zu bezeigen haben, um der Schulordnung das gehörige Genüge zu leisten. Praha, 1777.*

⁵ „Die Schüler müssen im Deutschen so weit gebracht werden, daß in den höheren Klassen der Vortrag nur allein in dieser Sprache geschehen kann, mithin die höheren Gegenstände, wovon die Lehrbücher nicht in die Muttersprache übersetzt werden, bloß auf deutsch abgehandelt werden können. Wenigstens muß das letzte halbe Jahr diese Sprache in den Normal- und Hauptschulen die herrschende, wo nicht die einzig übliche sein.“ PANHOLZER (1892), p. 294.

its international-political position) by area implementing of compulsory education (adequate for the origin and state of each individual) and by an exact definition of the structure of this education, including a detailed listing of used students books. Next, maybe even decisive reason for Felbiger's school reforms acceptance might have been for the Austrian government (same as in the former decade for the Prussian king) arrangement of a successful leadership in future wars. Multi-national Austria needed for its army not only an educated officer and non-commissioned officers force, but also literate, morally stable force being able to understand German commands and orders. The soldiers were supposed to be trained according to a unified model and German was supposed to play a crucial role.

In the context of such a focused school reform, music education was eliminated in primary Austrian schools after 1774, while it used to form an inseparable part of school education in Austria in the era of baroque.⁶ Music lost the importance of an individual school subject and was abolished without substitution. **The General School Regulations** (GSR) specifies what should be taught at schools in article 5. At so-called **normal** schools which were according to article 2 of the GSR a leading type of schools in each region there were the following subjects: **A)** religion **B)** other vital "things" (*Dinge*), especially reading, writing, counting and the things which represent good manners, **C)** school subjects which are partially a preparation for studying and partially are useful to those who want to be useful in the army, food processing industry, agriculture, arts and crafts. These were mother tongue education, introduction to Latin, the basis of management and agriculture, historical knowledge of arts and crafts, the basis of the education about nature and science, national history and geography, the basis of land surveying and engineering and mechanics (including drawing with a pair of compasses, ruler and a relaxed hand). **D)** The preparation of future teachers, moreover – according to article 5 of the GSR – included briefing on qualities and duties of proper teachers, encompassing the subjects content itself, their methodology and practice, information about maintaining school discipline, about keeping catalogues and behaviour during inspections.

The part of the General School Regulations from 6th December 1774 is the appendix with a detailed description of teaching plans for **normal**, **main** and **trivial** schools. M. E. or a similar subject is not, unfortunately, present in teaching plans at all. Even the "historical

⁶ After the Society of Jesus was abolished in 1773, the Jesuit Colleges started being gradually closed. These traditionally practised music at a high level.

knowledge of arts” mentioned in GSR (*historische Kenntniß von Künsten*, art. 5, letter C) did not find its reflection in teaching plans in the form of an individual artistic school subject⁷. On the other hand, the teaching plans include subject **Drawing** which was placed there without doubt thanks to its usefulness in a wide range of technical and related fields such as the army, cartography, etc. Compared to that, Felbiger considered music a waste of precious time and money spent on a teacher of a comprehensive school paid by the state. This results from its absence in the teaching plans but also from the following quotation by which Felbiger in his Book of Methods described desired qualities in the teachers of the German schools. The third chapter of the second part of the Book of Methods is called “About the Qualities of a Teacher”. Its first paragraph looks back in its title and is, in fact, a question, although without a question mark: “*What was so far required from the applicant for school service.*” The next lines give immediately the answer: “*A little bit of music, voice tolerable for singing (leidentliche Stimme), a little bit of reading and writing; that was all which was observed while choosing people for school service. At the most, it was necessary to answer a few small questions from a small catechism for which the applicant might have easily prepared. Often, it was not so serious during the interviews, even if the applicant read badly, wrote incorrectly and hardly knew the answers to the questions of faith. The examiners consoled themselves with the fact that the school service itself will teach a new teacher more, thus that teachers themselves will learn the necessary things together with children. It was generally believed that village children do not need much knowledge (Man hielt insgemein dafür, Dorfkinder brauchten eben nicht so viel zu wissen).*”⁸

From the point of view of a non-music teacher or the administrator of the school regulations, Felbiger might have been right when he thought that such a classification of a teacher is not enough. Yes, today we can agree with him on the fact that teachers at elementary schools must have a deeper and more universal education. But was it necessary to damage the work of music pedagogy because of this which was for one and a half century created in Austria?

It was exactly the system of music education at lower and upper levels of the educational system in the lands of the Bohemian Crown which brought them – approximately during 150 years which separated the Battle of White Mountain and Felbiger’s Book of Methods – fame

⁷ The mention about the fact that pupils should learn about the history of arts and crafts might refer to residue of medieval professional classification which placed painters and musicians among craftsmen.

⁸ PANHOLZER (1892), p. 245.

of one of the most musical corners of Europe and which gained for its inhabitants the reputation of the nation reaching in music as high as Italians as it is mentioned by the Englishman Ch. Burney in his music travelogue⁹. Burney, as is known, travelled in the lands of Bohemia in 1772 to verify this reputation and possibly to find out its basis. During his travelling, he discovered to him unknown, high level of music education at Czech schools in towns and villages¹⁰. He also confirmed at a well-known Prague organist Seger that the situation is similar in Moravia, the Kingdom of Hungary and in the part (probably central) of Austria¹¹.

Only three years after this journey, when Burney was impressed by the high level of music education of the teacher Dusík in Čáslav¹², the empress's school reformer Felbiger evaluated music education of the current teachers by the above mentioned quotation using words because of which all musicians and music teachers could shiver even today. It is not impossible at all that similar tendencies to decrease the significance of M. E. at comprehensive schools to something useless and unnecessary could in today's Czech under-financed schooling appear as well. J. Prchal, the chairman of the Czech Music Teaching Society, expressed this worry in his essay called *Is It a High Time to Be Alert? Music Education in the 21st Century*. presented at the conference *Theory and Practice of Music Education II* held in Prague in 2011 and organized by the Music Department of the Faculty of Education at Charles University on the premises of the MEYS. Dr. Prchal wrote the following words: *“Thanks to the appendix of the minister of education, youth and sports Dana Kuchtová which changed the Framework Education Programme for Elementary Education (Čj. 15523/2007-22) schools have a new space available for interpretation which consequently results in abolishing music education as an individual subject in the 8th and 9th year – at some schools, music education is not taught anymore and is replaced by art (note:*

⁹ „I had frequently been told, that the Bohemians were the most musical people of Germany, or, perhaps, of all Europe; and an eminent German composer, now in London, had declared to me, that if they enjoyed the same advantages as the Italians, they would excel them.“ BURNEY (1775), p. 3.

¹⁰ „I crossed the whole kingdom of Bohemia, from south to north; and being very assiduous in my enquiries, how the common people learned music, I found out and lenght, that, not only in every large town, but in all villages, where there is a reading and writing school, children of both sexes are taught music.“ BURNEY (1775), p. 5.

¹¹ „M. Seger, indeed, spoke Italian, and was very communicative; it was from him that I obtained a confirmation of my discovery, that not only in Bohemia, but in Moravia, Hungary, and part of Austria, children are taught music at the common reading schools.“ BURNEY (1775), p. 14.

¹² „I went into the school, which was full of little children of both sexes, from six to ten or eleven years old, who were reading, writing, playing on violins, hautbois, bassoons, and other instruments.“ BURNEY (1775), pp. 4–5.

*music education and art are merged in blocks of subjects and often the music part is replaced by art. This is due to a staff of the individual schools and the unwillingness of the teachers to teach higher years of elementary schools which is caused apart from other things also by their unpreparedness).*¹³

It is a paradox of history that big social changes bring both the good and the bad. The whole era of the Enlightenment embedded in the human history the principle of basic human rights guarantee in the human society and the ideals of equality, freedom and humanity valid for everyone. But from the narrow point of view of music education in the Czech lands it seems that the Enlightenment was rather a step back. The abolition of the Society of Jesus in 1773 and of monasteries which took place in Austria in the following years had a very bad impact on music education in the lands of Bohemia, Moravia and Austrian Silesia. It is enough to compare the quantity and quality of the Czech music production approximately until year 1815 and after it. Since Vienna Congress, there was a half century of fasting in Czech music which started to flourish again in the 1860s. However, this boom of Czech artistic music in the musical romanticism was not – compared to other European states and nations in the 19th century – so breathtaking as in the times of Michna, Biber, Zelenka, Černohorský, Tůma, Zach, Richter, Stamic, father and son Bixi, Mysliveček, Dusík and many others.

From the year 1775, we can mention another quotation by the representative of the Enlightenment, also a German, catholic priest, same as Felbiger, but Czech oriented and with enormous cultural and historical range of knowledge: M. A. Voigt (he was a Piarist and he used his order name Adauctus a S. Germano). In 1775 in Prague, when he finished the second part of his biographical, richly illustrated guide of lives and works of outstanding scientists and artists in the Czech lands, published together with F. M. Pelcl and I. Born and called *Effigies Virorum Eruditorum, Atque Artificum Bohemiae Et Moraviae*, he did not hesitate to compare music culture in the Czech lands and Italy (Ch. Burney did the same) in his article about the Czech composer F. I. A. Tůma. In Voigt's time, Italians were still admired as the first musical nation of Europe and in years 1769–1773, young W. A. Mozart learned from them and hoped (or rather his father hoped) to find employment in Italy. In the first sentences of Tůma's biography, Voigt expresses his belief that the Czech land can compete in making music even with Italy as it is proved in music scientist records, in a lot of

¹³ PRCHAL (2011), p. 46.

beautiful compositions of all kinds and in a high number of his significant music compatriots, spread almost all over Europe¹⁴. Nevertheless, only after twenty-three years which passed from Voigt's homage to home musicianship in Tůma's biography, the priest and librarian from Strahov, Bohumír Dlabáč, the author of art dictionary published in 1815, used bitter words to describe the situation in Czech music education and its development after the abolition of the Society of Jesus and several monasteries: *“Due to this big reform, poor singers lost any help and their teachers time which they could devote to music art education before. Moreover, a lot of parents are also intimidated because they cannot hope anymore for any support for their children which would enable them to learn music; at the same time, it is possible to name several examples when a lot of important men who often played an important role in state affairs and are today so well known that I do not have to mention them, were grateful for their education to music schools.”*¹⁵

After Felbiger became the reorganizer of Austrian schooling, music was present in the Czech school until the end of the 19th century mainly in the forms of religious songs, later, with the development of national awareness, folk melodies were added (GREGOR; SEDLICKÝ, 1990, s. 23–24). Singing was and probably still is the most frequent type of music activity in music education lessons. At the present, it is more typical of pupils and students to put their headphones on outside a school building rather than to sing some songs at school. We believe it is caused by various influences connected with modern era full of television broadcasting, video recorded on different media, computers and the internet. But, more than almost a hundred years ago (1916), when the technical development did not reach even the fraction of today's possibilities in the use of audio-visual technology, the following words could be heard in a public speech at an important musical-pedagogical meeting in Prague: *“The rush of the 19th century heading towards outer civilization, culminating in technologic progress, moved us further from sonority and suppressed in us*

¹⁴ „*Bohemiam in Musicae cultu atque praestantia Italiae esse aemulam cum viri artis hujus peritissimi in editis ab se libris publice testati sunt, tum crebra cantuum suavissimorum omnis generis apud nos frequentatio, ingensque popularium nostrorum insignium Musicorum per totam fere Europam sparsorum numerus demonstrat.*“ VOIGT (1775), p. 158.

¹⁵ „*Durch diese große Reform aber verlohren die armen Singknaben alle Hülfe, und die Schullehrer die Zeit, welche sie zuvor der edlen Ausbildung der Tonkunst widmen konnten. Ja darum werden auch viele Eltern abgeschreckt, weil sie keine Unterstützung mehr für ihre Kinder zu hoffen haben, dieselben in der Tonkunst ausbilden zu lassen; wo man doch häufige Beyspiele anführen kann, daß viele große Männer, die in Staatsangelegenheiten manche wichtige Rolle spielten, und die noch heute mehr bekannt sind, als daß ich sie erst anführen sollte, ihre ganze Bildung den musikalischen Stiftungen zu danken hatten.*“ DLABACZ (1798), p. 135.

the ability for it."¹⁶ Today's problems with the content of music education at elementary and secondary schools are not primarily the reflection of depersonalized world of the postmodern era of the 21st century which lost the sense of music poetics (this can be present in a folk song as well as in jazz, in popular music as well as in classical music). The depersonalization of a modern man from their natural environment began much earlier before L. Janáček at the end of the 19th century went to a Moravian countryside to save the local folk song from being forgotten. It seems that the beginning of a contemporary depersonalization of a man from nature and from their inner emotions (a man is a part of the nature, not its master!) whose perception is very important in understanding of music, starts in the era of Felbiger's school reforms, monastery closing by Joseph II, later shooting at Parisian Bastilla and the first strikes of European workers. Thus, in the beginnings of our modern era which decided – under the impression of illusions from the rationalism Enlightenment about almighty human reason – to “take control over” the world thanks to human inventions and human made machines. They believed that thanks to discovered nature rules and thanks to modern technology, they will increase the material welfare of the mankind and make it thus happy. Nothing of that took place and not even the newest iPhone or BMW can replace the lack of emotion to a man which music would be able to at least partially fulfill. Euro-Atlantic civilization has more and more material possessions and information available but their accumulation itself cannot bring people longtime satisfaction. This is proved in the words of A. Schweitzer: *“As we acquire more knowledge, things do not become more comprehensible, but more mysterious.”*

It seems that school of Western type with its traditional methodologies based on cognitive education is starting to have difficulties even in the Czech Republic. Czech secondary school students have problems to obtain their school-leaving certificate, most Czech universities do not require entrance exams in some fields, at elementary schools, experiments are being carried out which gradually dismount the traditional triangle teacher-pupil-curriculum because e. g. it is supposed that pupils will not receive marks neither they will do any homework. At the same time, the social tension is increasing all over the world, especially in the Western part which regards itself as more developed than the rest of the planet. Not only parents but also their children are tired there by the amount of work and problems. The violence of the youth and the number of drug addicts is increasing. We have growing evidence of the fact

¹⁶ Journal CYRILL (1916), no. 3, p. 48.

that our life based on rationalistic thinking, science and technology, is starting to fall apart. **Emotional learning** which music could mediate in schools is leaving school desks. At comprehensive Czech elementary and secondary schools, the subject Music Education is present, but it is necessary to find out what the pupils and students do in its lessons. In how many schools is there a moment in which pupils go through an **emotional experience** in the lessons of M. E.? We do not mean laugh which accompanies out of tune singing of a national song, although laugh is a vital emotion and humour should be present in every type of education. Neither do we mean the enjoyment of pupils watching the embarrassment of the teacher who is trying to play a song or a composition on a keyboard or another musical instrument which he cannot play in fact, or who tries to explain to the pupils something from a music field about which he knows very little himself.

According to the result of the questionnaire survey at Czech grammar schools conducted in 2011 at Masaryk University in Brno *“more than a half of the respondents and their parents believe M. E. is a less important subject. Nevertheless, most of them admitted that M. E. has a sense because it is a part of a comprehensive education. On the other hand, the students paradoxically believe that M. E. did not influence their relation to music.”*¹⁷ The lesson of M. E. usually consists – according to researchers – of several different types of activities (verbal explanation, listening to classical and popular music, practical music activities with music instruments)¹⁸. The similar results brought at Masaryk University the conducting of similar research of a different project and with a different team. The research covered – besides other things – again the question of M. E. efficiency, this time at non-music Czech elementary schools. In the final report of the research, there was an unpleasant but no doubt credible statement: *“It was proved that the position of music education compared to other subjects at school is inferior.”*¹⁹

If M. E. at Czech schools is trying to be (even only in the part of a lesson) a **cognitive science**, it seems to be a losing battle in gaining the attention of pupils and students. We must consider even listening to classical music compositions cognitive teaching because these are usually presented (largely in short extracts) by the teacher to pupils and students with a primary aim of learning and recognizing music which most of them do not listen to in their

¹⁷ SEDLÁČEK et al. (2011), p. 17.

¹⁸ Ibidem, pp. 16–18.

¹⁹ CRHA, JURČÍKOVÁ, PRUDÍKOVÁ (2010), p. 248.

spare time at all. Then, the main intention of M. E. is not to move its audience, to reach its psychological catharsis and thus spiritually strengthen it. If the intention of the teacher when listening to classical music were the emotional engagement of the audience in the influence sphere of the played composition, he would have to devote more time to it during the lesson and do not interfere in anything else. During any theoretical explanation in the lesson of M. E., the emotional effect of music cannot take place because music cannot be heard while the precious time is being lost. In the rest of the time, a kaleidoscopic list of teaching activities goes on, in which the effect of one shortly-practised activity logically weakens the effect of another one. In this case, M. E. is an ineffective demonstration of lost time. It would be much better to significantly reduce the theoretical explanation and surrender the primary cognitive pedagogical ambitions, to prepare attractive music activities for the **whole lesson** to be able to reach some satisfactory education effect in 45 minutes. The next lesson of M. E. could have another monothematic content, and, on the whole, classical and popular music might be balanced. The usual objections that it is not possible to meet pupils taste and entertain them in M. E. lessons by popular music are absolutely false and they reveal the teacher's helplessness. If the teacher of M. E. tries to squeeze into the M. E. lesson listening to popular and classical music, theoretical explanation and active music production, similarly to situation in Czech school practice as revealed in the above mentioned surveys, the similar music "education" will be for students just a big break fulfilled by an entertaining programme of a different variety. To understand music, especially classical, we need quiet, a certain amount of time and an inner concentration because the use of the music language is not a natural part of our everyday communication process in which we use words instead of tones. The unique world of music needs an adequate setting evoking a special atmosphere to be able to give the right impression (classical music has higher demands than popular music in this sense). How would a literature enthusiast like a three-quarter hour reading from *Winnetou* by K. May, Goethe's *Faust*, the book *Three Men in a Boat* by J. K. Jerome and poems by Ch. Baudelaire, followed each other? If somebody thinks this is a too strange image, it is necessary to realize that M. E. lesson compiled from several different educational phases can boldly compete with that.

For Johann Ignaz Felbiger, one of the biggest achievements of his school reform in 1775 was a group education which he praises immediately at the beginning of his *Book of Methods*. Nevertheless, some extracts have almost depressing influence: "*The question which the teacher aims at individual children must be answered by the whole class, aloud by the one*

who was appointed and in silence by the rest.”²⁰ The group education is probably the main reason why it is difficult for the music teachers of especially the eighth and ninth year of elementary schools to interest pupils by music. The class of teenagers who feel embarrassed among the schoolmates and who at the same time want to “show off” in front of the class, tend to regard the lesson of M. E. as a good fun rather than a serious subject or the opportunity for emotionally intense experience. Although group education of M. E. at comprehensive elementary and secondary schools cannot be banned, the teachers of M. E. are left with one more possibility to reach good feedback on the their subject: try to make lessons more attractive and replace the mosaic structure of the lesson by more elaborated, consistent or differently more attractive content, i.e. by using modern multimedia technologies. This is the only way to be able to compete with mass-media pressure which offers music to the youth from the early age in a highly sophisticated and professional form in postmodern Western society.

M. E. should shape the youth by its strong side – by life music and by arousing emotions. Pupils and students have enough of the cognitive education and rational thinking in other school subject. If the teachers of Czech non-music school do not manage to modernize M. E. on time, music might disappear from the teaching plans of these education institutions in a few years which would be a great pity which would later boomerang on the state and society. The era of J. I. Felbiger would thus come back. This, under the ideas of rational Enlightenment, considered music at school a useless subject which students can do without. The German professor H. G. Bastian (1944 – 2011), the leader of a successful six-year (1992–1998) musical-pedagogical experiment at seven Berlin elementary schools reminded in his book in which he describes the positive effects of extended music teaching at these schools on the psyche, behaviour and intellect of the school youth, the words of a former long-time artistic manager of Salzburg music festival G. Mortier: *“Making music in schools is not expense but investment.*”²¹

²⁰ „Diejenigen Fragen, welche der Lehrer an einzelne Kinder richtet, müssen von der ganzen Klasse beantwortet werden, und zwar laut von demjenigen, welcher dazu bestimmt worden ist, still aber von den übrigen.“
PANHOLZER (1892), pp. 119–120.

²¹ BASTIAN (2007), pp. 68–69.

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The Overview of the Events in the Musical-Pedagogical Area in the Last 100 Years from the Beginning of the 20th Century

Kateřina Šrámková

Abstract: The study briefly describes the development of musical pedagogical thinking in the Czech lands from the turn of the 19th and 20th century to the present, which is largely bound to the new teaching and reform ideas. There are listed some of the music education representatives, who contributed to its development at that time, and some organizations supporting music as well. The part of the article deals with the current state of Music in schools, Framework Education Programmes and the future of music.

Keywords: music education, music teacher, organization, congress, pedagogy, Framework Education Programmes

At the end of the 19th century, there were significant changes in attitudes to school systems in many countries, so called “movement of new education” started to form. In the 1920s and 1930s of the 20th century, the movement underwent the highest evolution. In 1921, *The International League for New Education*¹ was founded whose aim was to weaken the position of traditional education and establish a new educational conception. This was supposed to meet the criteria of society because school started to be very important to every individual in the 20th century. School becomes “a vital part of society organization, phenomenon of its further development or stagnation – depending on the ability of society to fulfil the necessary conditions for school’s existence and function so that practical activities of school suit best the present and future needs of society.”²

The historic development of mankind is connected with searching for effective forms and methods of transmitting knowledge and skills from one generation to another. It is possible to find several inspiring impulses for a targeted development of pedagogical thinking in each evolutionary period. Each stage of human society shaped educational models so that they

¹ *The International League for New Education* determines the rules regarding the new pedagogical conceptions. There were 7 points in total: 1/ the aim of education is the realization of child’s spirit dominance; 2/ individuality of each child must be respected in education; 3/ studying should give children free time activities freedom; 4/ each age of a child has its specific features; 5/ cooperation instead of competition; 6/ co-education – the support of cooperation between sexes; 7/ new education enables the child to become an individual with its personal dignity. Unabridged version in the book by SINGULE, F. (1966). *Pedagogické směry 20. století v kapitalistických zemích*. 1. vyd. Praha: Státní pedagogické nakladatelství, p. 49.

² RÝDL, K. (1994). *Alternativní pedagogické hnutí v současné společnosti*. Brno: Marek Zemánek, p. 10. ISBN 80-900035-8-3.

meet economic and political conditions of the given period and individual needs of social practice at the same time. Simultaneously with the development of human learning, the amount of knowledge and ways of pedagogical reflection deepened. The aims of musical pedagogy were formed. It was supposed to maintain the integrity of musical development and reach transmission of knowledge helping to understand and experience music.

Music Pedagogues and Institutions

At the beginning of the 20th century, the attempts to form a music education (M. E.) specialization occur. Different opinions on educational process modernisation were expressed, not only in M. E., but in schools generally. Already Jan Ámos Komenský³ dealt with the progress of M. E. and influenced other teachers by his thoughts. One of them was for example Jaroslav Bradáč who rejected one-sided M. E. which teaches pupils only intonation and singing but does not involve creative activities. In that time, the possibility to widen the choice of activities in M. E. was limited, to which Jaroslav Bradáč objected. The next representative of musical pedagogy was František Čáda⁴ who was convinced that especially playing a musical instrument helps to develop and deepen musical skills. He dealt with the essay “the development of musical abilities in children” in which he classifies the individual phases of human life and states what a child is capable of in each age from a psychological point of view. Adolf Cmíral continued with his experiments and found a conclusion that all children are capable of a naïve musical production.

Except for other personalities interested in musical pedagogy, the foundation and development of several music institutions and schools were vital at the beginning of the 20th century. Among these belongs for example nationalized *Prague Conservatory* and *Brno Conservatory*. This followed the tradition of *The Brno Organ School*. In 1920, the musical-pedagogical department at *Prague Conservatory* was opened. The significant turning point in the development of Czechoslovakian music schooling between the world wars was

³ J. A. Komenský appreciated 3 main areas of education which among others included education in science and art. JŮVA, V. et al. (2001). *Základy pedagogiky pro doplňující pedagogické studium*. Brno: Paido, p. 30. ISBN 80-85931-95-8.

⁴ SEDLÁK, F. (1983). *Nové cesty hudební výchovy na základní škole*. Praha: Státní pedagogické nakladatelství, p. 52.

the founding of *The Society for Music Education* in 1934. Among its founders are for example Vladimír Helfert, Alois Hába, Václav Talich, Josef Bohuslav Foerster, Zdeněk Nejedlý and others. Its activity was fortified two years later when the society managed to hold *The First International Congress about Music Education* in Prague. The representatives of 13 countries took part in the congress. The international activity of the society was interrupted because of political reasons in 1938. The organisation was renewed in 1967 under the name *The Czechoslovakian Society for Music Education*.⁵ At the international congress, *The International Society for Music Education* was formed which was intensively active already before World War II.

Since 1945, an intensive effort to improve the condition of M. E. in Czechoslovakia⁶ appeared. The aim was to help strengthen music and aesthetic education not only at school but also in life of individuals. In the same year, a research pedagogical institute was founded in Prague and two years later also in Bratislava. Their effort was to renew and create the curriculum of M. E.. Adolf Cmíral played a crucial role in creating the curriculum in 1946 and 1953. The curriculum was based on the old tradition, especially on singing folk songs. Later, pioneer and constructive songs were added. Except for singing, teachers devoted time to listening to chosen compositions from the area of artistic music and to knowledge of music theory.

“The professional music schooling developed enormously in the post-war years (the founding of universities such as the Academy of Performing Arts, the progress in professional education of teachers active at public music schools or so-called schools of arts), but the generally, education school system was under the pressure of communist totalitarian power and ideology since 1948 and its questionable reforms. Music culture was governed by the misused (otherwise definitely justified) demand of ‘democratization of artistic values’”.⁷

⁵ In 1973, the society was renamed *The Czech Music Society*. Now it is called *The Society for Music Education in the Czech Republic* (SHVČR).

⁶ An interim *National Assembly of the Czechoslovak Republic* mentioned at one of its meetings in 1946: “It is highly necessary not to forget M. E. from the beginning of school attendance. M. E. should be taught by special professional teachers, with exclusively musical and pedagogical education, at schools of all levels. It is very pitiful how music culture of our people is declining. The people who has always been exceptionally gifted. Musical scientific, instrumental and taste abilities have really declined compared to the past.” More at POSLANECKÁ SNĚMOVNA PARLAMENTU ČESKÉ REPUBLIKY. [online]. 27. 3. 1946. Available at: <http://www.psp.cz/eknih/1945pns/stenprot/041schuz/s041023.htm>

⁷ FUKAČ, J. (2000). *Hudební pedagogika – Koncepce a aplikace hudebně výchovných idejí v minulosti a přítomnosti*. Brno: Masarykova univerzita, p. 72. ISBN 80-210-2458-5.

After World War II, in 1947, the curriculum was developed for music schools in Czechoslovakia, and several years later, there was a change in the system of elementary schools of arts. These were put under state control and since 1961 renamed folk schools of arts (LŠU). In 1956, the national conference of the union of Czechoslovakian teachers dealing about M. E. for the people was held in Prague. The materials from this conference are called “*The Documents of the Fight for M. E.*”. Already this year, the reputation of M. E. was very bad. People often objected that “not everybody is gifted for music, so it cannot be a compulsory school subject. But do we ask if all children are gifted for languages, mathematics, chemistry or other sciences? It is accepted that comprehensive schools must give the youth the basis of human knowledge in all these areas. From the comprehensive harmonious education, an important part of culture such as art, must not be excluded. Without art, education would not be complete.”⁸ The opinion that M. E. is not necessary because not everybody has skills for it is still topical in this time. People regard languages perspective, but art is rather in background. Surely, some people would welcome the abolition of M. E. and its replacement by a different, in their opinion, more useful subject.

The 1960s and 1970s

In the 1960s, the situation in the musical pedagogical world was getting worse. Nevertheless, there was a person among teachers, who dealt with emerging problems of the youth and their relationship to music and M. E.. It was the music teacher František Lýsek. Thanks to him, the first conference with the participation of music teachers took place at the beginning of the 1960s. Unfortunately, we do not have any written record⁹ of this meeting which would describe the content of the conference. However, one of the burning issues were intonation methods. In 1964, faculties of education were formed in university environment and thus it was possible to make a plan to support M. E..

⁸ PLAVEC, J. (1956). In *Dokumenty boje o hudební výchovu*. Praha: Svaz československých skladatelů, p. 28.

⁹ BAJEROVÁ, B. (1995). František Lýsek - zakladatel hudebněpedagogických konferencí. *Musica viva in schola XII*. Brno: Masarykova univerzita, s. 160. ISBN 80-210-1223-4.

Since 1965, conferences focused on musical pedagogy dealing with different serious topics¹⁰ started to be held. First conferences primarily evaluated the musicality surveys which were conducted by Karbusický and Kasan. In the 1950s of the 20th century, there was no musical research so it was necessary to create a survey which could be carried out several times. Karbusický and Kasan thus conducted one musicality survey three times in a decade. In the 1960s, sociology started to play a crucial role as one of the social science, some new research methods were created which were friendly to musicality surveys. We might consider Karbusický and Kasan's surveys the beginning of observation of the Czech musicality development. The survey included a three-part questionnaire and 2308 questionnaires were evaluated in total. Further, so-called R-40 opinion poll was conducted which was done through the radio. The questioners filled in their own answers, unlike the survey where the questioners filled in the answers of addressed people. The R-40 opinion poll included 25 samples of different genres, the samples lasted maximally 20 seconds. The participants were to recognize the author, composition and express their opinion on the samples. The total number of participants was 399. The survey was repeated in 1966 and 1969. The results revealed for examples the attitudes to several music genres, listening to music on the radio, the influence of gramophone, tape recorder and TV, the participation of people in folklore ensembles, concert attendance etc.¹¹

Later, the aim was to define the content of M. E. and pedagogy. Its tasks is to “maintain the continuity and regional integrity of musical development, widen the present and create new musical values with the aim to transmit knowledge necessary for the development of fully-fledged music understanding and experiencing, both in the area of performing music art and music composition, and also in the education of a trained music listener.”¹²

In 1960, ideas for a new conception of M. E. and its curriculum arose. The creators tried to shift M. E. to the centre of aesthetic-educational work at schools. The main part of education was to be a cheerful atmosphere in which pupils learn to sing and listen to music. The curriculum was tolerant as for choice of compositions for listening, songs and also

¹⁰ These include for example the following topics: Present issues of M. E.; music teachers' preparation at faculties of education in the Czech Republic; the issues of perception in individual types of art; music education and music teacher in European context; does music educate a man and others.

¹¹ The musicality surveys which were conducted in the 1960s by Karbusický and Kasan were enriched by further research in 1990. This research concluded that M. E. has no influence at all on musical preferences of the youth.

¹² HOLAS, M. (2004). *Hudební pedagogika*. Praha: nakladatelství AMU, p. 7.

teaching methods. The presence of applied music was convenient for pupils. This should connect M. E. with a regular out-of-school life of pupils. The important element in M. E. is starting to be the accent on pupils' activity, so far the activity accompanying singing.

In 1976, "*The New Conception of M. E.*" was founded. This regarded M. E. an activity subject. This conception was formed mainly by Petr Eben and Ilja Hurník who had been inspired by Carl Orff's *Schulwerk* and who published a Czech version of this work. Pupils do not learn only pieces of knowledge but learn everything through manipulation with musical material. This is supported by the division of M. E. into the vocal, instrumental, listening and movement part. The vocal part of M. E. includes especially voice education, intonation and rhythmical exercises. The instrumental part consists of improvisational techniques, preparation for melodic and rhythmical instruments playing but also individual and group playing. The listening activities are represented by active listening to samples and perception preparation. Music movement activities officially joined other music activities only in this new conception and they include dancing and music movement elements. The teacher should always pay attention to the balance of all parts of M. E..

"The implementation of creative activities enables psychomotor activity and is the primary educational principle, rising from the position of a man in the current world. It gives enough space for a child's independent activity and creates new relations to music. It completely changes the relationship between the teacher and student. Activity which during creativity rises mainly from a child is controlled and encouraged by the teacher."¹³ We are concerned about the versatile musical development of a child where the aims of reproduction, perception but also production (creative) activities development are stated. Creative activities are the most valuable for the child. Formerly, creative activities were missing in education, their implementation meant that pupils were able to create music themselves, both by singing or playing a musical instrument, and thus reach closer its nature.

¹³ SEDLÁK, F. (1983). *Nové cesty hudební výchovy na základní škole*. Praha: Státní pedagogické nakladatelství, p. 74.

The 1990s and the Turn of the Millennium

“The efforts to develop the reform pedagogy in Czechoslovakia were criticized until 1989, mainly out of ideological reasons. At the beginning of the 1990s, alternative conceptions and schools started to be established.”¹⁴ Only after the Velvet Revolution, at the beginning of the 1990s, reform pedagogies and alternative¹⁵ methods entered Czech schools in a larger extent. Reform pedagogies are often based on activation elements and other forms of education than the frontal education. Different pedagogical movements influenced the educational system, while the individual needs of pupils, connection of school life with life in a family were stressed. The aim of reform pedagogies was the pupil themselves, their active participation in the process of education and encouragement of their active creativity.

At the turn of the millennium, there were new ways of preparing educational documents in the Czech schooling. These followed from *The National Programme for the Development of Education in the Czech Republic*, so-called *White Paper*. The new conception of school education at all levels of the system was established. Thanks to the new principles of educational policy, so-called *Framework Education Programmes* were shaped which can be found in law no. 561/2004, *Law on Pre-school, Elementary, Secondary, Upper-secondary Technical and Other Education*. The curriculum documents are of two types, either state, called *National Programme of Education* stating the basic requirements for education and *Framework Education Programmes* defining binding areas for the given types of education. The documents at school level comprise school education programmes which are formed by individual schools according to instructions. The framework education programmes contain key competences which define what pupils should acquire throughout education. Among the key competences, there are competences in learning, civil competence, personal and social competence, competence in task solution and ability to communicate. Music area or M. E. is the part of the educational area “Art and Culture” where art also belongs. Their common complementary topic is artistic production and communication. The subject M. E. is described as a field which “leads the pupil to the understanding of music art. The educational content of the music area is thus formed by three interconnected and conditioned areas of activities –

¹⁴ ŠRÁMKOVÁ, K. (2012). *Projektová výuka hudební výchovy*. Diploma thesis. Masarykova univerzita, Fakulta pedagogická, Katedra hudební výchovy, pp. 16-17. Thesis supervisor PhDr. Marek Sedláček, Ph.D.

¹⁵ Alternative education represents untraditional ways of education compared to traditional, state offered education. PRŮCHA, J. (2004). *Alternativní školy a inovace ve vzdělávání*. 2nd edn. Praha: Portál, p. 17. ISBN 80-7178-977-1.

production, perception and reflection which enable the pupil to manifest their musical abilities both in individual and group activities, learn rules of music production, familiarize with different functions of music, values and norms in art, understand messages carried by music language, formulate evaluative judgements about heard music etc., overall to get to the heart of music.”¹⁶ The music area has several expected outcomes in the framework education programme which are classified either as production activities or perception or reflection ones. Production activities are mainly singing, manipulation with a musical instrument, movement responses to music and orientation in simple and rather complex songs and compositions. The outcomes of “perception and reflection” activities are for example recognition of musical expressional means and realisation of music forms; pupils try to interpret music using their musical skills, they distinguish music style on the basis of typical signs, they know facts from music history etc.

The Future of M. E.

Today, there are a lot of new trends and methods by which the education in school is governed. Although different alternative and reform movements developed almost throughout the 20th century, they influenced this country only after the fall of communism. Thanks to reform pedagogues, a bigger emphasis on pupil’s personality, independence but also on group education etc. penetrated into subconscious and efforts of schools. Today’s school tries to teach interactively, so that children do not have to memorize and undergo one-sided frontal education. This situation I know from my elementary and secondary school and it was definitely the same in the former generation of our parents. New methods are now being used which were formerly sidelined. One of the most frequent and maybe also best known methods in today’s school is the project education. It has a variety of application and “offers not only integration of the curriculum into logically organised units which reflect practical life situations. It enables both independent and group work, asking questions and their studying. It defines a clear aim, responsibility for the process and result of the solution.”¹⁷

¹⁶ BALADA, J. et al. (2007). *Rámcový vzdělávací program pro gymnázia* [online]. Praha: Výzkumný ústav pedagogický. Available at: http://www.vuppraha.cz/wp-content/uploads/2009/12/RVPG-2007-07_final.pdf ISBN 978-80-87000-11-3.

¹⁷ SVOBODOVÁ, J. et al. (2007). *Výběr z reformních i současných edukačních koncepcí*. Brno: MSD s.r.o., p. 6. ISBN 976-80-86633-93-0.

This education helps to capture more topics at the same time, enables to work in smaller groups on individual tasks, but also introduce the whole project not only to other members of the class or school, but also the public etc. The project education is greatly supported by the present education programmes.

The key area of music pedagogy is didactics of M. E., aiming at analysing the most important rules in educational process at all types and levels of schools “The main focus in M. E. didactics is on questions of content and forms of education, the matter of stating educational aims, defining the extent of education, choice and usage of teaching methods, application of basic didactic rules and principles of artistic pedagogy.”¹⁸ The important part of M. E. didactics is the analysis of the aims of activities done in individual “musical” subjects and also the relations to the subjects with “non-musical” content. Thus the basis for so-called integrative music pedagogy is being formed. This is based on cross-curricular relationships, often using also poly-aesthetic education.

And where is the future of M. E.? Today’s society offers several interesting activities to the youth. Whether school and M. E. are included, is the question you have to answer yourselves. If we follow the number of aims and competences included in the framework educational programme which pupils should fulfil, we – as teachers – have to do something about it. It is not possible to just sit and let students persuade us to finish the lesson sooner or to change the content of the lesson according to their expectations which do not have much in common with M. E.. M. E. has its place in the school system and graduates of M. E. at the faculties of education have the destiny of this subject in their hands. Let’s give its development the right direction, let’s teach pupils that music has its important place in life of every individual, and not only passive music but also active. Would not it be beautiful if there were pupils trying to create their own music, their accompaniment etc. in the class after several months of a teacher’s intensive work?

Today, individual schools work according to their educational programme, teachers have a free choice of methods and attitudes which they use in the process of education. They can use a big number of technological achievements which were not formerly used, and thus they can accelerate the educational process. On the one hand, teachers have freedom to do what

¹⁸ HOLAS, M. (2004). *Hudební pedagogika*. Praha: nakladatelství AMU, p. 68. ISBN 80-7331-018-X.

the like, on the other hand, they have to be very active, independent and responsible. Education should be livened up with combination of different topics from other subjects so that pupils learn to perceive things as a whole unit. They should not learn only individual facts which they cannot use in the lesson of another subject.

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Music Education and Musical-Sociological Research

Bedřich Crha

Abstract: The current world which is nowadays commonly called globalized, postmodern, media, information, virtual, consumer etc. is typical of the significant *change of music environment* where new, unexpected and often unpredictable ways of working of different music types enter the relatively stable system of music in society, so called *new dimension of music social existence*. That requires a continuous theoretical reflection from music pedagogy as a starting point for further projection of the process of music education which is impossible without information of musical-sociological type on music activities and attitudes to music genres which present strong correlations with music preferences, especially in a wider context of values and value orientations. The significant source of this information might be the results of empiric surveys of individual university departments in the area of music science and music education which are the subject of this essay.

Keywords: Music pedagogy, music sociology, empiric research, music education, music, musical perception, value orientation

The present day introduces a lot of changes and revolutionary interferences in our lives. The current world which is nowadays often called globalized, postmodern, media, information, virtual, consumer etc. is, apart from other things, typical of fast, almost aggressive changes, the rejection of traditional values, the destruction of cultural stereotypes caused by modern media and information technologies, the expansion and hypertrophy of entertainment and several other trends.

The man faces a wide range of behaviour modalities, a value and taste plurality, ways of living and the choice of these will be influenced by the quality and variety of the stimuli in the process of socialization where *education* plays a crucial role. The interesting and unique way of the world discovering and understanding is *art* which is able, in the process of artistic communication, to arouse, update and deepen a man's knowledge about the world, about themselves and at the same time to surpass the locality of conscious being in transcendence. Out of all kinds of arts, *music* has the highest chance to affect all personality traits of a man thanks to its specific means.

The outer world is typical of its significant *change of music environment* where new, unexpected and often unpredictable ways of different music types enter the relatively stable system of music in society. These types of music are differently created, interpreted and naturally also differently perceived, they represent a *new dimension of music social existence*.

All these new existentially relevant social trends and tendencies including the changes of music social functions require a continuous theoretical reflection in music pedagogy (music pedagogy also represents a starting point for a further meaningful and functional planning of the whole music education process). Music education, on the other hand, cannot do without information of musical-sociological type dealing with music activities and attitudes to music genres which show strong correlations with musical preferences. Further, it is possible to search for relations of these genre preferences in a wider context of values and value orientations.

The attempts to record different music attitudes, music interests, activities, preferences of individual music kinds and genres, types of listeners behaviour, music taste, music preferences etc. date from last century, thus the musical-sociological survey has a long tradition. In the last decades, the number of these research activities is decreasing, probably due to a natural consequence of commercialization even in this area where the results of ratings survey or other similar marketing studies are not usually revealed to the general professional public.

From this point of view, the significant source of musical-sociological information might be partial conclusions of research activities at the individual university departments in the field of music science and music education. The results of the empiric surveys of music preferences in children and the youth which have been undertaken for more than thirty years at the Department of Music at the Faculty of Education of Masaryk University in Brno have enabled to reconstruct the long-time trends in music attitudes and preferences. These surveys were conducted in the selective files of the youth, using mainly the combination of the following techniques: *an anamnestic questionnaire and a semantic differential together with an audio questionnaire* which included the representative samples of the compositions of different kinds and music genres from the period of baroque, classicism, romanticism and music of the 20th and 21st century as well as the samples of different genres of non-artificial music where the confrontation of past directions with the current fashion waves of our and foreign production was considered and accented, while the criteria for choice – due to the lack of other objective standards – were different hit parades, charts, the most frequently sold

records or up-to-date pre-survey of the preferences in this area. (We should mention here the information about the used *technique of audio questionnaire* which is often confronted with another frequently used technique called *the formulation of spoken questions on the attitudes to individual genres*. Obviously, both methods have their advantages and disadvantages. Some researchers mention the risk of validity mistake in the audio questionnaire and they point out that respondents tend to value the individual samples not the generalized genres, and especially in the samples of non-artificial music, it is problematic to relate this individual evaluation to a traditional division of this area because the categorization used by listeners could be based on completely different criteria, for example the special liking for the interpret. These difficulties were taken into account already in the projects of the surveys and they were limited especially by the choice of the samples. Their combination has proved to be very useful – one technique is in opposition to the other in the form of *checking* questions already in the survey project.) These combined techniques of measuring were used regarding the demographic features of the respondents in the selective files.

The anamnestic questionnaire took into account *three points of view* which are believed to influence mostly the shaping of music preferences in a young person: the first area dealt with *music activities, attitudes and interests*, the second included *respondents' family background* and the third area of questions could be called "*the influence of the school on the shaping of music attitudes through music education*", these all in a confrontation with a fast changing outer "music world" and under "the dictate of media". According to the fact that a questionnaire method enables to receive a huge number of information which, however, have – according to the nature of the investigated matter – rather descriptive character (it is not able to get into the depth of the investigated matter, it rather depicts its "place" in respondents' consciousness), the technique of the semantic differential was further used. This has a higher probability to record an immediate response to heard music. The characteristic feature of the selective files was quite a homogenous structure of the units regarding intentionally and accidentally gained music experience, in other words, the respondents took part in general school music education and they were surrounded by a current media music production. The checking file accented socio-profession structure and

respondents' preferences. It included amateur musicians, music and music education students, professional musicians from the pop music and artificial music area, composers, instrumentalists and music teachers of different types of schools.

The representativeness and long-standing periodicity of the quoted surveys enable a certain degree of generalisation of their partial results, which makes it possible to reconstruct some *long-time trends*: it is evident that the amount of previous experience with a certain type of music is directly proportional to its acceptance and positive or negative evaluation (the things listeners understand, they accept and consider valuable, those they do not understand, they reject and do not see as valuable). In partial results of the surveys, there was no tendency to a clear preference or rejection of all genres present. In the proportion between the relation to the first or second area, there is a general preference of artificial music in recipients who were taught this type of music after finishing music education at elementary school. It is interesting that those who prefer the area of artificial music are rather able to positively evaluate some genres of popular music, but the preference of non-artificial music is closely connected with a strong rejection of artificial music. An average listener, on the one hand, does not reject absolutely, but on the other hand, does not accept everything from genres of the first or second area either. It is possible to take the following as proven: the amount of auditory experience – on which the level of preferences is directly dependent – is disproportionately higher in the area of non-artificial music, which logically forms the higher preference potential of non-artificial music genres (by the way, this trend has been repeatedly observed and confirmed in musical-sociological research since the half of the 20th century).

The second phase of the quoted research activities was focused on finding out what the above mentioned results *mean* to a man, to their further life, in other words, it aimed to place the found music preferences into *a wider frame of the value orientations in a young person*. The significance of the value orientation which is created by structuring of values into more or less stable hierarchies and which plays a role of some orienteering points which govern everyday practical activity of a human being, also means that every new piece of information is “filtered” through formerly created value structures. The emotional sphere of a man plays a significant role in the creation of the value orientation. This sphere should be

influenced by education in the sense of involving feelings in the process of personality shaping. In these circumstances, the matters of aesthetic or music education, the possibilities of *education by art and to art* and of course the matters of the place and the function of music in the shaping of the value orientation in the youth are in the foreground. The highest spiritual values do not act as values “themselves”, they are always connected with the service to outer aims. Thus they take part in the development of the most important life values. This type of values is predominantly chosen by individuals, they are deliberately led and educated to them. These values are presented to them together with evaluating judgements, their individual memory is influenced, the information about aesthetic values intentions is mostly arranged by someone else. Thus, the aesthetic value does not seem to be unstable, accidental, dependent on subjective belief. It is believed to lay claim to validity surpassing individual experience. With insufficient experience with serious pieces of arts, there might appear an individual *inversion* of the system of aesthetic values, where the fulfilling of aesthetic needs of an individual transfers to compositions which are in the popular or entertaining area or which do not set any higher aims than to fulfil “free time”. The paradox is that this sphere might then present a *pseudo-value* in the fulfilling of aesthetic deficit which non-forcibly, without conscious decoding of the meaning of artificial message fulfils the individual aesthetic need as an alternative area of real aesthetic values which the individual who gained ideas in such a way will never meet.

The experience and results of several empiric surveys of the value orientations showed that in generally sociologically oriented types of research, music usually represents only a part of a widely accepted area of cultural values (e. g. the values of art, culture, music in relation to free time spending, interests, etc.). Therefore, music is not seen as an independent individual value in the area of values, usually, it is not clearly defined, it has no form of a particular music composition and is not in the foreground of the survey itself. On the other hand, musical-sociological surveys (music preferences, attitudes, interests, activities etc.) favour music, but their results are not interpreted in wider connections of the value system of a young man where they would gain a bigger sense.

In this context, the above mentioned second type of the survey was projected. Its aim was to find out *where – in the value orientation – does music appear in its above-individual meaning, which music (which sphere), with which other value orientations is going to connect and how closely*. The selective files were formed by the students of all types of secondary, vocational and apprentice schools, their typical feature was again quite a homogenous structure of so far reached auditory experience (“graduates” in general music education at elementary school) and of the music environment they were in. The checking file was represented by the students who, contrary to the respondents in the selective file, took part, even after leaving elementary school, in further institutionalized specialized music education and who were expected to have a different quality of “music experience” and thus a different position of music in their value orientation.

The present surveys of value orientation have usually worked with more or less stable areas of values which were graded by an individual according to the amount of their importance (individual values included in them “were offered” to the respondent in advance) or with free statements of questioned persons (“essays” on the topic “values” and their follow-up processing by the method of the content analysis). However, it has always been necessary to take into account a possible distortion of the data gained in such a way. That was caused by the context which made it clear “*what*” is being investigated, that is why the respondents often consciously or unconsciously did not provide their real value orientations (“what they are like”) but they tended to emphasize their better sides (“what they should or would like to be like”). That is so called *verbal conformism* when an individual declares and demonstratively advocates such orientations which they for some reason consider suitable to support in the survey or also out of it. That is why one of the partial aims of the presented research was to prevent this distortion and find out the individual’s relation to music and its position in their value orientation without respondent realizing it. This was done by the production of a suitable, unusual research instrument. To involve a modified version of *the test of semantic choice* seemed to be the most convenient solution. This method is a part of psycho-semantics and it enables to enter an individual inner world of the individual.

The results were processed by the method of the *cluster analysis* which made it possible to evaluate the meaning of partial orientations of an individual together with their other orientations. Thus every partial value had an absolute significance, but it also had a significance dependent on with which other value orientations it was connected and how closely it was connected with them. In this form, other values were presented next to each other in the connection with *music, artificial music and popular music*. These values are often used in common value areas: *life, health, family, society, job, education, friendship, love, money, art* etc.

The interpretation of axiological surveys could be based on two methodologically different attitudes: *formal* and *value*. The *formal* attitude employs various value specifications (value areas), although it does build on preliminary conception of the hierarchy of their structure. On the other hand, the *value* attitude believes in the possibility of specific preliminary (apriori) development of the hierarchical value system. The whole interpretation of the quoted survey referred the results of the value orientation measuring to an *ideal model of hierarchy and stratification of the value system* which formed an undefined system in the background (the lowest layer is the elementary *value of like or delight* typical of its immediate availability – it is always available to an individual, next is the layer of *vital and utilitarian values*, then the middle layer of *mental relation values – existential and psycho-social values*, and finally the layer of *the highest spiritual values of the truth, good and beauty – verity, ethic and aesthetic values* which are less obvious, less accessible and whose accomplishment requires a lot of effort and individual transcendence).

The results of the survey confirmed to some extent the already known facts about the music preferences in the youth, on the other hand, they introduced some new findings. In the relation to the general belief that music is important in the value orientation of the youth, it has been clearly proved *that music (so far without distinguishing the kind of music) has a really significant position in the value orientation*. This significance is gained by music frequent and close relations to further partial value orientations and also by the fact that in no single example music is connected with negative life values. The *qualitative* side of this finding is interesting – *which music*, which spheres does fulfil the meaning of the word music

in the ideas of the respondents of the selective file: here, the clear representation was by just one sphere of music – so called *popular music* (“popular music” in this essay is the various amount of music production which has primarily an entertaining function and is the object of mass listeners interest; however, it is impossible to describe this area exhaustively). Only *in the scope of this sphere, inside, as its part, artificial music* was placed. It not only proved a certain amount of disorientation among the respondents but it referred to an assumption that due to their lack of readiness and experience, the respondents “judge” the compositions from the area of artificial music through to them closer norms of the popular music language and thus there is usually a basic communicative misunderstanding in touch with every new composition of so called artificial music. At the same time, the area of media spread popular music is accepted by listeners as an alternative field for fulfilling their aesthetic needs. We can take as proven that *under the term music, the youth has a firmly fixed form of only one of its spheres – so called popular music and in this quality music enters into further partial value orientations.*

A completely different situation was found out in the checking file consisting of the university students of music education. As we have expected, according to qualitatively different experience of the respondents with various music kinds and genres thanks to a long-time influence of music education after finishing elementary or secondary music education, the general term music gains a qualitatively different meaning. The difference between both spheres of music was here clear (artificial and popular music), the closeness of terms music and artificial music in comparison to popular music was more than two times higher.

In the conducted survey, we managed to capture some relatively new moments of current position of music in the relation to the value orientation of young people. It is possible to claim that in the present, significantly changed conditions of music environment (the amount and quality of different music information affecting the individual through still more perfect media), music has an important position in the value system of young people. This position of music and its closer connection with other partial value orientations prove its undisputable *potential ability* to significantly (positively?) influence the value orientations of a human being. However, at the same moment, there is a clear tendency to “displace” music

behind the borders of art. This tendency is understandable in average listeners who from the point of music paradoxically, but from their point of view and on the basis of their auditory experience, do not more or less see music objectively as autonomous art with a predominant aesthetic role. The selective file represented most of the youth who attended only music education at elementary school. Thus we can claim that compulsory music education at elementary school is not able to teach young people to understand originality and specificities of both spheres of music – artificial and non-artificial. The excessive amount of stimuli from the music sphere with predominating entertainment function often “swallow” fragmentary information and experience with artificial music in individual’s consciousness. Inadequate criteria enter the evaluative judgements, aesthetic values are wrongly understood and these deformations of understanding are carried into the value orientations of young people. In such a situation, positive influence of music in the value orientation remains a mere illusion: if an aesthetic deficit in a human is saturated only one-sidedly, if even school does not help to persuade students to accept the values of a different sphere, so-called artificial music, then attributes such as rest, entertainment, fun, comprehensibility, perceptive easiness etc. (in fact attributes typical of the lowest layer of the value stratification) become the decisive criteria for judgment of each music composition. If the composition does not fulfil these requirements, the listener then objectively refuses it. The long-time one-sided audio experience, the norm of not binding neutral entertainment becomes a *barrier* which students can only hardly surpass and they then do not usually meet the real, highest spiritual values which art offers.

If the function of music pedagogy is – except others – to “project” the whole process of music education with a certain amount of the anticipation of new trends of music social existence, then under the impression of so far findings, it is a very difficult task. It requires searching for new ways to (of course in cooperation with other participating areas) enable young people, even in the current, very difficult conditions of the changing world, to capture through music some of the intention of the highest spiritual values and to create in them, for the rest of their lives, a clear idea about the *functions* which both spheres of music offer next to each other and about the *values* they might bring to an individual.

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A Music Teacher in the World of Multimedia

Šárka Vaňková

Abstract: *The European Association for Music in Schools* has been reacting to a new phenomenon of using multimedia in the music classroom by interrogation of national coordinators in *NET Music 01 Project* and a recent publication of a new book called *New Media in the Classroom*. The text presents opinions of national coordinators and music experts from particular European countries on this new trend in a comparison with the nationwide extensive research in the Czech Republic.

Keywords: music education, multimedia, EAS, research, teacher

Using multimedia in a music classroom has recently become one of the modern trends of music education. Looking into the past, it has been more than one hundred years since multimedia technology thanks to the invention of the gramophone became an inseparable part of music, but especially in the last few decades it has caused a revolution not only in music consumption and production, but also in education. The use of recording devices, MP3 players, iPods, digital libraries, computer programmes and computer technology itself completely changed availability of music and the way music is created, presented or recorded and listened to.

Even though multimedia technology was originally designed for professionals, cultural development in relation to technological progress now enables practically every child to have access to any kind of music software. The ownership of electronic devices which provides music of a very high quality at affordable prices is an essential part of the youth's life. Children who are used to having an unlimited access to music outside of school, sharing music through social networks like Facebook or Myface or recording their own music pieces on Youtube or Cayari, then come to music lessons with a strong prejudice. The music which is offered in school usually does not meet their preferences and is often played with quite outdated equipment.

Schools try to cope with a contemporary situation and new multimedia technologies are penetrating music lessons throughout whole Europe no matter what teachers' wishes are. The question is how quickly schools are able to assimilate new technologies and use them

in appropriate way so that they do not serve only as a facade, but as the necessary equipment, offering new opportunities for working with music in the school environment.

Perspectives on ICT in a Music Lesson through the Eyes of the EAS

The European Association for Music in Schools (EAS) whose aim is to improve the situation in music education in different educational systems in European countries tries to answer the question of perspectives on ICT. The EAS is a reciprocal partner of the International Society for Music Education (ISME) and a member of the European and International Music-Council (EMC/IMC). The EAS is involved in many parts of the conception and one of their tasks is coordination of the EU-project called Music Education Network (MeNet) which is an European network for communication and knowledge management in music education focused on collecting and compiling various knowledge about music education in schools and music teacher training in Europe. The aim is to create a sustainable and progressive network for music education. Since it was founded in 1990, the EAS has hosted a conference every year in a different European country where teachers, educators, artists, researchers, students and others from several European countries come to share their experience. The result of the cooperation is e.g. the possibility to compare school systems in particular countries or use of multimedia in music lessons.

The board of the EAS which decided to pursue the issue of multimedia more intensively, published the first book called *European Perspectives on Music Education*, subtitled *New Media in the Classroom*¹. The book presents a picture of using new media in music education from the perspectives of 14 different European countries: Austria, Belgium, Cyprus, England, Finland, Germany, Italy, Lithuania, The Netherlands, Norway, Poland, Slovenia, Spain and Sweden. Even though the book is very various, some chapters are theoretical while others demonstrate practical activities in schools, it functions as a useful resource to a wide range of teachers and people who are interested in this topic.

¹ GALL, M., SAMMER, G., DE VUGT, A. (2012). *European Perspectives on Music Education 1. New Media in the Classroom*. Innsbruck: Helbling, 264 pp.

However, the EAS was originally inspired by the views of British scientists and teachers Tim Cain and Jonathan Savage who conducted independent researches at several British schools in 2004 and 2007. Besides more conservative Tim Cain, the EAS primarily identifies with the opinion of Dr Jonathan Savage from the university in Manchester mentioned in his article *Reconstructing Music Education through ICT*², published in 2007. He encourages the entire teaching community not to be afraid of shifting music education to the twenty first century and not to remain in a conservative way of teaching music. He also warns that if the education does not adapt to the needs of today's young "digital" generation, it will become estranged. He claims that the future of music education lies in the hands of teachers who should develop a clear concept for the effective use of ICT in a teaching process and try to come as close as possible to it.

NET Music 01 Project

Through the research probe *NET 01 Music Project* (2008) and under the baton of the EAS, the national coordinators of several European countries had an opportunity to express opinions on the question of the positives and negatives of the technologies used in music lessons. A questionnaire about the current status of ICT, content of curricula or equipment available in music rooms has been distributed to all members of the EAS and returned from twenty-five European countries (Austria, Belgium, Croatia, the Czech Republic, Denmark, England, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Kosovo, Norway, Poland, Portugal, Scotland, Slovenia, Spain, Sweden, Switzerland, The Netherlands). Although the comparative research probe as the EAS itself points out does not have a real representative sample of respondents available, this act represents the first study into the modern trend of using multimedia in almost all schools in Europe.

² SAVAGE, J. (2007). *Reconstructing music education through ICT*. International Journal of Music Education, vol. 25, no.3, pp. 193-204.

POSITIVES³

Easier preparations of teachers	Slovenia Germany Estonia
Enables access to the learners without formal musical skills	Germany England Estonia
Numerous new possibilities and approaches to music Positive “time management” in lessons	Slovenia
Makes the whole educational process easier Increased students’ interest in the topics presented through ICT Higher quality of education More time to dedicate to students	Slovakia
More interesting lessons Possibility to work with ICT also at home Visualisation of music and hard-to-explain issues	Poland
Modern and useful tools for teaching	Norway
Students have access to resources	Kosovo
Creating own material Musical projects such as podcasts Recording school bands	Germany
Searching for new information about music	Estonia
Easy access previous work Cultural relevance to the use of ICT in music in contemporary society High quality recordings of students’ work	England

³ FIOCCHETTA, G., BALLANTI, F. (2009). *NET Music 01: New Education Technology in Music Field*. Rome: Anicia. Available at: http://www.netmusicproject.org/net/images/documenti/Vol_NetMusic.pdf

NEGATIVES⁴

Lack of equipment	Sweden Germany England
Lack of technical skills	Spain England Poland Kosovo Slovakia
Expensive equipment, extra finances	Slovakia Germany
Less attention to active music-making (singing, playing the instrument)	Slovenia Estonia
Long preparations for lessons Lack of sources	Poland
Less traditional music	Norway
Unreliability of equipment Use of pre-recorded samples Poorly conceived software marketed for primary schools	England

In addition to the advantages and disadvantages, *NET 01 Music Project* focused on four main areas:

- 1 / national policy - introduction of ICT into national curricula and the existence of special ICT projects in the country
- 2 / music and ICT in schools
- 3 / ICT in education of future teachers
- 4 / studies, articles, projects of ICT in music education.

⁴ Ibidem.

The question in the point no. 2 corresponds with the content of the research of multimedia technology use in music education at secondary schools, conducted by a team of the Department of Music Education at the Faculty of Education, Masaryk University at primary schools in 2010 and a year later at secondary schools.⁵

Even though the final report of *NET Music 01 Project* is available without providing accurate data, both studies can be roughly confronted at least in the following areas:

A/ Availability of computers in classrooms – a computer is the seventh most common equipment in the Czech Republic (mentioned by 43% of respondents, 35/81) and is available in rooms designated for music lessons. In Europe, the availability of computers is divided into two groups: a direct representation of computers in music rooms is typical of the vast majority of represented countries, but Croatia, Spain and Poland are forced to use the second option, i.e. the regular use of computers in other classrooms than where music lessons are taught. Only Kosovo said they do not have any computers available for teaching at all.

B/ Music software – The research in the Czech Republic discovered teachers' experience with music software, especially composing and notation software, while the international probe examined the availability of music software in general and automatically expected that if it is available, it will be used. In the Czech Republic, 47% of respondents (41/86) said they have some experience with composing and notation software. In most European schools, software is normally available, but it is limited in Belgium and Norway and not available in Kosovo at all. It is most often used for composing new songs and their accompaniments, less for recording music, teaching or playing the music instruments or arrangements of music. In the Czech Republic, Sibelius, Finale and Capella are most frequently used. Sibelius and Finale are identically the most popular abroad, but the third software is replaced by Cubase.

⁵ See SEDLÁČEK, M., CRHA, B., JURČÍKOVÁ, T., PRUDÍKOVÁ, M., OBRŠLÍKOVÁ, P., KOŠUT, M. (2011). *Multimediální technologie z hlediska jejich využití v hudební výchově na středních školách ČR [Multimedia Technology in Terms of Their Use in Music Education in Secondary Schools in CR]*. Brno: Masarykova univerzita, 80 pp. ISBN 978-80-210-5704-3.
SEDLÁČEK, M. (ed.) (2010). *The Multimedia Technologies Applications in Music Education*. Brno: Masarykova univerzita, 90 pp. ISBN 978-80-210-5392-2.

C/ Available courses in computer technology and multimedia in Europe might be compared with real possibilities of education at the Department of Music Education, Masaryk University but not with the research conducted by this department. All European countries except Croatia and Kosovo offer a variety of courses in ICT to students in a teacher training programme. It is for example the course “Didactics and Media” in Belgium, “MIDI Sequencing and Multitrack Recording” in England or “Digital Music Technology” in Sweden. The Department of Music Education, Masaryk University offers four subjects in different study programmes: Multimedia Computer Applications, Playing the Keyboard, Music Software and Computer Score-writing.

The Profile of a Contemporary Czech Music Education Teacher at Elementary and Secondary School regarding the Use of Multimedia

A typical teacher of music in the Czech Republic, as it is clear from both researches mentioned above, is a woman at the age of 40 to 50. After studying at the Faculty of Education, she has gained approximately an eighteen-year teaching practice and she has been teaching music education at elementary school for 16 years and at secondary school for 20 years. She chose ME because music was her hobby and she wanted to develop it. She can play the piano, she is not an active musician at elementary school but she is involved in the school choir at secondary school.

She sees the aim of music education in active music-making, creating a positive attitude to music, acquiring basic knowledge of music history and theory and cultivating pupils' and students' aesthetic and social values.

At elementary school, she places music education in the context of other school subjects around the middle range of popularity with a tendency towards more positive reviews and it is almost the same at secondary school (only about four percent of sample of respondents stated the possibility that they like teaching music lessons most). As an advantage of this school subject she appreciates the possibility of self-realization and creating a various programme, she sees the largest negative in declining importance of this subject in the eyes of pupils, students and especially their parents. At secondary school, she has not heard the opinion that music education is unnecessary and could be abolished, but pupils are likely to hold this view

at elementary school. She thinks that this opinion comes from the misunderstanding of the importance of music education. As a teacher, she perceives the financial rewards of the profession low and socially undervalued, but she believes the work itself is important and irreplaceable. The second largest negative is the requirement of teachers' patience, but if she was to decide to become or not to become a teacher again, she would choose the same occupation again.

At both types of schools, there is always a music room available for teaching purposes. From the audiovisual equipment, she uses a CD and DVD player most, then a TV, video player and tape recorder. She does not use any recording device in lessons but lacks other technical equipment - especially an interactive whiteboard at elementary school, a computer and data projector at secondary school. A piano, Orff instruments, guitar, keyboard and recorders are available. She mostly plays the piano, the guitar and at elementary school she also uses claves, a drum, triangle, tambourine, and keyboard.

In terms of music genres, folk music is most frequently presented at elementary school, but popular and classical music are almost equal to it. At secondary school, classical music dominates, closely followed by popular music, the third position is occupied by folk music and jazz is taught least. Popular music is represented by singing and listening to popular songs and by pupils' papers.

The last paragraph sums up the use of multimedia in music lessons. The teacher uses a computer regularly to search for information and records on the Internet (at elementary school also for creating worksheets) and she considers the computer a good means of improving and diversifying teaching. Pupils do not work with it because there are not enough computers in the classroom. In contrast to the secondary school teacher, the elementary school teacher has some experience with interactive whiteboards but even she does not have the chance to use it in lessons. (However, the elementary school teacher would use it for playing samples, interpretation of music theory and practice.) Both elementary school and secondary school teachers find an interactive whiteboard for teaching quite helpful. Both types of teachers have ever heard about composition and music notation programmes but they have not come in contact with them. Even though their wish is to learn how to work with them, they do not use them because they do not have any available.

Conclusion

Although the modern trend of using computer technology and multimedia in music lessons despite the high cost of the equipment is slowly becoming common practice in many European countries, most of Europe does not know how to work with modern technologies and shares the opinion that ICT is used mainly as instructional tools. Apart from education in richer and advanced countries, such as England or Finland, ICT is primarily used by teachers as a tool for teaching, while pupils and students have only few opportunities to learn how to work with them in a creative way.

In spite of all of the concerns such as the disappearance of active music-making in music lessons or inadequate teacher training, not only the EAS but also the coordinators of European countries consider the involvement of ICT in music education a positive change which is without any evaluation a necessary step forward in the development of music education.

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Teacher's Work with Computer Multimedia Technology in Music Education at Elementary and Secondary Schools in the Czech Republic

Marek Sedláček

Abstract: In 2010 and 2011 the Department of Music (Faculty of Education, Masaryk University in Brno) conducted a nationwide extensive research based on the questionnaire addressed to all elementary and secondary schools in the Czech Republic, regarding the degree of multimedia using by teachers in music lessons (types and forms). The research also explored the musical skills of teachers and monitored their qualification. The results are presented and theoretically reflected in this study.

Keywords: music education; multimedia; research; musician; elementary school; secondary school, the Czech Republic, teacher's role

As society and its technological progress are developing, pedagogy as a science of teaching should be responsive to all changes which appear in this context. Multimedia which has recently been celebrating revolutionary development in digital technologies in integration of communication, computer and audiovisual equipment, is already almost a standard part of household equipment and children and the youth from user's point of view learn working with it very quickly (smartphones, tablets, ultrabooks etc.). How does school music education use multimedia technology in the Czech Republic? Are technological innovations reflected in the direct teaching at the second grade of elementary school (pupils aged: 11-15 years) and upper secondary school (students aged: 15-18 years) and how? These were one of the subjects of extensive nationwide research which was conducted by the Music Department of the Faculty of Education, Masaryk University Brno in 2010-2011.

In the first research the research population (a total number of potential subjects) consisted of 3524 elementary schools and the sample (a feasible and theoretically acceptable number of respondents) consisted of 532 schools with 614 music teachers' responses. The second research was only focused on only one type of secondary schools, the grammar schools (as generally oriented comprehensive secondary schools). In the CR there are 363 of them and the sample consisted of 97 music teachers.

The Selection of Research Results, Confrontation between Both Types of Schools

Elementary school teachers and secondary school teachers answered the question *What audiovisual equipment do you use in music lessons?* relatively equally, they mostly use the CD player (96.41%; 88.54%)¹, DVD player (62.58%; 72.92%) and PC (48.86%; 55.21%). More than 20% of the teachers differ over the use of interactive whiteboards, which are more available at elementary schools (32.03% of elementary school respondents uses them, while only 8.33% of secondary school respondents) and they also differ over the use of the data projector, which is used more by secondary school teachers (39.58% vs. 18.79% of elementary school respondents).

Only 13.26% of elementary school respondents and 18.75% of secondary school respondents use recording devices in music lessons. The largest representation at elementary school has a relatively outdated tape recorder (41.25% out of 13.26% of all respondents), on the other hand, secondary school teachers do not use it at all but the video recorder dominates there (33.33%). At elementary schools, the dictaphone and digital camcorder are used comparably (26.25%), followed by analogue camcorder (20%) and minidisc (10%). Recording devices are mostly used for pupils' and students' needs for self-reflection (61.25%; 83.33%), documenting their finished work (43.75%; 55.56%) and for the needs of music-educational projects (57.50%; 44.44%).

The question *Do you as a teacher use a computer for music education?* the most responded positively (70.42%; 76.29%), but the sub-question *How?* revealed that rather passively. Only 17.25% of elementary school respondents and 28.38% of secondary school respondents use it for creative work with music notation and composition programmes while 93.01% and 87.84% for searching for information on the Internet and 74.59% and 87.84% searching for records. Although a computer is available to 41.11% of pupils and 45.83% of students, only 7.17% of pupils and 4.55% of students use it for active work with music notation and compositional programmes, others again to search for information on the Internet (90.04%; 84.09%) and listening to records (63.35%; 79.55%). However, teachers perceive the computer overwhelmingly positive as a good diversification tool for teaching (63.44%; 61.05%), a good means of improving teaching efficiency (41.64%; 52.63%), a good

¹ The first number indicates the elementary school respondents, the second number the secondary school respondents.

means of preparing study material (34.75%; 41.05%) and 17.05% and 25.26% respondents even think that it is an essential part of teaching. Only 7.54% and 3.16% of respondents consider the computer useless in music lessons and those who argue that the computer can even disrupt teaching, represent only 2.30% and 3.16%.

The particular specialized music software, which might be used by music education teachers in their work can be divided into the following categories:

- *notation software* – focused on the creation of musical notation, scores, etc.
- *music education software* – focused on:
 - a) music theory – knowledge (information of encyclopaedic type)
 - b) musical practice – practicing skills (intonation, rhythm, harmony, etc.)
- *software sequencers* or *Digital Audio Workstations* (DAW) – focused on creating music via the computer (recording, editing, post-mastering software studios)
- *virtual music instruments* – software samplers and synthesizers
- *video-editors* – for preparation, editing and export of the resulting audiovisual recording

According to the results of both researches, most teachers have heard of music notation and composition software (68.69%; 89.58%) but out of these numbers only 28.85% of elementary school respondents and 47.67% of secondary school respondents have some experience with them. From the offered software titles (Cubase, Sequel, Sibelius, Finale, Cakewalk, Encore and Capella), Sibelius (49.17%) and Capella (37.50%) have the largest representation at elementary schools; at secondary schools there is Sibelius in the winning position too, but even with a larger percentage representation (75.61%) then Finale (36.59%) and Capella (31.71%). In the option "other", respondents mentioned rather sporadically Logic Pro, Pro Tools, Mozart, Guitar Pro and others.

Teachers' direct experience with educational music software is even smaller. Although almost three-quarters of the respondents from both types of schools have heard of it, only 9.79% and 8.57% of respondents have the direct experience with them. The small number

of elementary school teachers in most cases work with Midimaster Rhythmus-Trainer, Midimaster Score-Trainer, EarMaster, Sibelius Auralia, Compass, Musition, Instruments, the most work with Sibelius Auralia (21.95%) and Instruments (21.95%). Midimaster Rhythmus-Trainer, Midimaster Score-Trainer, EarMaster and Compass received at least one vote from secondary school teachers. In option "others", there was listed Magix Music Maker – software similar to Sequel (type of DAW) based on the possibility of making music in the form of collages of ready-made melodic and rhythmic phrases, riffs and sequences. Failure to use educational software in music lessons was often attributed to the fact that no software is available (53.46%; 52.22%) and teachers do not know it (39.08%; 33.33%). The reason is also an insufficient number of computers (28.60%; 52.22%) and a lack of knowledge of working with it (22.02%; 28.89%).

The last point of our interest is a modern interactive whiteboard. 65.18% of elementary school respondents and 46.32% of secondary school respondents have a direct experience with it, otherwise it is not available (81.46%; 70.59%), teachers do not know how to use it (5.85%; 9.80%) or have no interest in it (5.37%; 3.92%).

According to the above mentioned, we can now summarize the use of multimedia in music lessons. The teacher uses a computer regularly to search for information and records on the Internet (at elementary schools in addition to worksheets) and considers the computer a good way of improving and diversifying teaching. Pupils do not work with it because there are not enough computers in the classroom. In contrast to the secondary school teachers, elementary school teachers have some experience with an interactive whiteboard but even they do not have the chance to use it in lessons. (However, the elementary school teacher would use it for playing samples, interpretation of music theory and practice.) Both elementary and secondary school teachers find the interactive whiteboard quite helpful for teaching. Both types of teachers have ever heard of composition and music notation programmes but they have not come in contact with them and they do not use them because they do not have any available. Nevertheless, they would like to learn how to work with them.

Our Department of Music (Faculty of Education, Masaryk University in Brno) responded to the need of training future teachers in computer technology and multimedia relatively early. Firstly in 1998 when the subject *Multimedia Computer Applications* was experimentally established for students of the 5th year of the master's study programme music education for elementary and secondary schools. After students' interest, it immediately became

an obligatory subject of their field. It arose from the idea of offering information about the existence of different kinds of music software to future music teachers and teaching them how to work with music software (Cubase – Steinberg Company) through lectures and practical exercises. At the same time, a practical subject *The Keyboards* was introduced to the students for teaching at elementary schools. Since 2010, the subject *Music Software* has been taught in the 3rd year of the bachelor's study programme music education to familiarize students with educational possibilities of music software. The subject *Computer Score-writing* has been designed for doctoral students to demonstrate the basics of music notation programme Sibelius.

The results of the research showed that even though there is a trend towards using multimedia in direct music education in the present (probably not only in the CR), multimedia is almost always used in the field of teaching listening with reflection of the music activities field. A common practice is to use the Internet, especially a youtube.com portal, as an inexhaustible source of audio-visual demonstrations, but also to search for music background to sing along to using text subtitles (ready-made music background with lyrics, karaoke), resulting in a fatal change of the teacher's role into the role of a passive operant of a playback device, the role of "disc jockey". In our opinion, mostly teachers who tend to be work-shy or those who are not skilled enough to play an instrument, resort to such practice. In that case non-artificial music from the field of pop-music is presented, which is increasingly implemented into music education and often substitutes for folk songs or folklore.

This way of teaching, when pupils sing following subtitled music background on the interactive whiteboard, does not support musical creativity. The argument of the ranks of teachers, that a song is thus more similar to the original, is wrong. The purpose is not to make copies of originals but encourage and support musicality by interpretation of songs with other instruments (but not only Orff instruments...), i.e. arrange, edit, convert to a different style etc. – to assist in natural music-making. This of course can only do a teacher who can play the instrument and who has those creative ideas. In music pedagogy, there have been numerous examples where the teachers themselves were an example to their pupils thanks to their personality. There are many examples in history of (not only) Czech pedagogy, when teachers were inspiring for most of their pupils and were admired by them. The distinctive personality of a teacher is an important starting point for good music pedagogy.

Faculties of Education that institutionally raise teachers of music are responsible for the profile of graduates and for setting a minimum level of their musical abilities. A potential level of music education in the future depends on this setting and of course on musically active and creative teachers' attitude.

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Electronic Keyboard Instruments at Elementary School

Radka Binderová

Abstract: The article "*Electronic Keyboard Instruments at Elementary School*" focuses on keyboards and their use in music education at elementary and lower secondary schools, specifically in the region of Znojmo. The article aims to determine whether there has been a change in the attitudes of teachers towards electronic keyboard instruments. Two comparative surveys called "*Possibilities of Electronic Keyboard Instruments in music education*" by the author will also be used. They were conducted in 2005 and 2012.

Keywords: Keyboards, use of keyboards, music education at elementary and lower secondary schools, quantitative survey, questionnaire method, electronic keyboard instruments, electronic instruments, music teachers, technology

In the last years, a huge development of electronic keyboard instruments (EKI) can be observed due to a fast advance in engineering and modern technologies. Thanks to their high attractiveness, mobility and affordable price, keyboards can be found at music schools and elementary schools of arts, but they also penetrate into the process of music education at elementary schools. This fact is proved by the research conducted by the Department of Music Education at the Faculty of Education, Masaryk University focused on the use of multimedia technologies in music education at elementary schools (Crha, Bedřich – Jurčíková, Taťána – Prudíková, Markéta, 2010). The results of the research show that the keyboard is very often a part of musical instruments facilities at schools today.¹

However, experts express very different opinions on the use of keyboards in music education lessons. Some doubt if the keyboard is a musical instrument, others emphasize their advantages and consider them musical instruments of the future. At the same, the defenders of keyboards add that they are not adequately used because there is lack of teachers who would be excellent at playing them. They also claim that the basic precondition is especially the positive teachers' attitude to these instruments which does not prevail at the present. Jaroslav Herden, a music teacher, proves this fact

¹ 69% of teachers have keyboards available in music education lessons. See CRHA, B., JURČÍKOVÁ, T., PRUDÍKOVÁ, M. (2010). Výzkum využití multimediálních technologií v hudební výchově. *Teoretické reflexe hudební výchovy*, vol. 6, no. 1, p. 59.

in his publication *“Electronic Keyboard Instruments in Music Education”* (Prague, 2003): *“I often meet teachers and so I lively remember objections – the workload is too much for us, we are not such skilful instrumentalists, we don’t have.... The complaints might be regarded as crying at a wrong grave. Keyboards, on the other hand, might ease such a situation.”*²

At the same time, Herden states that keyboards should be used in several areas in music education – listening to music, voice education, accompaniment of songs, in instrumental ensembles, in movement and dance education and in preparation for listening. They should also serve as an excellent motivating means for the development of activities in the mentioned areas: *“Yes, motivation by the unique sound quality and attractive and affordable technological possibilities of electronic keyboards opens new horizons to creative pedagogy.”*³ This fact is also supported by the music teacher Jaroslav Vraštil who thinks EKI are *“irreplaceable and should definitely be a part of a traditional music education; however it is not possible to favour or separate them”*.⁴

Thus we have to ask: What is the situation like in the present? Are electronic keyboard instruments really insufficiently used in music education? Is the relationship of teachers to these instruments negative? The conducted comparative surveys are trying to answer these and further questions.

² HERDEN, J. (2002). *Elektronické klávesové nástroje v hudební výchově*. Praha: Sdružení MAC. p. 9.

³ Ibidem, p. 6.

⁴ VRAŠTIL, J. (2003). *Expanze elektrických klávesových nástrojů a jejich význam pro výuku hudební výchovy*. In *E-Pedagogium: Nezávislý odborný časopis*. Olomouc: UPOL, [cit. 2012-10-01]. Available at: <http://epedagog.upol.cz/eped1.2003/>

Surveys

The main aim of the survey was to map the use of EKI in music education in conditions of elementary schools in the region of Znojmo and compare the data gained in the author's survey conducted in 2005 with the current state.⁵ For this purpose, the following survey questions were formed:

How and how much are EKI used in music education at the present compared to the former period?

What is the relationship of teachers to these instruments and their use in music education?

Does the generation gap influence somehow the attitude to EKI and their use in music education?

The basic file of the survey comprised music teachers of elementary and lower secondary schools in the region of Znojmo. At the very beginning of the survey, it was found out that the management of some schools and some teachers do not want to cooperate (fill in the questionnaires) due to the lack of time or extensive number of surveys filled in so far. Out of the basic file, 15 schools were accidentally chosen and addressed in the first survey, out of which 48 respondents formed the selective file. In the repeated survey, elementary schools were again chosen accidentally, the number of respondents lowered as nine elementary schools did not send back six questionnaires. Finally, there were 42 respondents in total.

In the survey, the method of anonymous questionnaire was used which was presented to the respondent in the presence of the questioner in the first data collecting (conducted from May to October 2005), in the second data collecting (done in September and October 2012), the questionnaire was transformed into an electronic form and sent to respondents by email. The structure, types and order of the questions were identical in both questionnaires.

The questionnaire contained 13 questions in total. These were divided into several areas. At the beginning of the questionnaire, there was a short motivating text

⁵ Note: The respondents had not been informed about the aim of the survey but had been told at the beginning of the questionnaire that the survey is of the school musical instrument facilities and their use.

for the respondents, followed by brief instructions for filling in. The questionnaire itself started with the items which were to find out basic demographic data (the size of the school, the sex of students, their age, education, the length of music education and their specialization). The second area of questions dealt with musical facilities in individual schools and found out their use. The third area focused on the attitude of teachers to EKI. After evaluation of all questionnaires, the gained data was expressed as a percentage accompanied by a graph.

The following hypotheses were confirmed in the survey:

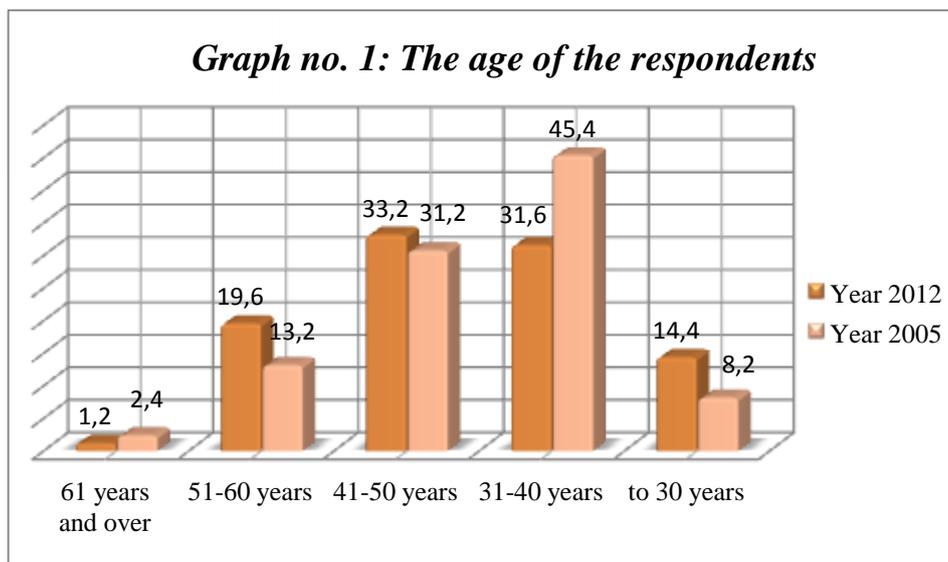
1. The use of EKI in the process of music education at elementary schools is not absolutely natural.
2. Teachers' attitude to EKI is rather negative.
3. The generation gap plays a role in the attitude of teachers to EKI and their use in music education.

Further, we can expect that EKI are more widely used today than seven years ago, in relation to the development of equipment at elementary schools

The results of the surveys

The results and comparison of the survey data were governed by the given hypotheses. At first, the selective sample was formed by 48 respondents, 42 women (88%) and 6 men (12%). The sample was divided into age categories because of clearer arrangement. The biggest group was the age category up to 40 years (52% of respondents are the people with a professionally active life). The average length of work experience in the field of music education was twelve years.

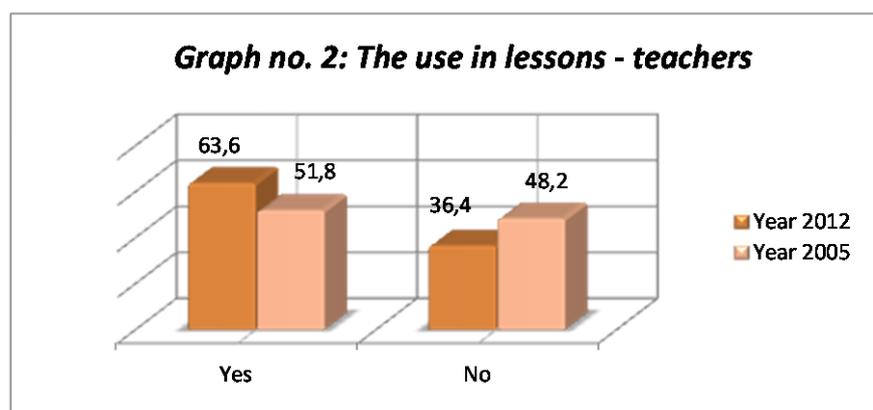
This year's selective file comprises 42 respondents with almost an identical structure, 86% of women and 14% of men which clearly proves the general state of feminization in the Czech schooling. As for the age of the respondents, the dominance of the elderly generation is apparent, according to expectations. While the age category up to 40 let years is represented by 46% respondents, 54% are in its second half or retired.



Out of the selective sample of this year, 51% of the teachers are qualified respondents of the elementary school and 44% of qualified respondents of the lower secondary school (out of them, 74% specialized in music education). In comparison to the situation in 2005, the percentage is very similar as the sample was chosen intentionally.

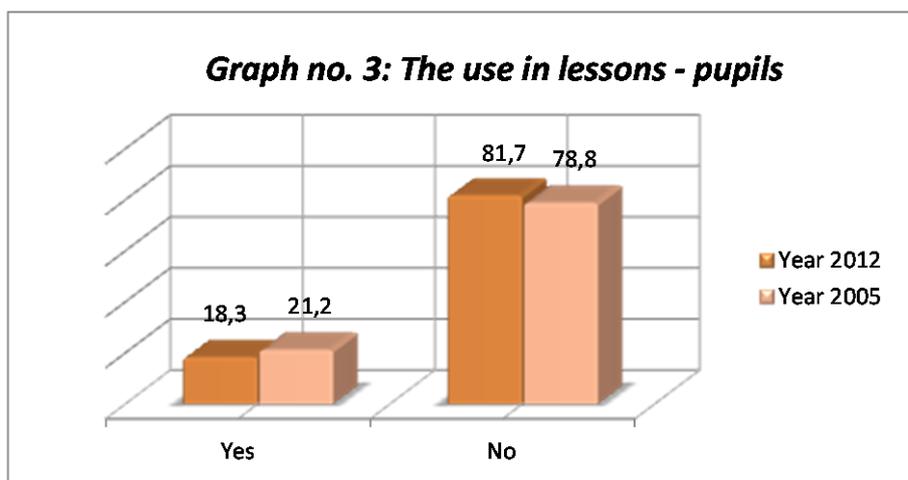
1. Hypothesis: *Using EKI in the process of music education at elementary school is not absolutely natural.*

This hypothesis was discussed in several questions of the questionnaire whose results confirmed quite a spread use of keyboards by teachers in the lessons of music education and thus disproved the hypothesis. It was found out that in 2005, most respondents (52%) played the keyboard in music education. This musical instrument was after the piano the second most frequently used musical instrument in music education in comparison to others.



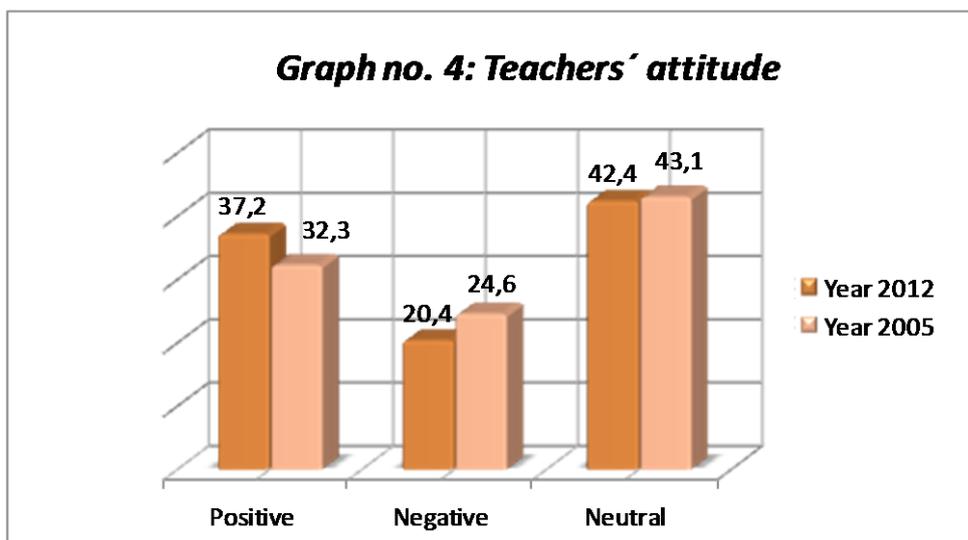
In 2012, the order of musical instruments according to their use remained more or less the same, but as we can see in the graph, the percentage of the respondents who use them, is by 12% higher. However, the amount of their use had the same values. The similar situation is repeated in question which investigated the use of keyboards in other school activities (i.e. pupils' concerts). Absolute majority, 73% of the respondents, use the keyboard in these activities – the discovered high percentage is positive, on the other hand, it was found out that in fact most teachers use the keyboard so often only if they have no the piano available – (they do not have the piano, the keyboard is more economical or the lesson takes place out of the classroom).

The use of keyboards by pupils in lessons of music education is not very common according to the survey. Only 21% of respondents answered positively, i.e. 79% of the respondents claimed that pupils do not use keyboards in their lessons. As it is apparent in the graph, in 2012 the difference is defined within a statistical mistake.

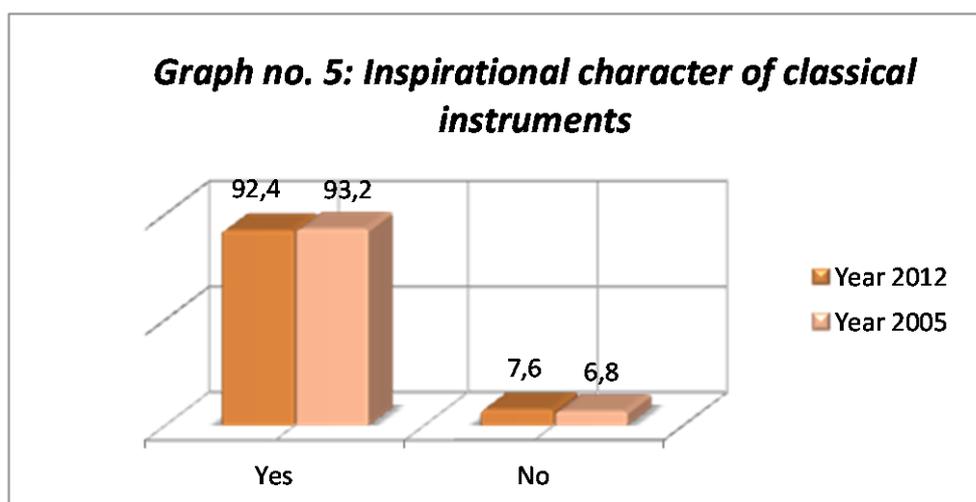


2. Hypothesis: Teachers' attitude to EKI is rather negative.

As we can see in the graph below, in the survey results from 2005, only 32% of the respondents claimed they had a rather positive attitude to keyboards, 25% rather negative and 43% remained neutral – the hypothesis was disproved. Today, the biggest group is formed by the respondents who again have neutral attitudes to these instruments. It is pleasing that the number of respondents with a positive attitude has risen.



The sub-question was answered by the respondents who in question 1 stated that the school is equipped with keyboards but they themselves do not use it in music education – why. The most frequent answer was the option “*I definitely prefer classical musical instruments thanks to their inimitable sound*” which was given by 53% of the respondents. Further reasons were the extensive number of electronic sounds and the lack of experience with electronic instruments. Most of them also mentioned that music education with classical musical instruments is inspiring enough for the young generation in today’s computer era.



3. Hypothesis: *The generation gap plays a role in the attitude of teachers to EKI and their use in music education.*

In the question “*Do you use a keyboard in music education?*” the same result occurs when comparing the youngest age categories (up to 30 years, 31 - 40 years) in both years 2005 and 2012. In other categories, these percentages decrease. The lowest values are in the age category 61 and more – in 2005 only 54% of the respondents used the keyboard and in 2012, 69% of the respondents. The results thus show that the amount of the use of these instruments decreases with the growing age, on the other hand, EKI are used by the elderly generation more than they used to be seven years ago.

Conclusion

The focus of the article is on the use of EKI in music education at elementary schools in the region of Znojmo. We assumed that a huge popularity and expansion of these instruments will bring quantitative boom in their use in music education, in comparison to previous years.

The results of the survey show that the difference between years 2005 and 2012 (a seven-year difference) has not caused any significant changes, neither in the use of keyboards, nor in teachers’ attitude to these instruments. Generally, most teachers use EKI in classes, but in most cases due to the absence of a classical instrument. Teachers do not have positive attitude to them, do not support their use, they lack experience with their use and do not consider them absolutely equal to classical instruments. Moreover, most of them think that EKI cannot influence children’s relationship to music education. Similarly, even positive opinions on the use of keyboards in music education are in inverse proportion to the age of teachers.

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The Motivation for Studying Music at Conservatory

TaĀana JurĀikovĀ

Abstract: The article deals with the subject of motivation for professional studies of music at conservatory, especially with the reasons for choosing this school, motivation in studies, study and professional aims of the students at the beginning of the studies. The results of the research which examined the mentioned questions and was conducted in the form of a questionnaire survey in the first year conservatory students are presented. The results show the main motivational factors of the studies and also an interesting disproportion between students' aspirations and possibilities of their realistic fulfilling.

Keywords: Music, music schooling, conservatories, professional musicians, the choice of school, the choice of career, motivation, aspirations, research, questionnaire survey

The system of specialized music schooling in the Czech Republic is quite elaborated and covers the education of an individual from elementary school to university. The first level comprises elementary school of arts (further ESA). Pupils attend them simultaneously with elementary school (the lower grade of ESA) and secondary school (the upper grade of ESA). The studies of music field at ESA are focused on active production of music and learning its basic rules. The study plan of a pupil generally involves education of the main field (usually an instrument or solo singing) and education of music theory, then also chamber music etc. The aim of the education at ESA is to bring up musicians – amateurs who master their main field at elementary level and will be able to do music as their hobby later in their life. In gifted children, studies at ESA might lead to preparation for entrance exams at conservatory if they are interested.

Conservatories form the next level of specialized music schooling. They last for six years and provide specialized secondary education. Students do their final school exam (maturita) in their fourth year. Mostly the graduates of the lower grade of ESA study at conservatories, but they accept also secondary or university graduates. The studies at music conservatory focus mainly on music, especially artistic music (the exception is the conservatory with jazz specialization). Again, the students attend classes of their main field and musical-theoretical subjects together with basic secondary school subjects from the area of the humanities. After the final school leaving exam in the fourth year, the subjects preparing students for teaching at ESA are implemented, e. g. pedagogy, psychology, methodology of the main field. The aim of the studies at conservatory is to bring up teachers of ESA and also professional musicians.

The very talented ones might continue with studies at academies. Conservatory graduates often study another field at universities, e. g. music field at faculties of education or music science at philosophical faculties.

The highest level of specialized music schooling is represented by academies which provide tertiary education. Conservatory graduates usually study there. The studies involve the main field, musical theory, general art disciplines and subjects preparing for the profession of a teacher at ESA and conservatory. There are bachelor, master and doctoral studies available. The aim is to bring up professional musicians but also teachers of ESA, conservatories and universities.

The study plan of conservatories and academies as schools focused on education of professional musicians is quite narrowly profiled. So the students deciding to study at conservatory, determine to a great extent their future study and professional specialization. That is also common with other fields, e. g. apprentice fields. The situation with conservatory graduates is more complex. We might guess most students go to conservatory with different professional ambitions than of becoming a teacher at ESA. However, this is the most frequent profession of conservatory graduates. The contradiction between motivation and real possibilities is a very interesting phenomenon which might be investigated and measured to a certain extent. The following questions are crucial: Why did the students decide to study at conservatory? What is their motivation in studies? What would they like to do most after finishing conservatory? Would they like to teach at ESA sometime? The answers might indicate the expectations of students entering conservatory and whether they are realistic or rather idealistic.

In October and November 2012, the research on students' motivation for entering conservatory and studying at it was conducted at four conservatories in the Czech Republic. 90 students in their first year took part. The research was in the form of a questionnaire survey, the students filled in the paper questionnaires during the group lessons in the presence of a researcher. The questions of the questionnaire with incomplete list of options are presented in this article in result graphs. The number of answers in individual options is always in percentage.

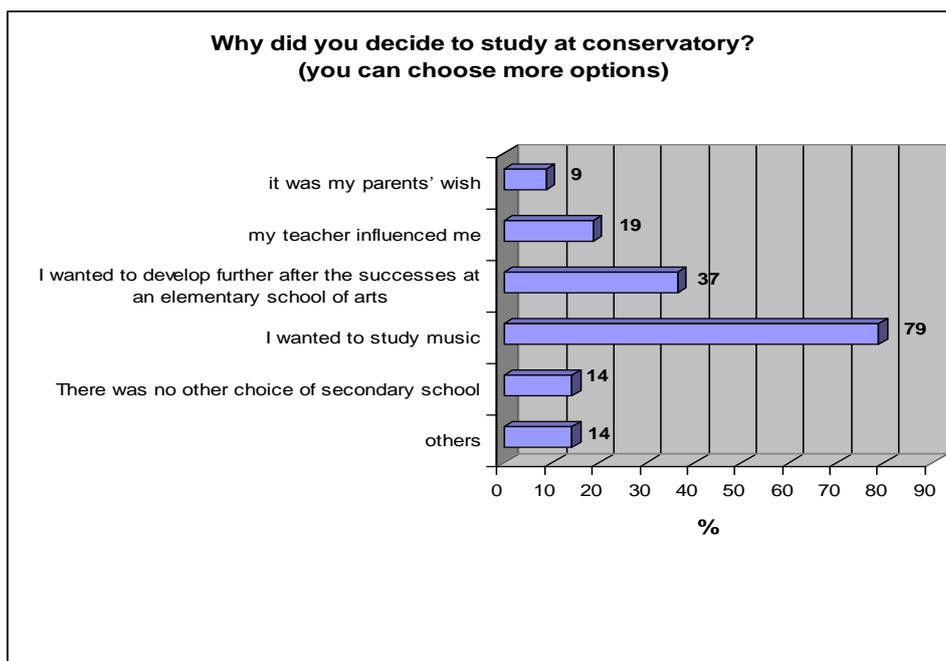
The research file comprised 90 students of the first year. Their main demographic characteristics are the following: the age was 15 – 24, average 16.7 and modus 15. Women comprised 62% and men 38%. The highest gained education was elementary (78% of

the students), secondary (19%) and tertiary (3%). The main field of the studies were the following (in descending order according to the number of students, further in alphabetical order): piano, singing, violin, percussion, trumpet, organ, guitar, trombone, violoncello, clarinet, cross flute, conducting, bassoon, fipple flute, dulcimer, oboe, horn, double-bass.

Before revealing results of the research, it is important to realize one important fact: it is not easy to find motives for acting in a certain way and especially in more difficult decisions and complex acting, a lot of factors might play a role including those that the individual is not fully aware of. Thus, it was necessary to simplify the whole matter in the formulation of questions and answers so that we could find out at least basic sources of students' motivation. The students could choose more options in questions aimed at their motivation, the option "others", where they could write their own answer, was always available. Thanks to this it was possible to maximally adjust the questionnaire to individual students. On average, 8% of the students used the option of their own answer, which shows that offered answers were convenient for students in most cases. Partly, it might also be the consequence of the fact that students are not much willing to fill in their own answers, 59% of the students used this option at least once.

The basic question which provides initial information about students' motivation for professional study of music at conservatory is the reason for the choice of this school. Why did you choose conservatory?

Graph 1: Motivation for entering conservatory



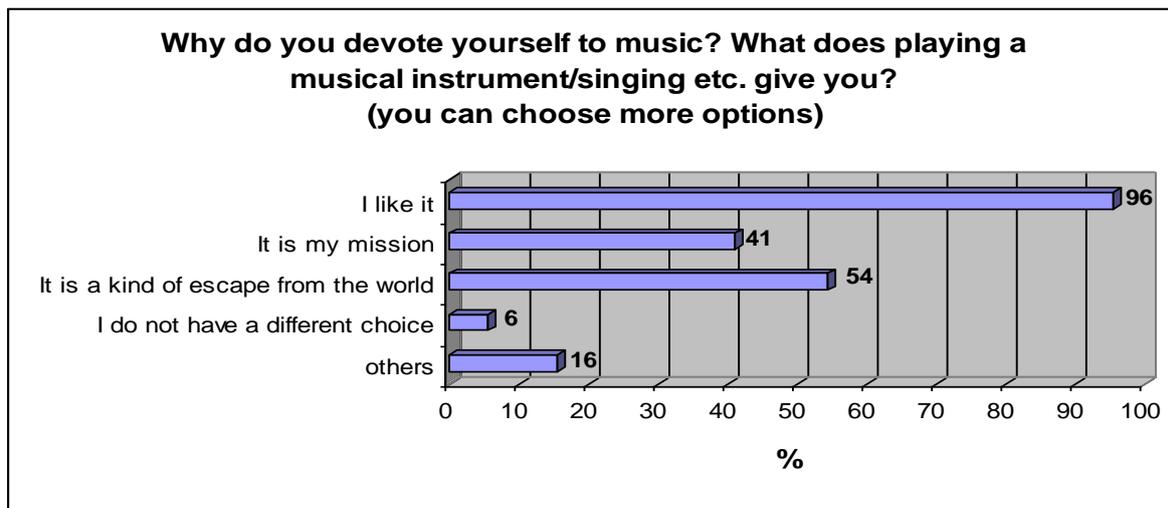
The most frequent reason for studying at conservatory is the desire to study music, 79% of the students chose this option. We can claim that motivation by the subject of the studies is ideal in some respect. The students did choose the school because of the later lucrative employment or other conditions, but because of the subject of the studies itself. This lays favourable conditions for them so that they could find the studies attractive and fully participate in it. On the other hand, this attitude to the choice of school and studying at it might form an idealistic and from the life practice isolated view on the possibilities of professional employment in life. This matter will be dealt with in other questions of the research.

37% of the students claimed that the motivation for studying at conservatory was the fact that they wanted to develop further after their successes at ESA. Most future conservatory students shape their interest in music just at ESA where they show outstanding talent and when they themselves – compared to their schoolmates – might feel that they excel in music. They become successful at their ESA, some of them experience success at the regional or national level and this positive experience might further raise their interest in the field. The development of realized skills was also a frequent reason for studying at conservatory.

After a certain simplification we can state that these two most frequently mentioned reasons arise from inner motivation of the students – from their wishes and interests. Next reasons might be called outer motivation – it was parents' wish (9%), teacher's initiative (19%), a must because of the limited choice of secondary schools (14%). These other reasons appeared in combination with "inner" motives thanks to the possibility to choose more options. Only 10% of the students mentioned "outer" motives. Most students chose conservatory really thanks to their interest in music and its active making although the support of the parents and teacher is of course almost a necessity in this decision.

The above-average number of the students chose the free answer in this question. However, these were usually very individual reasons for studying at conservatory which cannot be generalized.

Thus, music is the main motivation of the students. What attracts them to devote to it and make it actively?

Graph 2: Motivation for making music

Almost all the students (96%) chose the option that they like making music, it is their hobby and delight. Half of the students (54%) find music attractive because it enables them to hide from the world – it is the effect of a parallel music world where they can – independently of the real world – fully experience their emotional, intellectual and spiritual potential.

41% of the students think music is their mission. Here we can see the clear connection with the above mentioned recognition of above-average musical skills, a kind of a gift which should be useful for society. One more important condition of understanding music as a mission followed from the answers – the development of outstanding skills must be connected with a positive attitude to the subject, otherwise it would not be considered a mission. The absolute majority of the students actually connected the choice of this option with the first option – the feeling of mission thus clearly relates to the awareness of one's abilities and also to their joyful fulfilling. On the whole, the so far three mentioned reasons for music liking are of course closely interconnected and the students often chose their combination as can be seen in the high percentages in options.

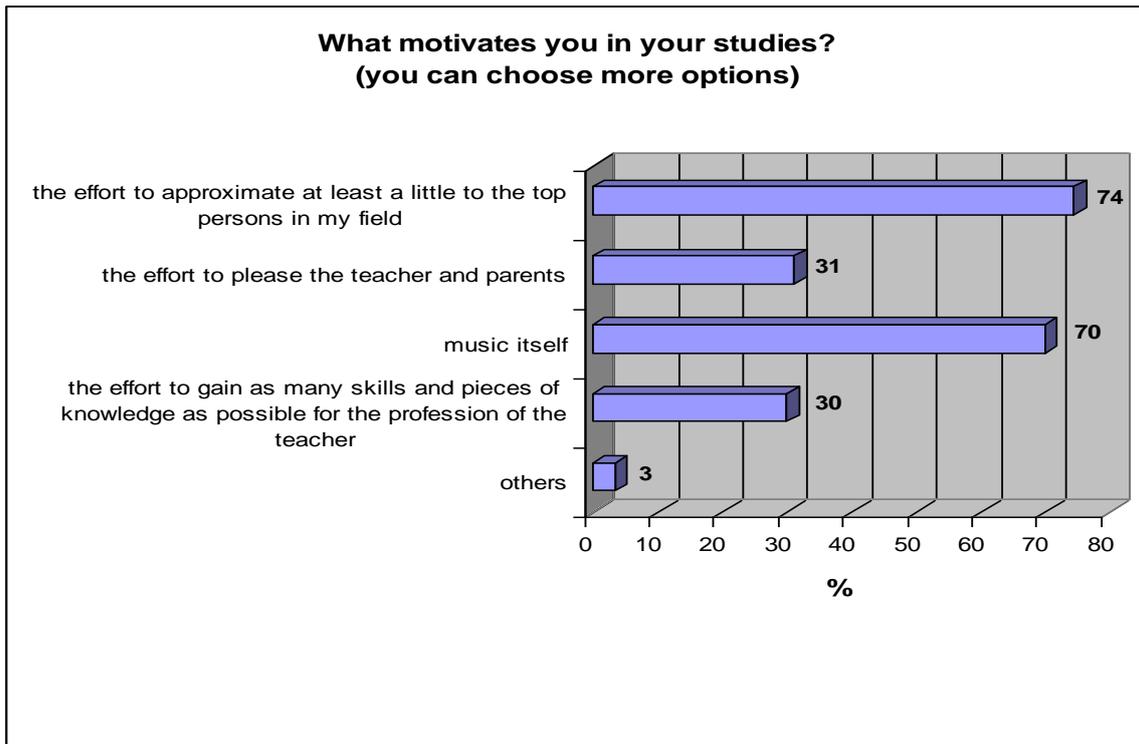
Only 6% of the students claimed they are interested in music because they do not have any other choice than to devote to music. Nevertheless, it is important that the students chose this option itself only once. Otherwise the students always chose also a different more positive answer to this question.

In this question, the students again used the option of a free answer above-average. They mostly described what music means to them, what it gives them: happiness, inner peace,

relaxation, calming, fulfilling, hope, energy but also happiness to other people, healing. These again prove that music has a unique position in students' life.

When studying at conservatory, the students improve their musical and technical skills thanks to a patient practice for which they have to find enough motivation every day. What is this motivation like at the beginning of the studies at conservatory?

Graph 3: Motivation for studies



Three quarters of the students (74%) are motivated by the effort to approximate at least a little to the top persons in their field. The students follow their example, ideal, they want to be the best in their field and try to develop their skills maximally. This motive is connected with another option in two thirds of the students – almost the same number of the students chose it (70%): it is motivation by music itself. The structure of music as a motivational factor was outlined in the previous question and its motivational potential was manifested in the first question about the reasons for studying at conservatory. Both these most frequently mentioned answers again show the fascination of the students by the main subject of the studies at conservatory – music and its active making.

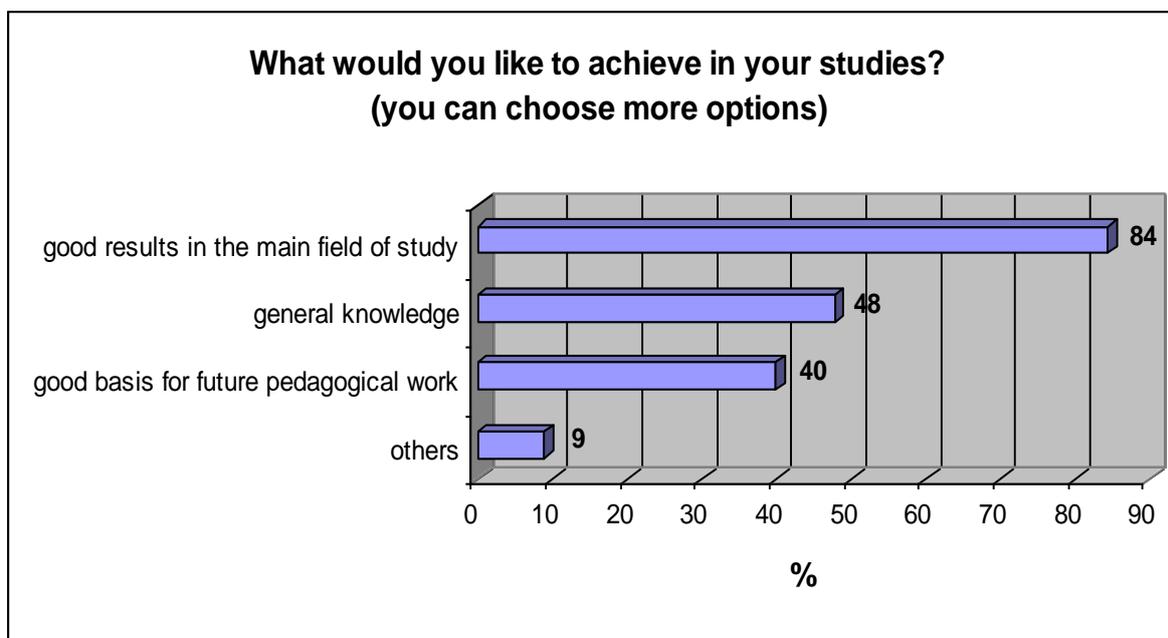
Almost one third of the students (31%) chose the effort to please the teacher or parents as a motivation. Especially at the beginning of the studies, the positive response of the teacher is very important. The self-evaluation of the students usually fully depends on it. If the teacher

is satisfied, the student might be pleased as well and thus this motivation is understandable in the first-year students. The vast majority added another answer to this motivation, and so we can claim that students are mostly motivated by their own interests.

The same number of the students (30%) mentioned the effort to gain as many skills and pieces of knowledge for the career of the teacher as possible as a motivation. The motivation for the pedagogical profession will be dealt with in further questions.

At the beginning of the studies at conservatory, the students might not be sure about their study aims but their everyday activity leads to some further results. The answer to the question what they would like to achieve in their studies is the question about the long-term motivation.

Graph 4: The aims of studies at conservatory



Most students (84%) would like to gain especially good results in the main field of the studies. It again proves the fact that they have chosen conservatory in order to be able to develop their musical skills and continue with the process commenced at ESA. Two thirds of them extended this answer and placed their study aims also out of the framework of the best results in the main field, although these are also important to them. 28% of the students would like to gain good results only in the main field.

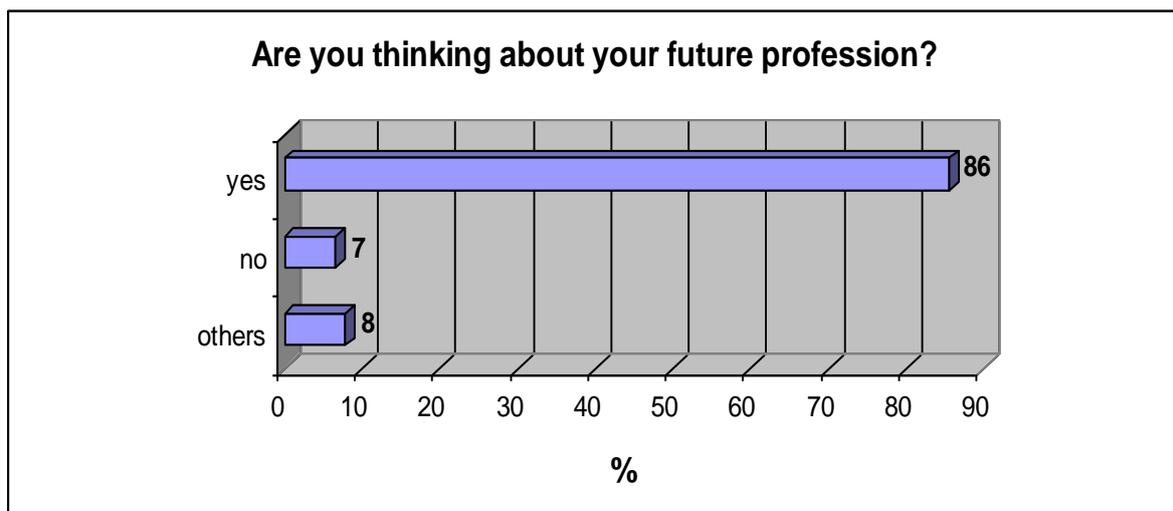
Half of the students (48%) would like to receive also general knowledge by studying at conservatory. This aim is very problematic in connection with conservatory studies. The conservatory is quite narrowly profiled school which offers education in the area of

artistic music and mastering of an individual study field including its methodology. Out of other general school subjects, only the humanities are taught, usually in a limited form. This narrow specialization of conservatories is becoming the subject of criticism and the project combining conservatory and grammar school education in one teaching plan has been successfully introduced into practice. Consequently, the students are provided with both professional music education and general knowledge. At a traditional conservatory, the general knowledge might be gained only in the area of artistic music or in the area of culture and art. Only 6% of the students mentioned only the option of gaining the general knowledge as the aim of their studies.

40% of the students would like to gain a good basis for their future pedagogical work. Most of them connected this aim with the aim to reach good results in the main field, alternatively with the aim to gain the general knowledge. These areas closely follow each other. A good teacher should know their main field well and have a wider view of music based on general knowledge at the same time. The question is how the students have their aims really connected with further pedagogical work. The question might be answered in the following questions of the questionnaire.

The aims the students want to reach are followed by the professional orientation. Are the students thinking about their future job at the very beginning of the studies?

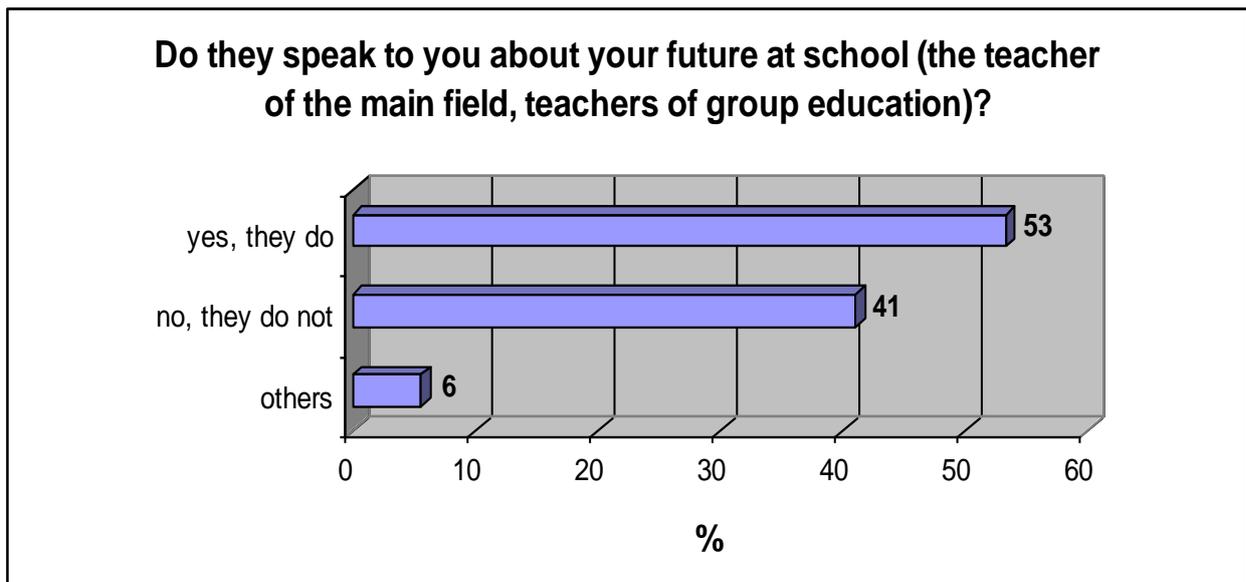
Graph 5: Consideration of the professional future



86% of the students claimed they are thinking about their future job. According to the fact that two thirds of the examined students are at the age of 15 – 16, it might be partly rather their projection of the future job (regardless their own limits and the limits of a labour market) than thinking about their possibilities in the real world. Knowing they have six-year studies before them, the students in their first year are not forced to choose responsibly the future job. The following was depicted in one student’s answer: “Yes, but for the time being I am just dreaming.” 7% of the students stated they are not thinking about their future job. In the option “others”, 6% of the students claimed they are thinking about it just sometimes or only a little.

Teachers are those who should mainly help students to be well informed about further study and professional opportunities. The interview about the possibilities of further orientation after graduating from conservatory might motivate students very much and guide their ideas. The research confirmed a big motivation of students for the best results possible in the field of music. However, only a small number of them might make a living by making only music. With high aims, the student might be frustrated in the future if these are not met. They might perceive such a situation as a failure. The students should realize soon that their professional realization might be also in the area of pedagogy, alternatively in another field where they will use their knowledge of music. How much do the teachers talk to their students about the future?

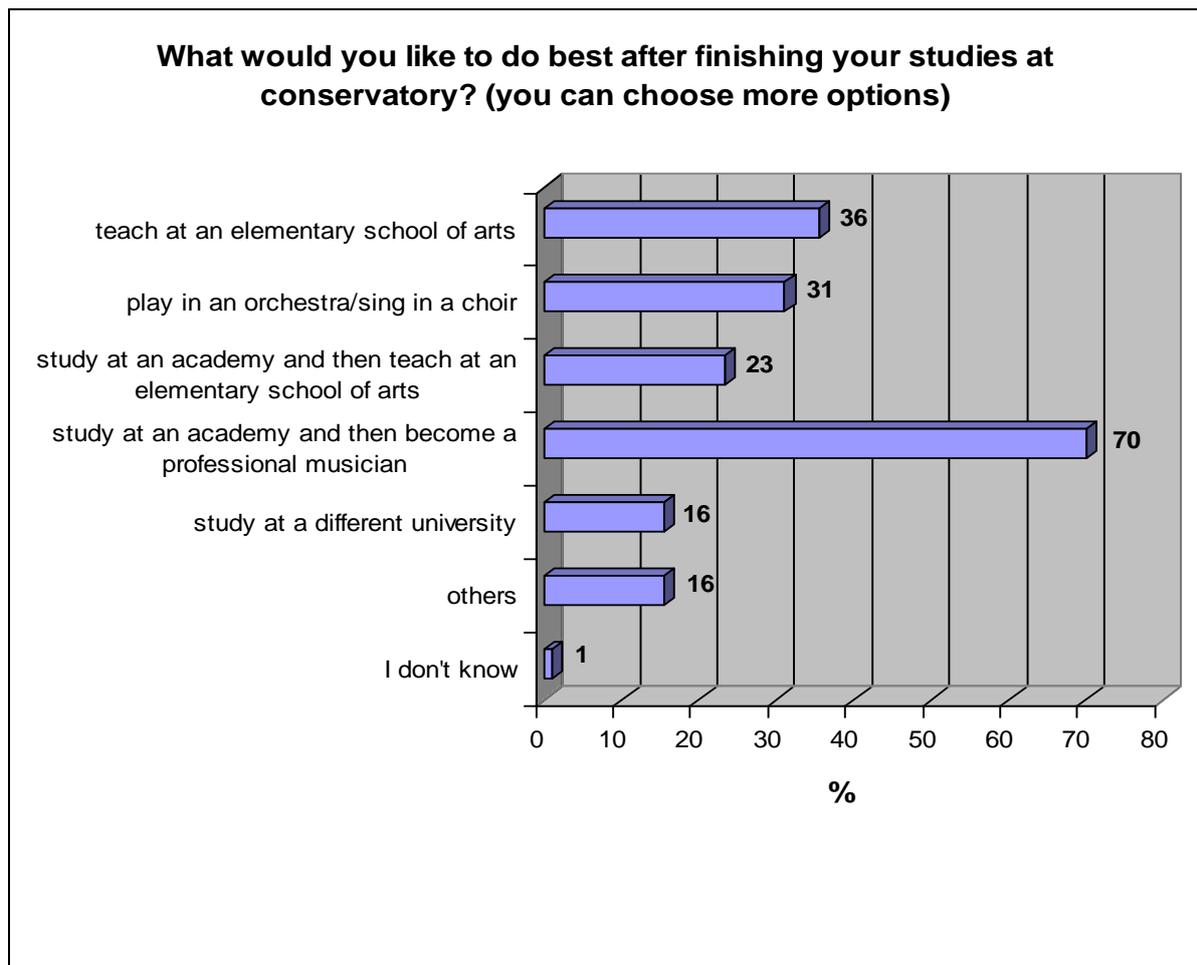
Graph 6: Communication with teachers



53% of the students responded positively, 41% negatively. The reason for the high percentage of negative answers might be the fact that the students are at the beginning of their studies. Nevertheless, at this time when students start to create their ideas about the future it would be suitable to introduce the possibilities they have on their way.

What is the students' idea about their ideal study and professional future at the beginning of the conservatory studies?

Graph 7: Further study and professional future



Most often, the students would like to study at academy and become a professional musician (70%). This significant interest in studying at university fully corresponds with students' wishes to reach good results in the main field (graph 4: The aims of studies at conservatory). Most frequently, the students plan their future in this purely musical area, but as we have mentioned before, most conservatory and academy graduates cannot make a living by making music. The career of a professional musician is offered in the second option – becoming a member of an orchestra or choir after finishing conservatory. One third (31%) of the students chose this option. The choices of these two options of professional

employment in music overlapped, one or both were chosen by 79% of the respondents. The students often chose another option to the one of making a living by making music professionally. Those who would like to be only professional musicians were only 31%.

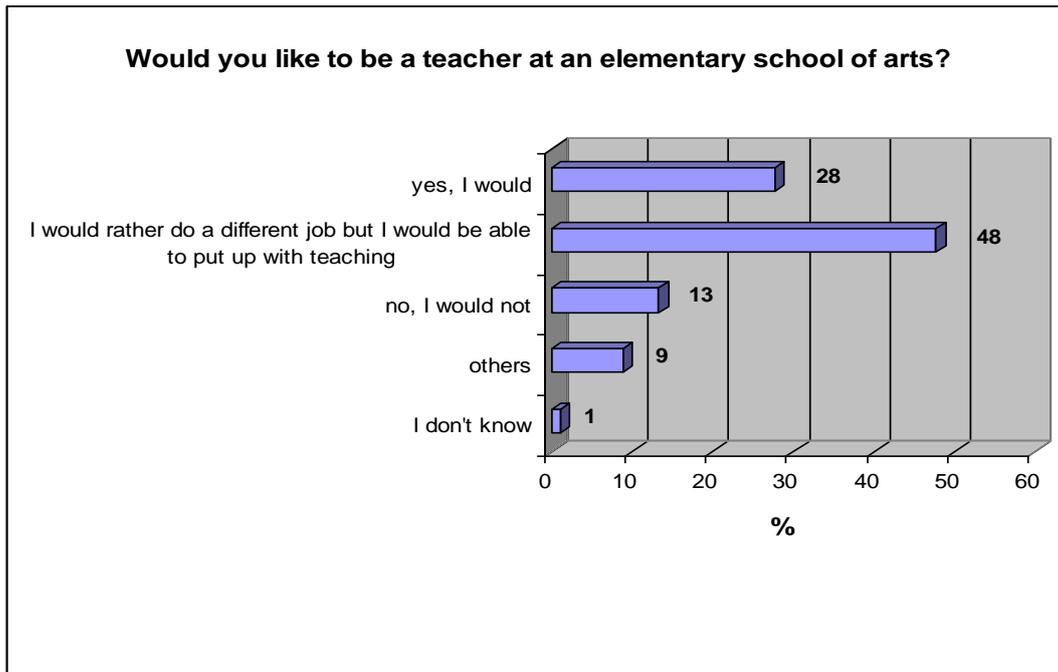
Generally, the students used the possibility to choose more options, only one third of them chose just one priority. On average, each student chose two options. This shows their indefiniteness about the professional future although this fact might be partly caused by a positive attitude to more life scenarios which some students keep for the time of their studies or even during the professional life.

After finishing conservatory, 36% of the students would like to teach at ESA and 23% of the students would like to teach at ESA after finishing academy. These two groups again overlap and in total, 44% of the students chose one or both of these options – usually with other options. Only 8% of the students chose only teaching at ESA, with or without academy. Only every twelfth student has pedagogical work at ESA as the main professional aim. The further view on the possibility of professional employment will be introduced in the next question.

Only 16% of the students would like to study at different school than academy after finishing conservatory. Nevertheless, it is just here where students have a wider range of possibilities of employment in life. The studies at faculties of education are available where the students might develop further in their main field and study the specialization of music education, alternatively other humanities. Next, it is possible to study at philosophical faculties in the field of music science or languages. The students can also choose – according to their skills and interests – other faculties. In such case, the individual preparation for the studies is necessary.

In the free option “others”, 6% of the students claimed that they would like to devote to music as a hobby or the way of earning some extra money while doing a different job.

If the conservatory graduates want to devote to music in their profession, they usually devote to pedagogical activity. Those who are for example members of an orchestra usually have a part-time job in school. Only a small percentage of musicians can teach at conservatory or even academy, on the other hand teaching at ESA is very frequent. As teaching at ESA is the most probable profession of conservatory graduates, although it is sometimes just a part-time job for most graduates, the students were asked whether they would like to do this job in the future.

Graph 8: Motivation for teaching at ESA

28% of the students would like to teach at ESA in the future. In the previous question, 44% of the students chose this option, but usually in combination with other possibilities of professional employment. Here, where the question was focused only on teaching, the part of them chose another option – they would rather have a different job although they would accept teaching. This option was chosen by half of the students (48%). Even those students who did not choose teaching in the previous question mentioned this option. These students do not shape as primary teacher aspirants but they do not have a negative attitude to this profession either. It is possible that when they reach the higher years of the studies, where the focus is on the pedagogical preparation of the students and where it is common for the students to have part-time jobs at ESA, they will find their way to teaching profession and accept it.

Only 13% of the students would not like to teach at ESA. In the option “others”, the students usually only further described their ideas about teaching, in a large extent with un-rejecting attitude. Overall, the students are rather inclined towards the profession of the teacher at ESA, which is – due to the high probability of facing this profession in the real life – good.

After this detailed overview of the different aspects of first year conservatory students’ motivation it is time to return to questions which were introduced at the beginning of the article. We will try to answer them and gain a general view on the matter.

Why did the students decide to study at conservatory? Most students claimed they chose conservatory because they wanted to study music. More than a third of the students also chose the option which was the further development after successes at ESA. The main motivation is thus music and its active making. Nevertheless, absolute majority of the students devote to music because they like it, they consider it an escape from the world and their mission.

What is their motivation during studies? Most students are motivated by the effort to approximate to top persons in their field and also the music itself. They would like to gain especially good results in the main field. Even during studies, the main motivation for the students is music and its active making.

What would they like to do best after finishing conservatory? Most students are thinking about their future job and half of them speak about it to their teacher. The definite majority of the students would like to study at academy after graduating from conservatory and then become a professional musician. Music and its active making dominate again.

Would the students like to become teachers at ESA in the future? Positive attitude has one third of the students, half of the students would tolerate teaching profession and only every eighth student would not like to be a teacher at ESA. The students have rather positive attitude to teaching at ESA, but according to the focus of the studies at conservatory, which leads to teaching profession, they could be more satisfied with this profession.

All in all we can claim that first year conservatory students are by far most motivated by the subject of their studies – music and its active making. That also forms strong aspirations in their main field with the aim to study at academy and become a professional musician. These aims are unreal for most of the students although they do not perceive them like that themselves. In the initial phase of the studies, these high aspirations help a lot in a maximum development of the students. However, it is important that the students do not consider their unfulfilling as their failure in the future but that they focus their aspirations on the most convenient field for them. From these aspirations, their view on the profession of the ESA teacher follows. This view is at the moment too low in the ranking of their expected future in most of them. There research results invite to further investigation of motivation in conservatory students, namely of capturing its dynamics during the course of the whole studies to graduation and beginning of practice or further education.

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What is the relationship of the youth to music like?

Markéta Prudíková

Abstract: The study focuses on the relationship to music in children and the youth. The relationship of young people to this type of art is described mainly on the basis of the results of the research conducted at the turn of years 2008 and 2009. The research was focused on the influences shaping the attitude to music, musical taste, further on the position of music education and its role in creating attitude to music. Active manifestations of this relationship were observed (i.e. playing a musical instrument, singing, participation in a choir), musical preferences etc. This research followed other surveys which dealt with similar matter in the past.

Keywords: Attitude to music, music education, musical preferences, musical taste, music pedagogy

The relationship of young people to music has been a subject of research and surveys many times and it is highly probable that in the future it will be the same as the problem of this relationship has not been solved yet. There are several reasons – it might be a problem which is impossible to solve completely, fast changing society which is difficult to describe might be another reason, or the lack of courage to face the new – and to a certain extent unknown and unusual situation – newly, even by the method of trial and error because the risk must be taken in this situation.

The relationship of young people to music is formed early and is influenced by many factors. The person individually forms a relationship to things which are part of their life. Today, music is the part of everybody's life, we can hardly ignore it and thus we take an opinion and create a relationship which is mostly positive in young people. This follows from their statements in the research *The Relationship of Children and the Youth to Music*¹. This relationship is very important, it is a significant precondition for work of teachers in music education and an important prerequisite for further musical development of the youth. Where does this relationship originate, who influences it, how does school influence it and how to deal with it further?

¹ PRUDÍKOVÁ, M. (2009). *Vztah dětí a mládeže k hudbě* [online], [cit. 2012-11-25]. Thesis. Masarykova univerzita, Pedagogická fakulta. Thesis supervisor Bedřich Crha. Available at: [>](http://is.muni.cz/th/152663/pedf_m/), p. 41.

The cause of music teachers' hesitation is not the absence of relationship to music but the form of the relationship and also the fact that it is formed outside and thus it is difficult to follow it. Music pedagogy has to find the way of responding to changes in society, but at the same time it should not allow music education to become a means of relaxation only, a break during lessons in which a child is entertained by singing, although the part of the public imagine music education lessons like that.

The Relationship of Children and the Youth to Music

The attitudes of young people to music were treated in the survey called The Relationship of Children and the Youth to Music. It was conducted at the turn of years 2008 and 2009 among pupils and students of the second grade of the elementary school with extended music education teaching and at lower 8-year grammar school. The survey took place in Brno and Velké Meziříčí² in respondents aged 11 – 16. The focus of the research was wide in order to find out how people understand the term music and what influences their relationship and attitude to music. At the same time, influences on musical taste were observed. The attention was also paid to the amount of importance of the given influence for shaping the relationship to music and musical taste in respondents. Musical activity of the addressed was watched, their interest in music, playing a musical instrument, participation in music ensembles, own music production, listening to music, concert attendance, music preferences and favourite composers of the youth.

The research followed the previous surveys which were conducted in the environment of the Czech music sociology, apart from others also at the Department of Music at the Faculty of Education, Masaryk University.

The research was based on the following hypotheses:

- *“The relationship to music is mainly shaped in a family, among peers, by the environment where pupils live. The similar situation is in shaping musical taste, the significant factors are also media.*

² Ibidem.

- *Music education has little impact on the development of relationship to music and formation of musical taste.*
- *The bigger impact of this subject might be expected in pupils with extended music education teaching.*
- *Most people manifest their relationship to music at least sometimes practically, that is why they at least sometimes sing or devote to music somehow.*
- *Popular music is accepted more positively than classical music”.*³

The research was conducted at one elementary school whose characteristic is however specific. It was the elementary school where the pupils choose between extended music teaching or foreign languages teaching, education according to the Dalton Plan is also available. For the research, only the pupils with extended music education teaching were chosen. Apart from these, students of the lower 8-year grammar school in Velké Meziříčí were included. The basic file of the respondents thus did not comprise a typical population of the adolescents but the students and pupils educated in specific conditions which of course was important for the given research. That is why we cannot generalize its conclusion to the whole population of adolescents.

The selective file consisted of 148 pupils, out of these, 108 were from the grammar school and 40 from the elementary school, 91 girls, 57 boys. At the grammar school, the whole classes of the given age took part, at the elementary school only students who at that time attended lessons with extended music teaching were chosen. At the grammar school, music education is taught once a week for one lesson, other musical activities of students are completely voluntary – studying at elementary school of arts, local ensembles etc.

At the chosen elementary school, pupils either choose extended foreign language or music teaching. The school cooperates closely with dance and elementary school of arts, the pupils at the school do a choir singing or play an instrument. Music education is represented by 4–5 lessons per week: 1 lesson of music education, 1 lesson of optional music projects, 2 lessons of choir singing or instrumental music, and for the members of the concert ensemble, 1 lesson of singing per week. The concert ensemble has also preparatory classes. The members

³ Ibidem.

of the concert ensemble are pupils in their 5th – 9th year. The school focuses on vocal activities (the choir and solo singing), playing musical instruments (the orchestra, instrumental accompaniment), music movement education (modern, folk dance, tap dance etc.), it prepares work with musical programmes etc.

The respondents filled in the questionnaire which comprised two parts. In the first they evaluated the offered music samples using the technique of semantic differential, in the second they answered the given questions. Closed, half-closed and open questions were used. The evaluation of music samples was done first as the whole class did this task at the same time (after hearing a musical sample they immediately evaluated it). The next part of the questionnaire was done individually. The questionnaire was filled in during one lesson. The music samples lasted 1.5 – 2.5 minutes, examples from both artistic and non-artistic music were present. The samples from the area of artistic music were chosen from the compositions for listening activities in the music textbooks *Hudební výchova*⁴ by Alexandros Charalambidis⁵. The choice of the samples from the non-artistic music era was influenced by the charts of popularity at the time of the research.

The questionnaire comprised 25 questions and 7 music samples:

1. Sergej Prokofjev – Alexandr Nevsky
2. Johann Sebastian Bach – Toccata and Fugue D minor (introduction)
3. Wolfgang Amadeus Mozart – Rekviem (the part Dies irae)
4. Wolfgang Amadeus Mozart – Haffner Symphony (Menuet)
5. Coldplay – Viva la vida
6. Ready Kirken – Krasohled
7. Čechomor – Zločin (live gaelic)

⁴ Music Education.

⁵CHARALAMBIDIS, A. (1998). *Hudební výchova pro 6. ročník základní školy*. Praha: SPN - pedagogické nakladatelství, 126 pp. ISBN 80-723-5052-8.

CHARALAMBIDIS, A. (1998). *Hudební výchova pro 7. ročník základní školy*. Praha: SPN - pedagogické nakladatelství, 152 pp. ISBN 80-723-5048-X.

CHARALAMBIDIS, A. (1998). *Hudební výchova pro 8. ročník základní školy*. Praha: SPN - pedagogické nakladatelství, 151 pp. ISBN 80-723-5041-2.

CHARALAMBIDIS, A., PILKA, J., CÍSAŘ, Z. (1998). *Hudební výchova pro 9. ročník základní školy*. Praha: SPN - pedagogické nakladatelství, 126 pp. ISBN 80-723-5012-9.

The vocal instrumental and instrumental works took turns. Usually, only extracts were played, the thirds and fourth compositions were complete thanks to their length. Among the music samples, we used the contrast principle: after the vocal-instrumental cantata Alexandr Nevsky the moderate instrumental Toccata and Fugue D minor by Johann Sebastian Bach followed. There was a significant contrast in styles as well. Next two samples were from the same era (classicism) and even by the same author (Wolfgang Amadeus Mozart). First, the vocal-instrumental Rekviem, then instrumental calm Haffner Symphony. After, the piece of non-artistic music followed. We assumed that after popular music, the respondents would find it difficult to get back to artistic music. Non-artistic music was represented by a very successful hit of a world pop music, the sample of Czech popular music followed and then a composition clearly inspired by folk traditional music.

Because of many reasons, it was impossible to offer a wider range of music (the length of one lesson – 45 minutes; the extensiveness of the questionnaire; the probable length of the ability to focus on listening in the respondents etc.). Thus the choice of samples did not aspire to be a representative picture of the development of music. The aim was rather to represent both instrumental and vocal-instrumental music.

The music samples were evaluated by using seven-point scales while the scale contained pairs of opposites (e. g. interesting – uninteresting). Among them, there were always seven points out of which the respondents were to choose one which in their opinion corresponded to the heard music sample best.

The pairs were the following:

- interesting – uninteresting
- beautiful – ugly
- comprehensible – incomprehensible
- valuable – invaluable
- entertaining – boring
- I have heard something similar – I have not heard anything similar
- simple – complex
- I like the music – I do not like the music
- known – unknown

At the end, the respondents were to say whether they would like to listen to the composition again.

Almost half of the respondents claimed that they did not want to listen again to the sample by Sergej Prokofjev (Alexandr Nevsky). More elementary school pupils than the grammar school students claimed this. Only 18.27% would like to listen to it again. The evaluations are close to neutral position, the grammar school students were more positive about the heard music. The sample was not much interesting for the respondents. On the other hand, it did not repel them either. However, a positive approach to listening to the composition again was not recorded.

Neither Bach's Toccata and Fugue D minor was accepted warmly, 41.22% of the respondents did not want to listen to it again, only less than a third would like to hear it again. The pupils of the elementary school were more willing to listen to it again. For most of the addressed, this was not the first experience with similar music, they usually claimed they had already heard something similar. The evaluation of the music was more positive with the grammar school students.

The respondents did not often want to listen again to the extract from Mozart's Rekvie (the part Dies irae), 61.49% of them refused it, which was the biggest negative response. On the other hand, the evaluation using scales was mainly around neutral positions.

Most of the addressed did not want to hear even the second sample by Wolfgang Amadeus Mozart – approximately half of the respondents. The evaluation was again around the neutral area, the grammar school students were more positive. The sample thus did not lead to any strong opinion, it did not attract the students much, they did not feel resistance or significant dislike.

The first heard sample of non-artistic music (Viva la vida by the band Coldplay) interested the respondents much more than the previous samples. The evaluation was very positive, more than 80% of the addressed wanted to hear it again while the elementary school pupils were much more reserved than the grammar school students out of which 89% wanted to hear the song again. Only less than two thirds of the elementary school pupils wanted to listen to it once more. The positive evaluation of the song prevailed and similar to other cases, the grammar school students valued it more positively than the elementary school pupils.

Half of the addressed would like to listen again to the next sample of non-artistic music (Ready Kirken – Krasohled). There is a big difference between the elementary school pupils' and grammar school students' choice as half of the grammar school students would like to listen to the song again while only one quarter of the elementary school pupils. The evaluation was rather positive.

At the end, the song Zločin by Čechomor was presented. More than 40% of the addressed would not like to listen to it again (this is similar to the results in the area of artistic music – the long instrumental introduction might have reminded them of this type of music). Repeated listening refused mostly the elementary school pupils. The evaluation was mainly neutral, we cannot say that some group would evaluate more positively.

Except for the composition Zločin by Čechomor, the respondents accepted more positively the samples of non-artistic music, they found the less complicated music closer to them. The evaluation of the composition Zločin is close to the results of artistic music which confirmed the assumption that non-artistic music would be accepted more positively. The respondents liked most the sample by Coldplay, the least the extract from the cantata Alexandr Nevsky.

In the evaluation of the samples, the grammar school students valued the samples more positively than the elementary school pupils. Absolutely negative evaluations did not appear.

The part of the survey which used the traditional questionnaire introduced also some interesting conclusions. The absolute majority of the respondents (more than 90%) claimed that they like music. Their relationship to music has been influenced mostly by family and peers, the situation is similar with musical taste. The significant influence of media was confirmed as well. The influence of music education on the relationship to music is small, only less than 30% of the respondents admitted it. On the other hand, more than 45% of the respondents claimed that music education has not influenced their relationship to music. It is interesting that the elementary school pupils with extended music education teaching stated more often than the grammar school students that music education has not influenced their relationship to music. On the other hand, 64% of the addressed think that music education has provided them with some new knowledge and almost three quarters consider it useful.

Further, it is interesting to find out that more than 71% of the addressed would like to devote both to artistic and non-artistic music. This finding is important for the next possible

orientation of music education. It was proved that education of both types is supported by professional interests in the field and that students themselves want to learn about both artistic and non-artistic music. However, the answers might have been influenced by the fact that the respondents were not typical elementary school pupils but the grammar school students and elementary school pupils with extended music education teaching. 22% of the addressed would like to devote only to non-artistic music which is, regarding the fact that modern popular music is the part of the youth lifestyle, interesting – it is quite a small proportion. There are much more pupils and students who want to devote to all music. In connection with this, the opinion of the youth that non-artistic music is the successor to artistic music, thus that artistic music is a past phenomenon which finished and that non-artistic music has replaced artistic production is interesting. In connection with artistic music the respondents stated that it would be useful to familiarize with the music their ancestors listened to.

Most respondents listen to music (95%), almost 80% daily. Most often they claimed that they listen to music both intentionally and as a background. Roughly two thirds of the respondents have a favourite genre and interpreter. Usually, they have a warm relationship to non-artistic music and they were tolerant to artistic music. The significant influence of music education on shaping the relationship to music in pupils who attended extended music education teaching has not been found.

The fact which was confirmed in other researches was proved here as well: non-artistic music is much more popular than artistic music. This is a long-term trend and the aim of music pedagogy is not only to stop it but also to respond to it which does not mean succumbing and devoting only to non-artistic music in lessons of music education. We should rather know the situation in music culture and choose suitable means and methods which would familiarize a young person with music of any kind. The popularity of non-artistic music is connected with mass culture which is very influential nowadays. Due to the fact that this culture tries to appeal to a great number of people and meet the average taste, it does not require any effort on the side of the recipient and its influence is enormous. This culture is becoming a big problem of music education which is trying to transmit higher values to children and youth, values which are not easily and effortlessly approachable and thus are naturally disadvantaged. Mass media has a wider space for its influence as people are continuously surrounded by media and children hear music spread by media since the early age. Provided more than 70% of the population does not receive any music training according

to Bek⁶, school music education is the only source of knowledge about music for an individual. It also teaches them how to understand music, but often only at elementary school, and so has a small space and is hugely disadvantaged. Music education is left to compete with media, its influence in musical-sociological researches has been repeatedly shown as minor. The significant part, 61.49% of the respondents mentioned the attendance of elementary school of arts or a private music teacher in this survey. Nevertheless, this result is caused by the character of the education at the chosen elementary school and also by a wider range of possibilities of the grammar school students.

Out of music activities, listening to music clearly predominates. More than 95% of the respondents mention it. They most often listen to music intentionally but also as a background. Next is singing during work and playing a musical instrument. Anyway, this option is mentioned by much fewer respondents, almost by half.

41.22% of the respondents sing daily and only 5.41% of the respondents do not sing at all, which is encouraging finding suggesting the importance of music in lives of young people. 43.92% of the respondents take active part in an ensemble. Here, we have to point out that choir singing is a subject (not an optional free time activity) at the chosen elementary school, which influenced the results significantly. 95% of the respondents attend the school choir at the elementary school, only 25% at the grammar school. The high figures are probably due to the fact that the respondents do not attend a common elementary school and thus have more opportunities. Similarly, we can explain the high proportion of those who attend an elementary school of arts or lessons at a private music teacher (61.49%). 29.05% of the respondents create music themselves, which was slightly surprising.

58.24% of the respondents have a favourite genre. The most favourite are pop, rock, hip hop and rap, which does not contradict the previous researches. The similar number is of those who have a favourite interpreter – 69.59%. The respondents like Linkin Park, Avril Lavigne, Katy Perry etc. most.

The popularity of classical music composers might have been influenced greatly by the awareness of certain names. Among favourite composers Mozart, Beethoven, Smetana, Dvořák and Vivaldi belong.

⁶ BEK, M. (2003). *Hudební posluchači v České republice 2001*. Brno: Ústav hudební vědy FF MU, 88 pp.

28.38% of the respondents go to concerts. Most respondents claimed they visit any concerts (35.81%) – more girls than boys (47.25% of girls and only 17.54% of boys). Less than one third of the respondents visit only popular music concerts.

64.19% of the respondents think music education provided them with new information and 72.30% of the respondents find it useful, which we might consider an optimistic result regarding the difficult position of music education.

The relationship to music in children and the youth is predominantly positive. Many influences shape it, especially peers and family, further also media. Music education is of a little importance here. A lot of the addressed claimed that their relationship to music has not been influenced by school music education. This relationship is developed outside school, music pedagogy thus has to look for ways of following them. At the same time, the respondents themselves realized the contribution of music education, almost two thirds stated that it brought them new information and more than 70% find it useful. However, most respondents like music, devote to music by listening to it while most frequently they listen intentionally or use music as a background. More than two thirds have a favourite interpreter. Most of them mentioned also a favourite composer but the names of the best-known composers appeared so it is probable they just mentioned the names they knew. The respondents expressed a more positive relationship to non-artistic music – this was confirmed especially in evaluation of the heard music extracts. Non-artistic music was valued more positively. Attitudes to artistic music were rather neutral. The respondent would not like to listen to samples of artistic music again although they did not have strong opinion on this music. The relationship of young people addressed in this survey to music is positive same as it was confirmed in other surveys. Although these young people prefer non-artistic music, they are tolerant enough to manifestations of artistic music which is an important finding for music pedagogy which might use this positive attitude for its influence on young people.

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Do Music Teachers Really Want to Teach?

Lucie Sochorová

Abstract: The study focuses on the music teachers' satisfaction with their professional career. It takes into account the results of researches on these issues (their motivation, social status, personal qualities, level of instrumental skills, etc.), which were conducted in the last years. It also touches the professional standard, that defines the key competences of teachers (pedagogical workers). The study is based on the survey results coming from the author's thesis.

Keywords: music teacher, teaching, music pedagogy, career

Everyone has to make one of the most important decisions in their life – to choose their career. The choice is based on individual's disposition, they try to choose not only a suitable job but also the interesting and satisfactory one. The preparation for teacher's job is not easy at all. We can even claim that the music teacher's position is sometimes more difficult because music teachers have to meet two types of requirements – those connected with teaching and with the role of a professional musician.

The teacher, as a personality, should manifest certain qualities and skills. Any person with an excellent education might not have enough aptitudes and qualities to become a good teacher. A good teacher, from pupils' point of view, is the one they still remember after many years have passed since they left elementary or secondary school. They are aware of the positive teacher's influence on their lives even today. It is a kind of the teacher who can manage the group of students, give them a hand when needed. The right teacher can think, is inspiring and is able to advise pupils on different life situations which are important to them at their age. First of all, it is a person who can teach pupils something. Such teachers lead by examples.

In each historical period, society has had some ideas of the qualities of teachers, these ideas are then formed into the files of required qualities of the teacher by pedagogues-

theoreticians. Today, we call these requirements so-called *professional standards*¹ which the education of prospective teachers at universities should aim at. Nevertheless, when evaluating characteristics of the teacher, pupils who spend a part of their life with them used to be neglected. Only in the last years, some researches provide information about the qualities “ideal teachers” should have from pupils’ point of view.

One of such surveys was conducted by V. Holeček² and the results enable to make a portrait of an ideal or successful teacher, as seen by pupils themselves. Such a teacher should be friendly, always fair, be able to provide with a lot of information, should not mock anybody or do dirty tricks, should create a nice atmosphere etc. On the basis of this data, the author even worked out norms of a successful teacher which define – in a certain range of values – the qualities teachers should manifest so that pupils consider them successful teachers. The survey has shown an interesting fact – pupils regard as successful the teacher who is adequately dominant and can maintain discipline in the classroom. This is not rare. S. Bendl³ came to a similar conclusion in his research. In his questionnaire survey, the respondents (the pupils) gave 165 characteristics of the teacher in total. These showed that the most frequently required qualities of teachers are strictness, love and interesting way of teaching. The author claims: *“Children themselves ask for stricter and more consistent teachers who love children and care for them at the same time. The important condition of discipline is interesting education. Teacher’s sense of humour and confidence are important, they create the opposite of fear of students.”* As we can see, pupils have quite reasonable requirements regarding the image of an ideal teacher. Thus they regulate requirements of the supporters of anti-authoritarian or non-repressive education who blame teachers for being too authoritarian.

The opinion that the real key to a successful teacher’s activity is teacher’s personality and that the use of gained professional and pedagogical knowledge and skills depends on

¹ The professional standard defines the key competences of teachers (pedagogical workers) which they need to be able to do the job in a given category. The aim of the professional standard as a normative term is to define the specialization demands for entering the profession.

² HOLEČEK, V. (1997). Některé aspekty úspěšnosti učitele. In *Výchova a vzdělávání v českých zemích na prahu třetího tisíciletí*. Plzeň: ČAPV a Pedagogická fakulta ZČU, pp. 198-203.

³ BENDL, S. (1997). Dotazníkové šetření o subjektivní obtížnosti učitelských činností. *Pedagogika*, vol. 47, no. 1, pp. 54-64.

teacher's personal qualities is more and more common. Several facts support this statement – theoretic analysis of educational process, experience and evidence of inspectors, headmasters and teachers, pupils' responses, analysis of successful and unsuccessful teachers' activities.

The qualities which are required for this profession are really numerous as we can see on the basis of educational process analysis, teacher's activities and experience. Teachers have to meet huge requirements as different levels of pupils require rather different demands on teacher's personality. These demands are simplified in a typological attitude to a personality study which is convenient because it enables to empirically verify created typologies of teachers. According to Nakonečný⁴, the term *personality type* expresses shared originality, characteristic which is typical of the whole group of people, not of everybody, but of some people who have something distinctive in common and who differ from each other in other features.

In teachers' typology, the term type does not mean the ideal but rather a representative of a certain kind. It is not about the classification of teachers and division into groups, but rather about models with which the teachers who find the same tendency in themselves might identify. This tendency includes the main drawback of teachers' typology, as it is impossible to capture the whole personality, the characteristic only deals with some parts of pedagogical personality (i.e. conservative or modern attitude to the content of learning).

The recognition of the importance of teacher's personality for the success of pedagogical work naturally led to the questions what teachers should be like, what qualities are important for their activity. Teacher's personality as a specific social structure can be studied as a social class (the method of research must be of a general character so that we will be able to compare the results with normal population) or we can use specifically focused qualities of the teacher in manifestations of their educational activities (it is useful to observe behaviour of a successful teacher in the context of a less successful one). The so-far most extensive personality structure research conducted by Ryans was based on observation of teachers and pupils in the classroom. It resulted in detailed characteristics in terms describing teachers' behaviour in the classroom and the structures of teachers' personality traits.

⁴ NAKONEČNÝ, M. (1997). *Psychologie osobnosti*. Praha: Academia, 336 pp. ISBN 80-200-0993-0.

The overview of qualities which are connected with teacher's success⁵:

1. adaptability (pleasantness, flexibility, relaxedness, liveliness, sense of humour);
2. prudence (sense of feelings and the good for others, fondness, understanding, patience);
3. willingness to cooperation (kindness, friendliness, cordiality, responsibility);
4. emotional stability (self-control, stability, balance);
5. aesthetic feeling (morality, good taste, cultural refinement);
6. abilities to express oneself (communicative skills, smart expressing, verbal fluency, vivacity, erudition);
7. intelligence (academic skills, mental endowment, ability of abstract thinking);
8. the power of personality (dominance, independence, decisiveness, usefulness, convincingness);
9. judgement (foresight, wisdom, common sense);
10. objectivity (justice, impartiality, openness, sense of facts);
11. personal attraction (clothes, appearance, tidiness, posture, neatness);
12. bodily energy (readiness for action, power, persistence, ambitiousness);
13. reliability (punctuality, honesty, responsibility, seriousness, credibility);
14. inventiveness (the ability of new attitude, initiative, originality, creativity);
15. professional quality (knowledge in the field, knowledge of a wider range, erudition, teaching skills).

The given overview represents factors of a successful teacher personality on the basis of theoretical reflections and summaries of many empiric surveys.

If the demands on teacher's profession are applied to music teachers, it is necessary that they have good knowledge in the music area but also in the field of culture, history and aesthetics. Examples from the history show the same situation: several significant teachers used in their profession knowledge from "non-music" education. The basic precondition of success and efficiency of music teachers' work is their qualified education. This includes not only music education (interpret, composer, theoretician, musicologist), but also pedagogical-psychological education.

⁵ SVOBODA, B. (1972). Empirické studie osobnosti učitele tělesné výchovy. In FIŠER, J., VOLNÝ, J. *Osobnost učitele a učení*. Praha: Universita Karlova, pp. 25-52

According to Sedlák⁶, artistic readiness should be developed simultaneously with pedagogical readiness which influences the flexibility of teacher's musical and musical-pedagogical thinking. Teachers' personal traits and their organizational skills play next crucial role in musical-pedagogical communication. These skills include not only the regular organisation of educational process, but also preparation, dramaturgy and realization of school concerts, in general of musical-cultural life of school.

We can see that music teacher's position concerning self-education is more difficult than of the teachers who teach mathematics, geography etc. Compared to other specializations, music teachers have to enrich their education all the time and this is very time-consuming. Thus, such a teacher needs a great amount of motivation. Only with a right motivation, teachers will like their job, find it satisfactory and do it right. There are also other factors influencing the quality of teacher's work – i.e. good relationships among members of the staff, good relationships to pupils, cooperation with teachers, satisfactory pupils' results, pupils' discipline etc.

The term motivation does not have a unified content in psychology (which is true about the definition of most psychological terms). For example J. Nuttin⁷ considers motivation a psychological process whose essential features are the focus and activation of behaviour. He claims: *“A specific focus on an object determines learning but the effect of outer stimuli cannot be always distinguished from the effects of motivation. Motivation gives behaviour unity and sense and together with cognitive processes structures movements so that we are capable of meaningful activities.”* P. G. Zimbardo⁸ emphasizes that: *“No one has ever seen motivation, it is a term expressing some conclusions about what is being observed, and that is that behaviour aims at reaching targets, is accompanied by a certain power (effort), that an individual experiences desires and wants“*. In this sense, the term motivation explains psychological reasons for behaviour, its subjective substance and observed differences in behaviour, and why different people focus on different aims. For example, different ways of meeting identical needs, i.e. how people act to reach admiration or recognition, to gain agreement, or to conquer the opponents etc.

⁶ SEDLÁK, F. (1984). *Didaktika hudební výchovy 2 : Na druhém stupni základní školy*. Praha: SPN, 320 pp.

⁷ NUTTIN, J. (1984). *Motivation, planing and action : A relational theory of behavior dynamics*. Leuven, 326 pp.

⁸ ZIMBARDO, P. G. (1983). *Psychologie*. Berlin-Heidelberg-New York, 784 pp. ISBN 3540121234.

H. Heckhausen⁹ says: “*Acting caused by a certain motive is called motivation.*” Motivation is a process which chooses among possible ways of acting, focuses acting on reaching motivationally specific states and keeps them active on the way to the target. Otherwise, motivation should define targeted aim of acting and it leads to maintaining and renewing of an optimal inner state of happiness, it expresses the contradictions between individual’s present experience and the state they would like to experience. The function of motivation is to meet individual’s needs which represent some lacks in their physical or social being. In this sense, motivation is a purposeful behaviour which ensures physical and psychological health of the individual.

The key concepts of motivation are needs and motives which describe inner psychological states which complement each other. Often, both terms are regarded as being identical, the needs are considered a type of motives. The term need has more sense areas, i.e. economic, criminal, physiologic and psychological. Needs express initial motivational state which thanks to development (experience) finds a certain object of activity and a behaviour pattern connected with it. In this sense, needs express rather attitudes to targeted objects (i.e. the need of love requires that its object will act lovingly). The activity which mediates the relationship between the need and its satisfaction is called behaviour. Then, the motive expresses the content of this satisfaction, or the content of the completing reaction.

When studying motivation, it is necessary to try and find immediate or mediated energetic sources and causes of behaviour. Due to the complexity of motivation, psychology only gradually reached its general explanation. When analysing the development of individual opinions on determinative components of human behaviour, individual theories set aside only a certain aspect and were one-sided. Consequently, the sources of motives were searched either in outer environment or inside the organism. However, motivation cannot be understood only biologically and physiologically. Motivated behaviour is mostly about unity of inner and outer conditions, in which it is necessary to take into account also difficult social influences.

Music teachers, if they want to do their job properly, have to gain the necessary qualifications first. These they will receive at faculties of education in the field focused on

⁹ HECKHAUSEN, J., HECKHAUSEN, H. (2006). *Motivation und Handeln*. Berlin: Springer, 510 pp. SBN 978-3-540-25461-4.

music education for elementary and secondary schools. At the same time, future teachers receive pedagogical-psychological education which is crucial for their work at school. Nevertheless, the preparation for this field is influenced especially by the fact that the student (the future teacher) must apply for university with a certain amount of knowledge in music field, namely in the area of playing a musical instrument. The level of playing must be developed at an adequate level. This level is usually reached by studying musical instrument at elementary schools of arts as it is not included in the system of music education at elementary or secondary schools. Thus, students must devote their free time to this type of education. Without reaching the adequate level of playing an instrument, it would be impossible to study music education at university. The question of motivation suggests itself. What motivates students to devote their free time to instrument playing and music studying and subsequent university studies?

The research on teachers' motivation for becoming a teacher¹⁰ with whose results the article will deal tries to define some aspects which lead an individual to the choice of teacher's profession deliberately or out of other reasons – thus, it tries to express and measure the moment of motivation. The important factor of motivation in education of musical instrument playing is the primary impulse which usually comes from parents' side, often it is just the interest itself. The age is also closely connected with this matter – the time when most music teachers start to play a musical instrument usually corresponds with the beginning of school attendance which is between the age of six and seven. Except for the initial impulse which is usually “triggered” by somebody or something, the individual's decision is important – when the future teachers really decided to devote to music. Most of them made this decision during the studies at secondary school which can be thus considered a certain life milestone.¹¹

From the point of motivation, it is interesting to find out why music education students chose this field. The most frequently, it is the possibility to make music actively, develop their knowledge in this area and love to music. The future music education teacher enters the self-study process with certain ideals and expectations which are not often completely fulfilled. For work satisfaction, not only expectations of the taught subject but also of the profession itself are important. Every profession has its positives and negatives, the position of music

¹⁰ SOCHOROVÁ, L. (2009). *Problémy motivace k profesi učitele hudby a hudební výchovy*. Brno. Thesis. Masarykova univerzita v Brně, Fakulta pedagogická, Katedra hudební výchovy. Thesis supervisor Doc. PhDr. Bedřich Crha, CSc.

¹¹ *Ibidem*, p. 63.

teacher is not an exception. The positives are i.e. purposeful work with pupils, meaningful and creative work, improvement in communication, in the field of music education, didactics etc. The teachers' profession does not have only positives but also negatives. Among these belongs demanding character of the job, patience, difficult preparation, unwillingness of pupils to study, bad financial evaluation, democracy misunderstood by pupils etc. The biggest negative of teachers' profession is believed to be a bad financial evaluation which society is aware of. Despite the high prestige of the profession, the situation has not changed much over a long period.

*“Work satisfaction is generally understood as such a psychological state of an individual which is typical of the feeling of happiness, joy, self-confidence and optimism in relation to entities and conditions of the given work environment and to own work results.”*¹² Work satisfaction of teachers is an important precondition for performance in their job. Strongly dissatisfied teachers cannot be expected to be successful or useful in their job.

In the area of teachers' satisfaction, the research carried out by the psychologist K. Paulík is essential.¹³ He considers teachers' satisfaction to be *“...a subjective projection of working conditions of teacher's profession and a wider context. Teachers assess the conditions of their work according to expectations based on their needs, interests, aspirations, attitudes and values.”* There are numbers of researches conducted abroad focused on work satisfaction or dissatisfaction of teachers, its causes, dependence on sex, age and other characteristics. If we summarize all these researches, we can find an interesting correlation between work satisfaction and workload. Dissatisfaction is often caused by inadequately high demands on teachers' performance which teachers are not able to meet.

Positive characteristics connected with teachers' work satisfaction include also teachers' work expectations. The most frequent expectations are¹⁴ :

- good relationships in teacher staff;
- creative character of work;
- the possibility to shape pupils and transmit experience to them;

¹² PRŮCHA, J. (2002). *Učitel: Současné poznatky o profesi*. Praha: Portál, 154 pp. ISBN 80-7178-621-7.

¹³ PAULÍK, K. (1999). *Psychologické aspekty pracovní spokojenosti učitelů*. Ostrava: Ostravská univerzita, Filozofická fakulta, 135 pp. ISBN 80-704-2550-4.

¹⁴ PAULÍK, K. (1999). *Psychologické aspekty pracovní spokojenosti učitelů*. Ostrava: Ostravská univerzita, Filozofická fakulta, 135 pp. ISBN 80-704-2550-4.

- the possibility to work with children, the youth;
- the feeling of a well-done job, satisfactory results.

Teachers' work dissatisfaction is negatively influenced by the following circumstances. These should be eliminated according to teachers¹⁵:

- inadequate salaries and evaluation of teacher's work by society;
- indiscipline and lower discipline of pupils;
- inadequate cooperation of parents with school;
- mental strain and lack of time;
- poor school facilities.

Independently of this research, the almost identical results were reached by Solfronk and Urbánek¹⁶ in their survey of elementary and secondary teachers' attitudes to their job: *"Overall, we can claim that the image of the teacher following from their attitudes is much more positive than it is usually presented by amateurs and media. It is pleasing that in absolute majority, our teachers seem to be helpful to pupils, willing to further educate themselves and happy with their profession."*

Teachers also have to resist overload. Those who are not equipped with an adequate amount of psychological resistance probably suffer in their job, are stressed and unhappy. As far as self-confidence and optimism of teachers are concerned, Paulík's survey¹⁷ states that even these attributes of individual psyche are very important for the performance in the given job: *"Values of self-confidence and optimism significantly correlate with data about work satisfaction of teachers."* Satisfied teachers are the ones who consider themselves very efficient, energetic, successful and optimistic. Empiric findings support the meaningful precondition of a positive mutual relation between optimism and self-confidence of teachers on the one side and work satisfaction on the other side.

However, teachers themselves are not sometimes satisfied with their social status, they have to deal with problems caused by pupils who lack enough respect for teacher's authority.

¹⁵Ibidem.

¹⁶ SOLFRONK, J., URBÁNEK, P. (2000). Postoje učitelů k vlastní profesi. In *Pedagogický výzkum v ČR*. Liberec: ČAPV a PedF TU, pp. 182–189.

¹⁷ PAULÍK, K. (1999). *Psychologické aspekty pracovní spokojenosti učitelů*. Ostrava: Ostravská univerzita, Filozofická fakulta, 135 pp. ISBN 80-704-2550-4.

The respect for the teacher is fading away and, furthermore, the respect from parents is missing as well. Nevertheless, most teachers admit that whatever their expectations were/are and whether they were/have been met or not, they are happy with their professional life. Should they again choose the field of study, they would make the same decision.

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Environmental Influences on the Development of Musicality and Musical Perception in Children and the Youth

Marek Olbrzymek

Abstract: This essay deals with the possibilities of how to use a music perception of school and pre-school age children, to improve their perception of music and how congenital dysfunctions, defects or deficiencies can be connected with the basic perception of music. The paper mentions some of the conclusions of Hyde, Lerch, Norton's and Winner's researches from 2007 and 2009.

Keywords: education, musicality, musical perception, amusia, dysmusia

One can immediately, at the beginning of their life, form the basic framework of the relationship to the outside world, which is caused by the fact that the world presents an internal developmental disposition – a complex tool of trends and tendencies. Some are hereditary, others might be called *talent*. *Abilities* are also hereditary in certain cases, but they cannot be longer affected by the environment itself during the development of an individual due to some environmental leanings implemented, other atrophies, or because they have not been updated or developed. The effective manifestation of talent is in the process of learning. By learning, *musical talent* develops from innate propositions acquired in a set of specific musical abilities and skills, attitudes towards music and interest in it. Abilities can thus be awakened and developed only in *direct contact with music* and *interaction* with it. If there is not such a kind of interaction, or there is an absence of it at all, gifts cannot be further developed. It is necessary to discover and develop musical talent by *musical stimuli* as well as by organized musical activities from an early childhood. The term *musical talent* is then used to describe biological aptitudes like the specific structure of each individual and hereditary qualities and talent that are prerequisites to musical activities at higher or professional level. *Musicality*, as a personality trait, can be assumed in any healthy individual. Even in those who cannot be called *musically talented*, the minimum amount of musicality is manifested in their need to listen to music. The more refined and educated receptive musicality, the larger and deeper *musical intelligence*. The inheritance of musical disposition is very often (and incorrectly) regarded as immutable, but the heredity certainly does not influence absolutely all the musical development and relationship to music. Environmental influences and systematic

music education are unjustly underestimated. František Lýsek characterized musicality issues primarily as an activity, which is limited to *singing and playing a musical instrument*.

The modern concept of musicality, of course, must be extended to much more general category, indicating a positive relationship to music, as well as the needs for and the interest in it. Thus, the degree of musicality depends only on the quality and/or quantity of talent and abilities, the environment and music education. The first ones who were able to define the term “*musicality of individuals*” were Carl Strumpf, Geza Revesz and American psychologist Carl Emil Seashore. However, genetic influences are overrated in their structure of musicality and there is a certain doubt about the possibility of "bringing up musicality" and the universality of its occurrence. Boris Michajlovič Těplov rejects *biologism* most sharply in the context of musical abilities. He emphasizes the importance and influence of the social environment and education (he literally speaks about unity of the internal and external conditions, while the external – the social environment and education – are crucial). He considers musicality a component of knowledge that is needed for musical activity and its character. According to him, musicality means “experiencing music” as an expression of its specific content. Musicality should be characterized by the system of capability which is provided with a soft auditory perception (i.e. perception of melody and rhythm) and with the respect for certain analytical and synthetic skills, aimed at understanding the musical work itself, understanding its content and the subsequent emotional response to music. The emotional components together with the auditory perception form an integral unity of individual’s musicality.

Musical skills are developed on the basis of natural and inborn gifts, aptitudes and talent. They begin to develop from birth, determined by the influence of active stimuli: an innate basis, the age of the individual, the process of growing up and personality maturing, the influence of the environment where the individual grows up and the influence of education they receive. It is necessary to demonstrate musical skills by external devices and “to project” them onto the external environment. Musical skills should be implemented through activities which are prerequisites and which are also manifested - singing, voiced melody, playing musical instruments, composition, conducting, as well as active listening to music accompanied by the perception of its beauty and understanding its content. The development of musical talent and musical abilities is also important in terms of the quality of a human personality development.

As children grow up, they start to expand and strengthen their vocabulary and develop the links between the words and their meanings. One of the ways to build these links and consolidate them might be the use of musical perception. It was found out that teaching of instrumental music can enhance auditory identification of words and their meanings, as well as vocabulary and non-verbal cognitive skills. Forgeard's study (2008) which examined the dependence of the development of linguistic abilities of pre-school children in relation to the prior musical education (or training) showed that children who had received at least one-year long music education have a higher standard of quality and skills in non-verbal communication, vocabulary development and manual skills. These skills are also directly proportional to the length of previous musical training. Children aged 4 who underwent at least four months of rudimentary musical training showed a greater phonemic fluency (the ability to verbally generate the words beginning with particular letters or belonging to different semantic categories). In other words, this study shows that the children who receive musical training or education will develop their phonetic skills in spoken sounds, the relationship between words and their meanings and verbal memory much faster and more smoothly than the children who do not receive a similar musical training.

Hyde, Lerch, Norton's and Winner's researches from 2009 show more fundamental results of the brain development in children aged 5 to 7. This followed and examined structural brain development of the children with different musical experience in the family environment in comparison with the children who did not gain the same musical experience and developed their skills in a group environment. By scanning the brain and its activity, it was confirmed that the children who were encouraged to play any musical instrument in a family environment for 15 months with almost individual approach demonstrated much bigger improvements in their motor skills and in melodic-rhythmic auditory abilities to perceive music. Structural brain changes in motor and auditory areas which are critical for the musical skills development (and which are essential for the subsequent musical training) were in correlation with the behavioural disorders correction, motor skills and the overall musical perception development and were more easily identifiable than in children who underwent the same musical training in a group environment.

How to change general understanding and the relationship of parents to music education? The research results showed (except of those who are not able to receive goals and benefits of music education for children and/or consider them irrelevant and unnecessary) that the main

reasons why parents let their children study music and develop their musical skills are mostly superficial and utilitarian: currently, by media artificially created attitudes (and opinions) it is to be able to be more competitive in society. The main objectives of music education must be the perception of music, positive changes in children's personalities, widening of their knowledge, wisdom and inspiration in the development of aesthetic qualities which might shape and influence children internally. The perception of music with the help of the environment (i.e. family) might change the view on the perception of the world and human relationships and assist in the interpretation of these individual sensations to others. Music can thus become a means of interpersonal communication. It may provide the inner peace to a child, offer them a mental escape from conflicts and also allow some fun and distraction to them.

Approximately 3-4% of child population comprises children with specific learning disabilities. The most common disorders are dyslexia, dysgraphia, dysorthographia, dyscalculia. Specific learning difficulties do not occur in isolation, but often in combination. As a result of learning disabilities, behavioural disorders appear. The difficulties are reflected in the assembly area, right-left disorientation, auditory and visual perception, speech and motor skills. Complications in any of the designated areas cause difficulties in reading, writing etc.

Specific learning disabilities are most reflected in language subjects. Learning a foreign language and mother tongue become problematic to disabled children. Children may have problems with hearing and speech synthesis or analysis. They may find it difficult to recognize words in a sentence, they analyze words into syllables problematically, have difficulties determining a final sound of words, they do not often distinguish the softness of soft syllables. Problems manifested in rhythmic-melodic sensitivities result in the above-mentioned language problems. Cognitive development may be limited by impaired spatial orientation and reduced concentration of attention. Children who suffer from learning or behavioural disorders have difficulties in relationships with teachers, other students or their parents. The exercises improving their self-esteem and inferiority degradation can contribute to the alleviation of their problems, not only in a written and spoken language, but also in the overall state of mind. It is important not to only help students who have symptoms of the above-mentioned defects but also to take a suitable approach to the children who achieve

poor results due to bad preparation for learning and insufficient knowledge of basic language rules and their application.

The term is particularly prevalent in the area of special pedagogy literature where the prefix *dys-* refers to the conflict or deformation. In the field of music psychology, the term *dysmusia* cannot be found either. There are two types of *dysmusia*: *expressive* and *total*. *Expressive dysmusia* does not allow any production activities (not even of a well-known music theme). *Dysmusia* is a total lack of musical sense. In music psychology, only term *amusia* can be found which comes in two variants: the *sensory* and *motor*. *Sensory* (impressive) *amusia* is characterized by disorders of auditory perception. In this form of *amusia*, which occurs very rarely, music perception is reduced. Among the basic features there are auditory problems, the differentiation of pitch and tonal relationships, identification and reproduction of played tones, recognition of musical instruments colour, a sense of metre, a sense of rhythm, tonality, harmonic sensitivity. *Motor* (expressive) *amusia* is much more frequent.

The basis of the problem is a faulty coordination between an auditory perception, musical idea and the voice as an output apparatus. Other problems such as faulty reproduction of rhythm and melody, impaired coordination of movements, problems with musical rhythm and tempo might occur. In practice, it is very difficult to determine the boundary between disorder and undeveloped or late developed musical skills. An analogous problem arises in determining the boundaries between therapy, re-education and music education. In terms of the school environment, it is a fundamental task to identify the problem and subsequently cooperate with experts.

Dysmusia

Dysmusia is defined as a malfunction of musical perception which is not fully developed in children who suffer from it. The controversial unclear border between the need for therapy in these children and properly selected exercises supporting the development of their musical skills has been mentioned here. Similarly, we can think about the term *amusia*. The prefix *a-* refers to the loss of a function that has already been developed. Therefore, *amusia* is the disorder which results from the loss of the auditory perception ability. From this

perspective, we cannot talk about musically undeveloped children or seek a link or limit as with *dysmusia* because the function of musical perception was already developed in *amusia*, but later lost. Less common are the following learning disabilities: *dyscalculia* – a specific disorder manifested in the field of mathematical skills, *dyspraxia* – impaired motor skills and *dyspinxia* – failure in drawing expression.

In emerging trends and directions of various disciplines and fields (alternative teaching methods in pedagogy, therapy and re-education techniques etc.), the *complex human perception* is a priority. In these, the discipline music therapy should also be included. As a result of ignorance, music therapy often reduces to a form of receptive music therapy using only recorded music. This is due to the commercial companies which are trying to sell label recordings. Another reason for this situation are the people who work as music therapists but are not able to operate a form of an active or receptive music therapy in the application of "live" music. Playing back recorded music is an attractive and easy approach. The specialist who is familiar with a client's feedback on music perceives and respects other important aspects when working with music as a target therapeutic method. To characterize a music therapist personality, it is necessary to replace the issue from the perspective of a multidisciplinary approach. It should be based on the requirements in the field of musicology, psychology, psychiatry, psychotherapy and pedagogy. Therapeutic knowledge has to be supported by experience and cooperation with other specialists.

An unborn child is already affected by sounds. Children can hear roughly since the sixteenth week of their life. The French physician Alfred Tomatis proved a significant impact of music on the foetus after forty years of research. Before birth, in the prenatal period, the child perceives tones as a resonance of bones and an amniotic fluid. Sound vibrations affect the development of the nervous system. We can hear the sound vibrations – audible and inaudible – not only with ears: every single cell of our body participates in this process. In the process of hearing, the auditory system and brain are involved. We consciously perceive the things which can be seen rather than the things which are conveyed to our body in the forms of sound. In the process of listening, the perception of sounds affects the whole body. It is a well known fact that deaf people can move to the rhythm of music, although auditory system does not perform its function properly. In those affected individuals not only listening, but also other senses (especially touch) are often excessively developed. Displacing sounds is the body's natural defence against excessive sound stimuli. If the sound exceeds

a certain level, we talk about noise which is “*harmful to humans*”. Acoustic load of the organism has increased over the last decade and the man is forced to displace sounds increasingly. The fact that we perceive most of the sounds subconsciously increases the danger of certain negative effects of so-called “*acoustic smog*”. The brain has a tendency to deliberately displace noise, yet the harmful effects still impact on the body. Disproportionate “*sound burden*” may cause depression, stress, disorders and civilization diseases. Researchers also claim that not only does noise threaten the nervous system, but it also affects the whole body (the cardiovascular system, hormonal system, metabolism, mental and physical activity etc.).

Forcing out the surrounding sounds can lead to disturbances of concentration which are often associated with learning disabilities and behaviour. In schools, the students who constantly “*switch the teacher's voice off*” and do not know what the teacher is saying, are simply “closed” to the sounds which attack them from many sides. As a defence, they often choose loud background music to prevent the sounds from the environment coming in. They escape to “*their own world of sounds*” and this defence can lead to the pursuit of a complete isolation from the environment by using a portable mp3 or CD players which are used at every spare moment. The excessive use of these devices – especially overloud music – gives a further impetus to the body defence mechanisms. Students (people) get into a closed cycle of steadily deteriorating effects on their health. The man is able to get used to a certain intensity of sound (when not talking about the *pain threshold*).

The time and society is changing, as well as young people - their world, views, opinions, expression and interests. Due to the high standard of living, most people can afford to take advantage of new technologies. The current trend – life at a fast pace – strongly supports the development of unexpected technologies available to more and more people. We cannot wonder that the youth who are highly flexible adapt quickly to working with all technical devices which they call “their own world”. This fact is definitely reflected in music education.

The problems in auditory perception are closely related to learning disabilities. Auditory perception is distorted and negative impacts are reflected in the teaching of languages and other disciplines requiring properly functioning auditory perception. Affected individuals often have impaired listening function. They are not able to analyse and subsequently properly address the challenges associated with auditory synthesis or differentiation etc. If some of the caused problems are in the area of listening, the ability has to be improved.

According to the expected results of the research, it can be assumed that music therapy practices which include exercises supporting listening to music lead to positive results in the area of auditory perception problems.

Musicality (as a concept) should be understood as a category of personality which indicates a positive relationship to music and the need to perceive it. It means understanding its content and being interested in it. It seems that today's listeners' musicality is very high. We are surrounded by music all the time. We still perceive it in a certain way. However, it is important to realize that music, as a specific kind of art, is an artistic communication from a person to a person, a composer to a listener, communication in which some meanings are hidden which listeners have to understand. The main function of music is "to be art", to act aesthetically. Musicality should therefore be understood as a relationship to music which serves as an aesthetic function, as art which shapes and enriches humans. However, this cannot be said about every kind of music we encounter daily. The whole area of *popular music* fulfils the function of a fun, conveys relaxation and release. Unfortunately, it does not fulfil its specific function, namely the aesthetic one. The aesthetic function of music provides new musical solutions. It is almost exclusively associated with the areas of classical music which requires the listeners' understanding, their large internal activity and acceptance of music as a way of artistic communication. Therefore, it is not enough to just perceive it through the senses, but to process the sensory information further so that that the human being will be affected by the whole structure of the work and its general and semantic contents will penetrate into their mind.

The given strong and specific link between music education and a wide sphere of music educational processes and activities forms a very important prognosis of music pedagogy future. Today, we can only hope that music education will retain its functional spectrum (providing it enhances its scientific character, develops, improves its methodological apparatus, deepens relationships with other interdisciplinary sciences and pedagogical practices). Hopefully, music education will still be able to act as a social force, contributing to humanizing of the man, to optimizing behaviour of individuals as well as social groups and also to preventing problems in interpersonal communication.

Each generation is characterized by its own perception of certain cultural values of a given society, rejection of other ones and creation of their own ones. This leads to a certain tension in the process of socialization of young people who want to promote their own values.

The adolescence is – as we have already mentioned – the transition from childhood to adulthood. A personality of the individual is changing in all areas – physical (somatic), psychological and social – during this period. The course of adolescence depends on the objective circumstances – the family, environment, culture, and subjective features of the nature and temperament. The aim is to reach an individually acceptable social status and achieve a satisfactory individual identity. The basic social group for the majority of children and young people is (or at least should be) the family. It is also the primary environment fundamentally involved in the formation of their personality. The family creates material conditions and social protection, enables children to be educated and trained, to develop interpersonal relationships and lays the groundwork for value orientation.

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Using Students' Talent in Music Lessons

Kamila Sokolová

Abstract: Education seems to be a determining element of culture which by its own support and by using talent expects and refers to the interpretation of pedagogical experience of also music education teachers in changing school conditions and educational connections and at the same time to the adjustment of their professional behaviour to reflected and accepted reality of the educational environment.

Keywords: education, talent, teacher, pupil, music education, abilities, endowment, skills

According to the grant specific research MUNI/A/1025/2010 called "Application of multimedia technologies in music lessons research", carried out by the Department of Music, Faculty of Education of Masaryk University, music lessons at elementary schools were considered rather a 'relaxing' subject, thus a subject in which students expect to have an opportunity to relax through different activities - singing, dancing, playing instruments, and exploit their talents in arts, multimedia and others. Compared to other subjects though, music lessons are disadvantaged. Unlike other subjects, there is only one lesson of music in a week. There are many possibilities to variegate music lessons but time conditions are limited. It only depends on the teacher, supported by the school board of course, how they decide to teach the subject. Education is not only based on passing on knowledge and formal authority of a teacher, but most importantly on teachers' flexibility, instant reactions that improve the quality of lessons, gaining knowledge from their experience, skills and attitudes. The term 'education quality' defines the quality of lessons, it also includes overall work of particular institutions required by educational standards. Consequently, quality criteria are set. One of these criteria can be students' performance compared to intended objectives. However, these objectives are designed by everyone involved in this matter. The most important criterion is who this requirement is set for in reality. Is it for average students only, or talented ones as well? As it shows, the concept of educational quality has not been fully clarified so far.

Another significant term related to the quality of education is the efficiency of education. This term has been studied in detail in the technical and social sciences. In education it is necessary to solve not only pragmatic questions of purpose and usefulness but most importantly the formation of students' priorities. It is important for a student to take notice of

certain values, for him to know that certain attitudes, things and thoughts have their unique value, for him to be able to address them, to think about them, to take a stand on them, to consider them in a long-term perspective, in relation to other cultures, people and to himself and in this context to understand the uniqueness of art and music as sources of the highest intellectual value. Education provides a certain outlook and understanding but also a critical approach. All information is easily accessible to everyone these days, including children, so a mere presentation of knowledge in lessons is not enough. Continuous self-education is becoming a necessity and creative components are expected. Whoever is not able to comprehend their behaviour and analyze it subsequently, will hardly evolve their personality, whether positively or negatively. Very often a person's behaviour does not correspond with the idea he or she has about themselves. That is why it is necessary to study the ambience reactions, learn to live with new discoveries. The ability of self-reflexion requires critical observation of oneself interacting within a social environment. As for children's development, peer-to-peer relations are essential, social values are cultivated, moral values are formed, and the personality is cognitively evolved.

Personal abilities are the main condition for any successful productive activity. It is supposed that abilities and skills are formed on the basis of talent. High level and degree of development of abilities and skills in a particular area of human activities are characterized by aptitude, talent and genius. A lot of subject fields are focused on defining the term of aptitude, and using talents of individuals. From a pedagogical point of view, students' aptitudes can be divided into two groups, according to L. Hříbková: *“Mostly, a student who reaches an outstanding performance in a particular subject compared to his peers is considered gifted by his teachers. This idea of aptitude at a child's age is very prevalent. In this case what we usually have in mind though are children of older school age who manifest their aptitudes in performance. At this age we commonly speak about different types of children aptitude according to different areas they excel at (mathematical, artistic, musical, linguistic, sport aptitude, etc.). Children who do not excel at particular areas, but have been addressed to have personal potential usually by psychological examination, and this potential will probably enable excellent performance in the future, these children are called potentially gifted, in this case it is so-called latent aptitude. This kind of aptitude usually occurs with younger children and a dominant interest does not prevail yet.”*

A lot of social factors influence the development of aptitude and its assertion, and in the final stage these factors decide whether a child with high intellectual potential proves to be gifted or remains on the level of average peers in his surroundings. The ability to acquire

knowledge and skills is important as well as the environment in which an individual lives and grows up. The educational process should support children's interest, give them a freedom of expression, encourage individuality. Mature verbal expression and wide word stock are general characteristics of gifted individuals. Gifted students prefer complex and challenging tasks, they can be very energetic, have a broad spectrum of interests, often they try to discuss challenging topics such as philosophy and religion, they prefer working on their own, they ask delicate questions, demand reasoning. In the community they often cause agitation, they refuse to adapt, they are hypersensitive to criticism, they do not tolerate imperfection with other people as well as themselves. Exceptionally gifted, talented child is a child who excels at a particular area and the quality and quantity of the performance is incomparable with the one of his peers.

In collective music lessons at elementary schools it is possible to use musical talents of individual students. Students attending the School of Arts can play musical instruments in the lessons, they can sing and realize their potential in front of their peers. The manifestation of student talents makes the lessons more pleasant for both students and the teacher. It is not based on an outstanding performance, the aim is to find new aspects in familiar areas. Students who are not actively interested in music must not be excluded, they can assert themselves in class projects, for instance. Most children want to succeed in their group, they want to feel needed. It is up to the teacher to appreciate a creative approach of students in lessons. The teacher should support cooperation in the educational process. Not everyone needs to be perfect, above-average, exceptionally gifted or talented, the important thing is cooperation in the group. Personal and social adaptation of children relates to the teacher's approach in lessons and their upbringing at home. The key problem of teachers now is how to conceive the subject matter, modify or extend methodological techniques, build on after-school activities, create educational programme for particular subjects. The overall situation has been described by Jung: *"School is after all a part of a big world and it contains in small amount all factors that a child will later on encounter and will have to deal with. This necessary adaption can and should be at least partly learned at school. Occasional conflicts are not necessarily a disaster."*

Music lessons should not be considered the opposite of child's play, it should gain from it. Especially with talented students it is very important for them to deal with initial failure that they might experience in their future career. It is necessary to pay attention to the student's personality as a whole, his emotional, intellectual, musical and social skills. A teacher that wants to excel at pedagogical process should keep up with the times. Teachers' creative

approach in lessons, positive attitude to children's development and the ability of positive communication and interaction are all very important. A boost to creativity mediates features and skills a person needs to be able to knowingly manage different situations and resist uncertain changes in environment. The aim of pedagogical process is the deepening, broadening and enriching of lessons with other facts, overall insight to wide circumstances, complex curriculum mastering and its understanding. However, many teachers would never bring themselves to admit that their lessons lack innovation. A lot has been written about the creative approach to the educational process, P. Pecina defines it as follows: *“Creative lessons are focused on students' development of creative abilities and skills. It is a system of knowledge about educational methods, techniques and conditions that lead to development and formation of students' creative personalities in lessons. It is an interaction complex of creative activities of the teacher, the student and the environment that take part in educational process. The aim is to make curriculum more creative using methodological means and creative methodical and organizational forms and strategies in lessons.”*

Teachers of music at elementary schools use students' musical and other talents very rarely. The lessons are often designed according to teachers' needs rather than the needs of students. A lot of imperfections stem from teachers' lack of information. Students' passive approach to music lessons at elementary schools does not motivate teachers to a creative approach in the educational process. J. Vydrová says: *“We know that somebody is talented in mathematics and other can compose music, but we do not know why. We know where the centre of emotions is in the brain and what these emotions are. It is fear, anger, dismay, grief, disgust and happiness. It is very obvious that positive emotions – happiness, are in the minority. People long for the feeling of happiness, but they are not always lucky enough to feel happy.”*

Musical talent combines both the ability of emotional experience when sensing music which stimulates an individual's development of musical needs and interests, and the ability to learn and creatively embrace music. Due to these abilities musical taste is formed and specific musical and creative skills are developed. This development then affects the development of musical interest and preferences throughout life and can fundamentally influence personal priorities.

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The Aesthetics of a Folk Song and Its Current Position in Musical Preferences of the Youth

Klára Roztočilová

Annotation: This study focuses on musical preferences relating to music folklore in university students. It uses the results of the empirical research conducted by the Department of Music at the Faculty of Education, Masaryk University. We are interested in the relationship of the youth to traditional folk music. We specifically focus on young people who underwent music education at elementary and secondary school. We concentrate on the position of music education in this area and the impact teachers of music have on their students. This paper describes the teachers and their views regarding the representation of the folk song in the classroom. In addition to the interpretation of the partial results of the research, we introduce the comparison with the results which Judita Kučerová presented in her survey.

Keywords: folklore, traditional folk music, aesthetics, musical preferences, youth, research

A folk¹ song is appreciated as a traditional value and a significant part of nation's culture, on the other hand we can feel teachers act reservedly when using it in a musical-pedagogical process. Usually, its aesthetic function is respected, but to communicate this function might be sometimes problematic.

In this study, we consider aesthetical elements in folk songs and further we will deal with the perception of folk songs by a young generation which underwent a general music education at elementary school – i.e. what relationship do young people have to this music genre and how is this relationship influenced by school institutions and music education.

Folk music as a spontaneous manifestation of folk musicality almost disappeared from European countries in the course of the last century. This might be a consequence of art devaluation which we experience daily in the form of extensive presence of artificial “popular” music. Thus we cannot experience “new” folk music, the one which is still being developed and changed – today, folklore is only maintained, preserved thanks to e. g. tradition of folk ensembles. Should we place music folklore as the manifestation of folk culture

¹ Traditional music which has been played by ordinary people in a particular area for a long time.

in the musical-aesthetical categories, it would be the area of so-called non-artistic music aesthetics, which means that although folklore performances have without doubt an aesthetic function, it is not usually their only or even dominant function. It is true that today we could perceive folklore as an issue with purely aesthetic function (it is almost uniquely presented by ethnographic ensembles on certain occasions). However, in the past which preserved both material and immaterial form of this culture, folk songs were applied manifestations accompanying different situations of everyday life. At that time, folk songs had a rather practical function (it is apparent especially in songs whose practical purpose is obvious directly from the field of their categorization, i.e. dance, wedding, ceremonial songs etc.). The question of aesthetical influence of folk songs has accompanied collectors and researchers from the beginning of their activity, although the agreement on the real aesthetic effect of folk songs has not always been reached. The interest in music or dance folklore was gradually supported by the “romantic” interest (at the turn of the 18th and 19th century, folklore was the area which the intelligentsia regarded as an unspoiled form of an original language and other traditions), purely scientific interest and also educational, ethical one. The state of the beauty in folk songs was discovered gradually, same as the folk song was becoming inspiration for works in the area of artistic aesthetics where the authors not only quoted and adjusted it but also created completely new, original compositions on its basis.

The understanding of aesthetic interactions between the folklore sphere and socially higher placed layers or arts is often influenced by so-called perception theory, sometimes even called theory of “degrading art” (in the CR, Otakar Hostinský was its supporter, followed by the musical historian Vladimír Helfert). It is true that especially in musical-verbal part of the folk production particular ideas from “high art” were accepted and transformed. However, this succession cannot be interpreted as the decline of values but as a functional and typological transformation (same as today we experience transformation in the opposite direction). The similar interactions have strongly developed only in some countries (e. g. in German area, in Bohemian countries especially in the era of Czech National Revival) while elsewhere the folk production remained almost untouched by the influences of official art.²

The right substance of music folklore is changeability and variability resulting from the fact that it is impossible to apply authorship in this sphere of music. The different variants

² See FUKAČ, J., MACEK, P., VYSLOUŽIL J. (1997). *Slovník české hudební kultury*. Praha: Supraphon, p. 504.

of songs are results of different performances. It is common that one lyrics have a huge number of melodies (the opposite – one melody with several lyrics is rather rare) which differ according to their cultural-geographical origin. Due to the authorship anonymity and gradual collective authorship during which folk songs take shape, we cannot define the time of origin of the songs. A thorough research process might define an approximate time axis, however we have to deal with the fact that we cannot be sure whether the today's variant of the song might be identified with its older form or whether they are two different songs.³ It follows that aesthetic evaluation of folk songs will not be a typical example of aesthetic methods application because they present music of non-artistic music aesthetics which cannot be called musical work because it transcends it by some of its attributes. Of course, these findings do not prevent us from subjective aesthetic perception of folk songs and their subsequent evaluation.

Aesthetic evaluation of folk songs or folk manifestations is connected with their next function – approaching the past to the present. Today, folklore is usually practised in different folk ensembles, thus we rather talk about *folklorism* (transmitting of folk culture phenomena from the original life into a different context with usually new functions; among these the use of folk songs, folk music, folk dance, verbal manifestations and ceremony folklore⁴) belong. Regarding this, we could mainly point out the educational or cognitive function – through dance, song component and also through the use of traditional folk costumes which document festive clothes at that time – we are partly informed about the country way of life roughly to the end of the 19th century. The lyrics of songs describe the area of life happiness and sorrows of people at that time, e. g. love, military, work, dance, ceremony (wedding, funeral etc.) songs. The aesthetic effect is fortified by the visual part when it is possible not only to perceive songs by ears but also evaluate them in connection with other folklore elements – dance, traditional folk costumes or verbal manifestation which together with lyrics provides information about dialects of given areas. Instrumental accompaniment which gives the final shape to songs is an important part as well.

Communicative power of folk songs is influenced mainly by their text; several stanzas of a song usually contain the whole story, sometimes a small life episode or moral. It is not

³ See LISSA, Z. (1982). *Nové studie z hudební estetiky*. Praha: Supraphon, pp. 51-54.

⁴ See Folklorismus. [online]. [cit. 2012-02-01]. Available at: <http://www.lidovakultura.cz/page.aspx?pid=68>

always possible to separate music perception from the text. Still, it is sometimes important to realize the effect of music itself and try to define some of its rules with the help of music theory.

Although folklore does not belong to the area of artistic music aesthetics, we cannot deny some of its principal aesthetic aspects. If we basically talk about arts in two meanings – *téchné* (art, also knowledge, experience; craft essence) and *ars* (art, ideology), then folk music definitely represents *téchné*, moreover with transition to artistic area (i.e. middle-extensive transition from art to out-of-art – terminology by J. Volek). Preservation of folk music means preservation of nation's memory. It is a part of spiritual cultural heritage which the internationally recognized cultural value of dances from the region of Slovácko (*verbuňk* – dance of recruits) or Ride of the Kings in Vlčnov proves. Same as in artistic music, here we can also meet aesthetically valuable, high-quality interpretation as well as questionable interpretation which does not accept elementary rules of this type of music. Not even folk music (similar to artistic music) was able to escape from different arrangements in the style of modern popular music. We should take into account that the justification saying that the folk song should approximate to today's listener does not have to be accepted, sometimes it is enough to choose a suitable form of learning original songs without (esp. in pedagogical practice) using this tawdry crutch. On the other hand, the beauty in folk songs has been a frequent inspiration for valuable music works in the artistic music era – either the parts of song are quoted (or the whole song), or on the basis of their melodic, harmonic and rhythmical structure, new original compositions are made.

The area of music folklore has often been – similar to other music genres – the subject of various researches. There are many views from which it is possible to capture the research of folk music: on the one hand we have ethno-musicological surveys dealing with music in cultural, social and anthropological context, on the other hand we have e.g. musical-pedagogical surveys which observe folk music as the object of a musical-pedagogical process. The information of this character is vital for music pedagogy as the applied science as the results of the surveys might become an initiator of changes in methodology of general music education or the platform which will form the basis for newly introduced didactics advancements. Among such information, the awareness of musical preferences in current society belongs. Researches on musical preferences (and factors which influence them) finding out the amount of musicality in individuals and possibilities of its discovery and

development, have a rich tradition in the Czech sociology. Already in the 1940s, František Lýsek⁵ dealt with these questions, followed by Vladimír Karbusický and Jaroslav Kasan with their survey called *Survey of Current Musicality*⁶ in the 1960s. J. Kasan came back to the survey of musicality 20 years later when he found out the attitudes of respondents to different music genres. Next, we could name Evžen Valový, Zdeněk Marek, Bedřich Crha, Jaroslav Košťál – significant personalities in the field of musical-sociological research. An important survey was conducted in 2001 by Mikuláš Bek⁷, Petr Mužík⁸ dealt with attitudes to music in the youth.

One of the latest sociological acts in the mentioned area is the series of researches conducted by the Department of Music at the Faculty of Education, Masaryk University (The Research on the Use of Multimedia Technologies in Music Education; The Research on the Use of Multimedia Technologies in Music Education at Secondary Schools and for the time being the last one called Musical Preferences in the University Youth). Further, we will try to interpret partial results of these researches which deal with aesthetic influence of folklore (especially musical) and its position in musical preferences of the university youth. In other words, what is the youth's attitude to this traditional music after finishing general music education at elementary or even secondary school. We will consider the influence of general music education at elementary or secondary schools in this context. Another significant source of information, except the above mentioned researches, will be the survey conducted by Judita Kučerová which primarily focuses on the relationship of the youth to the folk song.⁹

It is important to realize that folklore music has a much more specific position in the life of an individual than popular or artistic music. Mass-media production daily presents a huge amount of different kinds and genres of popular music to everybody. This naturally

⁵ LÝSEK, F. (1947). *Hudebnost a její výzkum u mládeže školou povinné: Příspěvek k otázce hudební výchovy na nehudbních školách*. Brno: Rovnost.

⁶ KARBUSICKÝ, V., KASAN, J. (1966). *Výzkum současné hudebnosti I*. Praha.

KARBUSICKÝ, V., KASAN, J. (1969). *Výzkum současné hudebnosti II*. Praha.

⁷ BEK, M. (2006). *Hudební posluchači v České republice 2001: Výzkumná zpráva o plnění grantového projektu Ministerstva kultury ČR* [online]. Brno: Ústav hudební vědy Filozofické fakulty Masarykovy univerzity.

⁸ MUŽÍK, P. (2007). *Hudba v životě dospívajících: pilotní sonda*. In *Acta musicologica* [online]. Brno: Ústav hudební vědy Filozofické fakulty Masarykovy univerzity, no. 2. ISSN 1214-5955. Available at: <http://acta.musicologica.cz/07-02/0702s04.html>

⁹ KUČEROVÁ, J. (2002). *Výchova k hodnotám hudebně folklorního dědictví ve školách: (sondy do postojů dospívající mládeže k hudebnímu folkloru)*. Doctoral thesis. Brno: Masarykova univerzita, Pedagogická fakulta, Katedra hudební výchovy.

devaluates the term “music” itself, on the other hand there is artistic music which is at least in some of its genres valued as “higher” level of music. Where would we place folk music and the folk song? For most “graduates” of general music education, the folk song represents the elementary introduction to musical-educational process which is in the course of the years regarded as a certain initial stage of active production of “real” songs (the popular ones) or as a perception of time-proven artistic works. If a committed teacher or interested young person do not face this situation, the hypothesis for the survey of relationship of the youth to folklore is obvious. The research checks musical preferences of a national folklore in university students on the basis of a traditional folk music sample from the region of Hornácko played by a dulcimer ensemble – it is the song interpreted by L. Holý *Vy páni zemani*. In the survey in the form of a sound questionnaire, it is very difficult to choose samples so that they meet the general form of the given music kind or genre as much as possible. When listening to this sample, the respondent is influenced (both positively and negatively) by this choice which at the moment of filling in represents the whole range of the music genre, here folk music. In our opinion, it might be thus very difficult for the respondent to perceive the given song enough when it is surrounded by other samples of non-artistic music which usually comprise of songs easily accessible by perception. Folk music, the part of non-artistic music, has a huge disadvantage in the competition of artistic genres – its active perception is not included in music education. Popular music is easily available to everyone due to mass-media pressure, artistic music is listened to in music education, but the folk song is usually just a means of reaching a certain pedagogical aim, not the aim itself. It is usually a practical training of intonation and rhythmical skills or basic harmonic rules when the folk song is used, rarely the folk song is a final quality in a wider educational aesthetical or ethical context.¹⁰ The initial position of folk music need not be comparable to other presented kinds and this might be a disadvantage in the question of kind and genre preference and tolerance. On the other hand we think that despite the absence of active perception of folk music in music education which would help the familiarization of this genre, the character of the folk song is quite clearly recognizable.

The selected sample of the mentioned research is formed by university students with a wide range of study specializations (not only students of a certain faculty or university etc.) who were accidentally chosen out of the total number of university students forming the basic

¹⁰ Ibidem.

research file. The only mutual feature of the addressed respondents was their social status of a university student.¹¹ Out of the total number of 1278 respondents (the figure represents the number of the filled-in and returned questionnaires) 78% of the respondents recognized the folk song easily, 9% confused it with brass-music and 8% with folk^{12, 13}. The confusion with brass-band music might be caused by partial disorganization of terms when a certain part of population cannot clearly differ the terms denoting music kinds and genres. The cause might be the mentioned absence of perception experience with these genres. Although brass music often deals with folk songs, the typical sound of brass instruments accompanied by rhythmical section of percussions should be clearly recognizable. These elements cannot be found among the instruments of the dulcimer ensemble which played the sample. In this connection we can mention arrangements of folk songs in interpretation of popular brass bands (e. g. Jan Slabák's Moravanka) which has arranged folk songs originally sung at the dulcimer into a new form with a distinctive rhythmical base. Listeners who did not know the traditional variant of the melody of a certain song received these arrangements enthusiastically. It is necessary to add that songs have often lost their original typical character and consequently were covered by new arrangements in listeners' consciousness. Although Moravanka and similar ensembles probably belong to the parents' generation of the respondents, some rooted stereotypes might have entered also the next generation. The question of confusion with folk is in this context more understandable as some sound attributes of music stylization or the way of interpretation of the given sample or chosen compositions of some folk ensembles (Cimbal classic, Javory, Čechomor) might be to a certain extent similar (the sound of dulcimer, strings). Folk¹⁴ formations which are inspired by the folk song are more widespread, the youth have wider listeners' experience with them than with the genre of folk music¹⁵. Their sound image is closer to current popular music (guitar section, electric image of the sound). Here, we would like to point out the strong impact of song books *Já, písnička* comprising at the moment four volumes (for the first and second grade of elementary schools, for secondary schools – *Já, písnička* 3, 4) which since the 1990s (i.e. since the time the observed group of university students started to attend

¹¹ See CRHA, B., SEDLÁČEK, M., KOŠUT, M., JURČÍKOVÁ, T., PRUDÍKOVÁ, M. (2012). *Výzkum hudebních preferencí vysokoškolské mládeže v České republice*. Brno: Masarykova univerzita, 177 pp.

¹² A style of popular music in which people sing and play guitars, without any electronic equipment.

¹³ See CRHA, B., SEDLÁČEK, M., KOŠUT, M., JURČÍKOVÁ, T., PRUDÍKOVÁ, M. (2012). *Výzkum hudebních preferencí vysokoškolské mládeže v České republice*. Brno: Masarykova univerzita, 177 pp.

¹⁴ A style of popular music in which people sing and play guitars, without any electronic equipment.

¹⁵ Traditional music which has been played by ordinary people in a particular area for a long time.

elementary school) have become a dominant source of song material used in lessons of music education. Judita Kučerová's opinion on these publications is not completely negative. She says that the intention of helping the singing activity of different kinds and genres among children and the youth is good. However, the overall impression is they cannot be a suitable form of presentation of songs, especially the folk ones.¹⁶ This problem can be found in connection with the identification of the folk song genre. We cannot wonder that somebody places the given sample into the area of folk¹⁷ as the most widely used song books consist of popular, folk¹⁸ or artificial canons in the area of folk¹⁹ songs. Distorted information is completely accepted by a young person because it is difficult for them to reveal these problems without the help of a well-educated person. During the compulsory school attendance, the teacher might clarify these term vagueness, in further development, most of us – unless we devote to specialized music education or professional studies in this area – lose this support and cannot be well informed in this area if the basis laid in music education are not strong enough. Nevertheless, despite these obstacles we can claim that most addressed people proved the ability to identify the genre of folk music on the basis of the given sample. We have to add that the successful identification is not necessarily connected with the liking for the genre.²⁰

In the area of preference, alternatively tolerance of the folk music genre, the evaluation from the respondents is not so clear. Attitudes differ depending on sex, gained music education and also activity or non-activity in music area. Almost half of the addressed university students defined their attitude to folk song as neutral (depending on sex, it is 54% of men and 47% of women). The higher music education of the respondents, the more positive attitude to folk music they have. Only 14.7% of the addressed who underwent only music education at elementary school preferred the folk song genre. On the other hand, 19.4% of the graduates of secondary school where music education was taught had a positive attitude. 32.3% of the respondents who underwent the extended music education (education at elementary school of arts or education of music as a free-time activity), valued folk song

¹⁶ See KUČEROVÁ, J. (2002). *Výchova k hodnotám hudebně folklorního dědictví ve školách: (sondy do postojů dospívající mládeže k hudebnímu folkloru)*. Doctoral thesis. Brno: Masarykova univerzita, Pedagogická fakulta, Katedra hudební výchovy, pp. 105-106.

¹⁷ A style of popular music in which people sing and play guitars, without any electronic equipment.

¹⁸ A style of popular music in which people sing and play guitars, without any electronic equipment.

¹⁹ Traditional music which has been played by ordinary people in a particular area for a long time.

²⁰ See CRHA, B., SEDLÁČEK, M., KOŠUT, M., JURČÍKOVÁ, T., PRUDÍKOVÁ, M. (2012). *Výzkum hudebních preferencí vysokoškolské mládeže v České republice*. Brno: Masarykova univerzita, 177 pp.

positively. The highest percentage of persons preferring folk music was among people with professional music education. We can observe a similar change if we take into account music activity (or non-activity) of the addressed. Almost 30.5% of musically active individuals have a positive attitude to the given sample. On the other hand, only 11.3% of the musically non-active prefer the folk song. The folk is one of the samples in which we can observe a significant difference in positive attitude given by the type of music education of the respondents.²¹

The research confirmed the influence of music education on musical preferences.²² Similarly as in the sphere of artistic music, the popularity of the folk song rises proportionally with the higher education and deeper knowledge of music. The file of the addressed consisted of university students – young people in which we can expect that their musical preferences are relatively stable. The conclusions of the research in this area introduce the idea how folklore are the folk song are treated in music education which represents probably one of the few opportunities to familiarize pupils (students) with traditional national music. In former researches of the Department of Music at the Faculty of Education, MU focused on the use of modern technologies in lessons of music education at elementary and secondary schools, the teachers answered also the questions relating to the position of the folk song in lessons of music education. Most teachers of elementary schools (98.5%)²³ considered folk songs the basis of musical culture which definitely belongs to music education. Secondary school teachers had a similar support for this statement although there were more opinions which questioned the position of folk music in the curriculum of secondary music education (approximately 10% think folk songs are outdated, uninteresting and unsuitable)²⁴. It might be interesting to compare these statements with results of the research by J. Kučerová who dealt in detail with opinions of the youth on music folklore and the folk song. In overall evaluation of the folk song, there was a difference between the pupils of elementary schools and students of secondary schools. The secondary school students mentioned a negative evaluation of the heard folk song in the sound questionnaire much less than the pupils of elementary

²¹ Ibidem.

²² Ibidem.

²³ See CRHA, B., JURČÍKOVÁ, T., PRUDÍKOVÁ, M. (2010). Výzkum využití multimediálních technologií v hudební výchově. *Teoretické reflexe hudební výchovy*, vol. 6, no. 1., p. 76.

²⁴ See CRHA, B., JURČÍKOVÁ, T., PRUDÍKOVÁ, M. (2011). Výzkum využití multimediálních technologií na středních školách. *Teoretické reflexe hudební výchovy*, vol. 7, no. 1., p. 67.

schools; secondary schools students were mostly tolerant to the presented songs.²⁵ The rising tendencies to tolerance of folk songs in secondary school students are also confirmed by the partial conclusions of research on musical preferences in university students – again, we can observe a small rise in the tolerance for the folk song.²⁶ In the context of these empiric findings, we – as teachers – should think about the function of the folk song in our lessons of music education. If pupils and students as they are getting older are tolerating folk music more, we should take advantage of this fact in favour of this genre and try to progress in compliance with these tendencies even at higher levels of education – not to move away from them with a short-sight explanation that folk songs are not accepted by students. We have to realize that it depends on us, as pupils or students accept most of the things the way we (teachers) present them. The way of presentation of the folk song is also important. At higher levels, apart from practical singing or instrumental focus, we should devote to emphasizing aesthetical qualities of song repertoire of folk classes which existed simultaneously with the music done artificially and which enriched it by its unique melodic, harmonic or rhythmical and expression elements.

We should not forget the educational aspect of folk songs on the basis of their content, we should try and find parallels with the current life so that we can suggest our students that life has the same connections all the time, just the scenery is changing in the course of time.

²⁵ See KUČEROVÁ, J. (2002). *Výchova k hodnotám hudebně folklorního dědictví ve školách: (sondy do postojů dospívající mládeže k hudebnímu folkloru)*. Doctoral thesis. Brno: Masarykova univerzita, Pedagogická fakulta, Katedra hudební výchovy, pp. 80-82.

²⁶ See CRHA, B., SEDLÁČEK, M., KOŠUT, M., JURČÍKOVÁ, T., PRUDÍKOVÁ, M. (2012). *Výzkum hudebních preferencí vysokoškolské mládeže v České republice*. Brno: Masarykova univerzita, 177 pp.

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