



PEDAGOGICKÁ
FAKULTA

MUSIC EDUCATION IN THE LIGHT OF RESEARCH

Edited by Marek Sedláček

Brno 2018

**Masaryk University
Faculty of Education**

Music Education in the Light of Research

Edited by Marek Sedláček



Brno 2018

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Content

Introduction	4
List of authors	5
Inverted Classroom – Use of Learning Videos in Music Studies	6
<i>Georg Brunner</i>	
Music School of the Brno Music Association (Brünner Musikverein): Conservatory or Academy?	25
<i>Lenka Kučerová</i>	
University Students in the Czech Republic and Their Relationship to the Contemporary Art Music	33
<i>Marek Sedláček</i>	
The Czech Pupils and their Musical Preferences in Comparison with some possibilities of Education in Elementary Art Schools in the Czech Educational System	40
<i>Renata Horáková</i>	
Musical Activities in Flow	45
<i>Nikolaj Nikitin</i>	
Didactic Materials Used in Teaching Music at Elementary Art Schools in the Czech Republic according to Research at Department of Music at Faculty of Education of Masaryk University in 2018	51
<i>Zdislava Voborná Záleská</i>	
Hanns Eisler: Variations on American Children’s Songs	60
<i>Bence Asztalos</i>	
Multimedia and Music Software in Music Theory Classes in Elementary Art Schools in the Czech Republic – Research Outcomes of the Department of Music at the Masaryk University’s Faculty of Education in 2018	63
<i>Ondřej Musil</i>	
Folk Song in Czech Schools: A Challenge for Music Education and Ethnomusicology	73
<i>Judita Kučerová</i>	
Representation of Musical Activities in the Teaching of Music Theory at Czech Elementary Art schools – Particular findings of the Exploratory Survey of the Department of Music at the Faculty of Education, Masaryk University in Brno 2018	85
<i>Hana Havelková</i>	

Introduction

The proceedings contain full-text papers presented in the sub-section of the 29th 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 30–31st October 2018.

The conference with the topic "*Music education in the Light of Research*" preferred the original scholarly papers that could be thematically divided into two parts:

A) Digitalization or new media in general music education

There were presented the results of musical empirical sociological research conducted in recent years and the papers that are closely related to the entry of modern technologies into the process of teaching/learning the music in education.

B) Current issues in music education

The papers in this section were more broadly focused to reflect new circumstances (especially musically sociological nature) affecting music education in recent years. Other contributions have also been given to the issue of new methods, concepts and standards of music education.

The proceedings present besides the historical studies (Kučerová L., Asztalos) and ethnomusicological studies (Kučerová J.) especially the research empirical studies about the music preferences of the children and youth (Sedláček) and the teaching/learning issues at the elementary art schools (Horáková, Voborná Záleská, Musil, Havelková) in the Czech Republic. Other studies are focused on the new conceptions and didactical issues in music education from the research (Brunner) and philosophical point of view (Nikitin).

Brno, 10th December 2018

Marek Sedláček

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Inverted Classroom – Use of Learning Videos in Music Studies

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Abstract: This article discusses the Inverted Classroom Model (ICM) as a concept (use of learning videos) for university teaching and presents the results of an evaluation and effectiveness study conducted in the summer semester 2018 at the Institute of Music of the University of Education Freiburg within the field of musicology. After a brief introduction to the concept of ICM, the focus of the article will be on the intervention and research design. Using qualitative and quantitative research methods, it will be explored what effects ICM has on attendance during scheduled class time, how students respond to the videos, how they evaluate the concept and especially the classroom sessions, and what effects on students' learning success can be attributed to ICM. Furthermore, the article will provide an outlook on further possible uses of ICM for Music Studies.

Key words: Inverted/flipped classroom model, music studies, learning videos, University Teaching, evaluation and effectiveness study, student-centered teaching

Inverted Classroom Model

Since the Bologna Process was initiated in 1999, university course work and learning achievements have been measured based on the European Credit Transfer System (ECTS). One ECTS point corresponds to a workload of 30 working hours, which in turn are divided into class time and self-study phases. A two-hour university course with a workload of 3 ECTS points, for example, consists of 30 hours in class and 60 hours of self-study, based on a total of 15 classroom sessions per term, (cf. http://ec.europa.eu/education/ects/users-guide/docs/ects-users-guide_en.pdf 21 July 2018). However, there is no further specification of the type(s) of activities associated with each phase. In traditional lectures, the acquisition of knowledge usually takes place in class – as opposed to the Inverted Classroom Model:

"An inverted (or flipped) classroom [the terms are by and large used synonymously] is a specific type of blended learning design that uses technology to move lectures outside the classroom and uses learning activities to move practice with concepts inside the classroom." (Strayer, 2012, p. 171; see also Fischer & Spannagel, 2012; Warter-Perez & Dong, 2012; Bishop & al., 2013; Bates & al., 2017; Handke & Sperl 2012; Handke, 2017). The independent acquisition of (in-depth) knowledge takes places prior to the classroom session. Teachers provide students with materials (primarily videos, but also texts, structuring tasks, presentation slides, etc.) and organise opportunities for feedback (e.g. via an online tool). Class time is then used to further engage with the course materials in communicative,

collaborative and cooperative activities (e.g. clarification of questions, exercises, discussion, application of materials, further planning, etc.). "The presence of an instructor to guide, accompany, support, comment on and correct student discussions and work processes in a competent manner is very important during this phase" (Fischer & Spannagel, 2012, p. 227). That specific tasks are assigned before the actual course session, e.g. in the form of homework, such as reading texts, is not a new concept. ICM is an approach that is both old and at the same time new, by taking into account new technical developments – basically "old wine in new bottles" (Spannagel, 2017). However, one new aspect is that multimedia formats (such as learning videos) are now the primary source for presenting and acquiring new knowledge.

The concept was developed by two teachers in Colorado, US. Their objective was to bring students who had missed classes to the same level as the other students by providing them with videos of PowerPoint presentations used in class (Bates & al., 2017).

Existing research on ICM is primarily based on examples from subjects such as mathematics and physics (Fischer & Spannagel, 2012; Weidlich & Spannagel, 2014; Strayer, 2012; Bishop & al., 2013; Brandenburger & Mikelskis-Seifert i. Print). However, there is little or no research on this subject in the field of music, although teaching in the fields of musicology and in music teacher training faces challenges similar to those in sciences or other subjects, where the focus is usually on imparting (specialised) knowledge. In addition, there are subject-specific task areas, such as the practice of music teaching and music theory (Grant, 2013; Duker & al., 2015; Bowman, 2014).

Various examples of the use of videos are described in the research literature (van Treeck, 2016):

- Explainer video: explains the basics of a new topic.
- Recordings on tablets / drawings / notes on classroom boards: uses the process character of videos.
- Impulse video: generates cognitive dissonance, contains a call to action.
- Video showing everyday situations: activates underlying understanding.
- Case description: shows a complex problem situation.
- Video recorded task-solving in class: shows the current level of knowledge of students.

The research literature discusses various conditions for the success of ICM based courses (Engel & al., 2017, p.136, 137; Spannagel 2017 Handke, 2017, p.12f). The motivation of students plays a key role. In addition to explaining and substantiating the concept (kick-off meeting), students must be made well aware of the need for thorough preparation before each class session in order to fully benefit from this type of course. Course time must be consistently designed in such a way that students are expected to come to class prepared. At the same time, it should be emphasized that the classroom sessions are not compulsory and rather an offer for students.¹ Furthermore, the process should be transparent and offer flexible options to react to changing needs and requirements of students. Motivation can be further enhanced by asking questions in advance, which will then be discussed in class. The e-learning phases should be structured as simply as possible, for example through a platform for a complex arsenal of quality-assured digital teaching materials (e.g. alongside videos, in-depth questions, ppt slides, additional reading). Accompanying (test) questions must be clear, transparent and, if necessary, scheduled; the purpose of preparation before class and the follow-up after class must be self-explanatory and students must be given feedback. Exams should be provided with clear and transparent criteria right from the start.

Evaluation Study

Presentation of the Intervention

During the summer semester of 2018, a course which had previously been held as a traditional lecture within Module 1 of the Teacher Training Courses (Examination Regulations 2015) (“Epochs of Music History – Popular Music”; 14 sessions of 90 minutes each) at the Freiburg University of Education, was taught according to ICM principles. Approximately 14 students attended the course regularly, which equals an attendance rate of 40–50%, based on the number of students present in the first class (34 students). (diagram 1). The basis for the videos (a total of 102 videos, 83 of which were compulsory for students) were PowerPoint presentations of the "regular" lecture on the above topic. The presentations were divided into sections according to topics (8–15 minutes each). The videos were then animated and complemented with audio. They also included a number of music and audio examples, as well as short video clips. The videos were available for download on

¹ Only 20% of all courses in the teaching degree programme have compulsory attendance requirements. Attendance in the courses discussed in this paper is not compulsory

the university's intranet (ILIAS). The course concept was largely based on the criteria proposed by Engel & al. and Handke (2017) as well as Spannagel (2012), as presented above. According to the criteria, each video included review and guiding questions. In addition, four online tests in the form of self-assessment tests were integrated into the video series (after sessions 6, 8, 10, 12). The tests could be repeated indefinitely and students received feedback on the percentages achieved. In addition, students were able to view the correct answers. The final exam of the course was primarily based on these test questions (see below).

Before the classroom sessions started (a total of 13 sessions) – and also in the first session – students received basic information about the ICM model via an introductory video. In addition, students were provided information on the number of videos to be watched in preparation for each class (assignment of 5–8 videos per teaching unit, with each video approximately 8–15 minutes in length). As well, the information included details on the advantages of the concept (opportunity for students to study at their own pace, possibility to repeat, pause and rewind the videos etc.). Students were also given advice on how to best work with the videos (take notes after each video: What are the most important key terms? What questions can I ask that help me understand the video? Where do I still struggle? What should be discussed in further detail?), and what to expect in class (bring notes to class, collect and answer comprehension questions, develop more in-depth understanding of the subject by working on a variety of tasks, further reading, and examples, etc.). A brief overview of the course topics concluded the introduction (the course is based on a broad definition of popular music; terminology, manifestations of the genre in the 19th century, jazz, "Schlager" [German pop hits], musical, pop/rock music from the mid-1950s until today).

The classroom sessions usually began with a "chatting phase", during which students could exchange notes with their partners and ask questions. This included questions that students could share prior to class in an online forum on ILIAS. However, it turned out that students had rather few concrete questions beforehand. Most questions were raised during the in-class sessions.

The classroom sessions were not meant to duplicate the videos (Fischer & Spannagel, 2012). The objective, however, was on the one hand to work with the contents of the videos and on the other hand to deepen the newly acquired knowledge through cooperative learning (Nikodemus, 2017), which is usually not part of regular lectures. A range of methods was used to review new course materials, for example, tasks requiring students to match listening

examples with specific music styles (and state reasons for their choice), partner discussions, inside-outside-circles, or "lucky pot" (students draw terms which, for example, they discuss in small groups). In order to develop a deeper understanding of the course materials, students formed expert rounds in which they further expanded on specific topics. Tasks of these rounds included, for example, the development of a piece of music (songs, rhythmic turnarounds) or a dance, the development of a short arrangement (with the help of a music-writing programme), the creation of an audio score, applying knowledge on other examples by working on secondary texts (e.g. analyses of pieces) or internet research, discussing questions, etc. The results were then presented in the form of posters, mind maps, PowerPoint presentations, simulated panel discussions, or presentation of the music pieces. In the course of the sessions, students were given more and more freedom to select which forms of presentation they wanted to use.

Objective and questions of the evaluation and effectiveness study

The evaluation and effectiveness study focused on the following questions:

1. How does ICM affect course attendance (also in comparison to regular lectures)?
2. How do students respond to the videos and how do they evaluate the concept?
3. How do students rate the in-class sessions (also in comparison to regular lectures)?
4. What impact does attending an ICM course have on students' learning success in the module exam compared to attending a regular lecture?

Samples, Survey Instruments and Research Design

To answer the above questions, the research design included qualitative (open questions in questionnaires) and quantitative elements (standardised course evaluation with additional items), as well as the evaluation of further sources of information (attendance lists, results of module exams, online test). An online student survey was carried out using a standard questionnaire for course evaluation of the Freiburg University of Education (<https://www.ph-freiburg.de/evaport/lehrveranstaltungsevaluation.html>). Additional items (quantitative) based on the evaluation project on ICM by Fischer and Spannagel (2012, p. 232) were added on the survey. In addition to these closed questions, the questionnaire contained open questions (qualitative) (What did you like most about this course so far? What did you not like? What should be changed?). The results were compared with an

evaluation (standard evaluation) of a similar lecture (Epochs of Music History: Baroque and Classical Music) from the 2017 summer semester. A short evaluation (paper-pencil-test) was conducted in the third last class to provide information on certain aspects of the in-class sessions (working with texts, group work phases, presentation, handling tests). Further sources of information included the evaluation of attendance lists and the results of module exams (including those of previous lectures), the download figures of the videos and the usage data of the online tests.

Fourteen persons, who attended the in-class sessions quite regularly (see table 1), took part in the online survey. 34 persons were present in the first session of the course. As can be seen in diagram 1, the attendance levelled off to 40–50% midway through the semester, which corresponds to approximately the number of participants in the survey. It can therefore be assumed that this was almost a complete survey of those students who had participated regularly.

Results

Question 1: How does ICM affect course attendance (also in comparison to regular lectures)?

Attendance lists of this and previous courses were compared to answer this question.

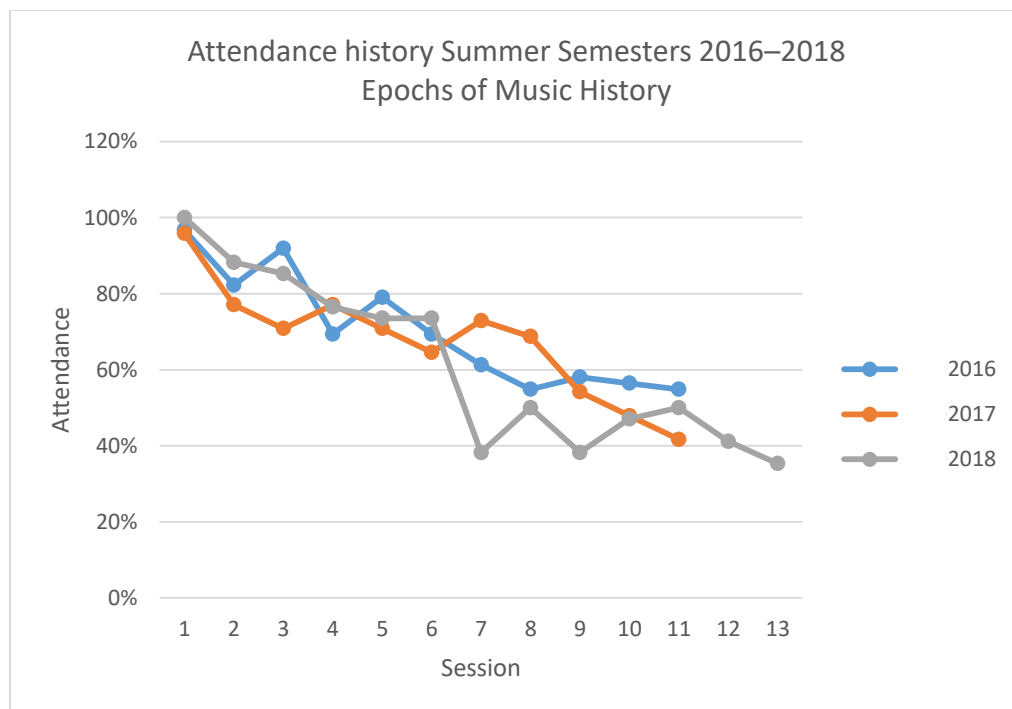


Diagram 1 – Epochs of Music History: Attendance rates 2016–18 in comparison

As expected, attendance was high at the beginning of the course. During the 2018 summer semester (= ICM), however, attendance rates decreased less rapidly up until session 4, but more evenly than in 2016 and 2017. A clear drop occurred in session 7, which took place after the Pentecost break. Afterwards, numbers settled in at approximately 14 students, which equals an attendance rate of about 40-50% of the number of students present in the first session (34 students) (in previous years, however, due to public holidays, the course ran for only 11 sessions). The number of course participants in 2018 was below the level of the two previous years (2018: 61%, 2017: 68%, 2016: 70%). The number of those who attended 90–100% of the courses was similar over the three semesters examined (2018: 32%, 2017: 35.4%, 2016: 30.64%).

These findings are consistent with the download data of the videos. At the beginning of the course, the number of downloads was relatively high. As the course progressed, the number decreased in correlation to in-class attendance rates.

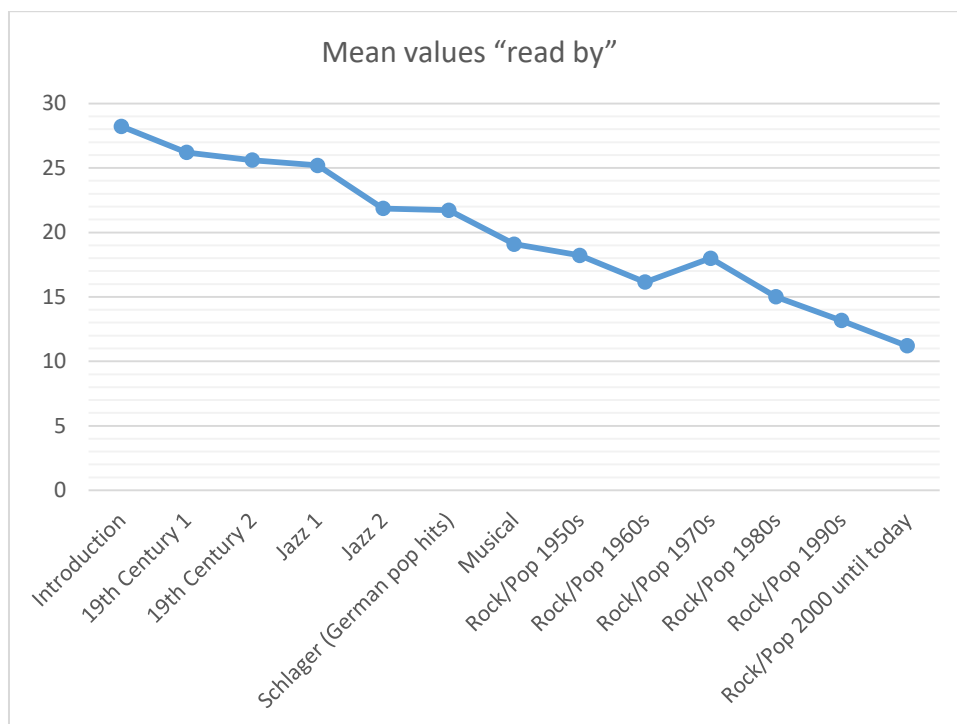


Diagram 2 – Video downloads on the intranet platform

Question 2: How do students respond to the videos and how do they evaluate the concept?

The majority of respondents (71.43% “fully applies”, “largely applies”) rated the concept as very useful. 70.81% said (“fully applies”, “largely applies”) that learning with lecture videos is easier than learning in traditional lectures. Although the majority of students was only in their first two semesters and had hardly had any comparable lectures in music, as student teachers, they had experienced lectures from other subjects as well as educational sciences and were therefore able to draw comparisons (moreover, some students were in higher semesters). This is also consistent with the feeling that students expressed with regards to preparations for the classroom sessions. 71.43% felt well prepared for the classes (“fully applies”, “largely applies”). For more than half of the respondents (57.14% “fully applies”, “largely applies”) the tasks in class represented a useful consolidation of the course contents. For 7.14%, this “does rather not apply”; 35.71% say this "applies partly". Almost three-quarters of respondents (71.43% “fully applies”, “largely applies”) found the discussions in class to be productive.

The question on the use of the videos returned particularly interesting results. Exactly half of the respondents (50%; “fully applies”, “largely applies”) planned enough time to watch the videos in advance. However, a little more than a third only partially managed to allow for sufficient time, which is confirmed by random checks of the download data before the last three sessions. Approximately 25% of students accessed the videos on ILIAS three days after their activation, four days later it was approximately half of the students etc. Videos were still downloaded on the day of the session. Students developed their own work strategies. When asked "If I don't have enough time to watch the video, I choose according to the following criteria", the following answers were given (total of 9 answers):

- According to interest. (2)
- The subgenre I find most interesting.
- I watch the videos in the given sequence. In case I don't have enough time, the last videos are always the ones that are left to watch.
- I watch as many videos as I can in the given sequence. (2)
- I and other course participants split the course contents among us.
- I don't pay attention to the audio, I only summarise the slides.
I usually fast-forward the audio samples that take longer to listen to.

This means that, on the one hand, students mostly followed the given sequence of videos, although they did not always manage to watch them all, or they selected videos based on their interest. On the other hand, students developed individual coping strategies in order to save time (e.g. splitting of content between class mates, summarising slides only, fast-forwarding).

On the other hand, the videos were stopped (a total of 11 replies) in order to:

- ... be able to take notes (4) and review the contents.
- Take notes (4), rewind if I missed anything, if the pace is too fast.
- Review excerpts containing lots of information.
- I don't (stop videos).
- Google artists.

Summing up, students often stopped videos when too much information was presented and they could not keep up with taking notes. One person indicated they did further research on their own, another person did not use this strategy at all (there were also some students who did not take notes at all and therefore did not have to stop videos; see below).

It is interesting to note that the videos were almost exclusively used to prepare for the lecture, less so as a follow-up (85.72% “does rather not apply”, “does not apply at all”). Only 7.14% used the videos to gain a more in-depth understanding of the topic. Another 85.72% (“does rather not apply”, “does not apply at all”) usually took notes after watching the videos, while 14.28% only viewed the videos without taking notes. More than half (57.14%; “fully applies”, “largely applies”) watched the videos in a concentrated manner and without interruptions. For 7.14%, this did rather not apply; 35.71% rate this statement as “applies partly”. Students almost always viewed the videos alone (there was an additional item asking whether respondents watched the videos alone or in small groups; 14.29% of ratings were invalid; 85.71% viewed the videos alone).

Comprehension problems appeared to occur only to a limited extent, which is evident – apart from the survey results (see below) – by the fact that, for example, hardly any questions were asked in the introductory part routinely scheduled at the beginning of each classroom session. An online forum set up in ILIAS was also barely used over the course of the semester until the week before the exam when students posted some questions.

Question	Fully applies	Largely applies	Partly applies	Does rather not apply	Does not apply at all	Mean Value	Standard deviation
I find the seminar concept „flipped classroom“ to be useful.	28.57%	42.86%	21.43%	7.14%	0.00%	3.93	0.92
The exercises and tasks in the classroom sessions help me gain a deeper understanding of the course contents.	35.71%	21.43%	35.71%	7.14%	0.00%	3.86	1.03
I find learning with the lecture videos easier than learning in traditional lectures.	35.71%	35.71%	14.29%	14.29%	0.00%	3.93	1.07
Discussions in the classroom sessions are productive.	21.43%	50.00%	21.43%	7.14%	0.00%	3.86	0.86
After watching the videos, I feel well prepared for the lecture.	50.00%	21.43%	21.43%	7.14%	0.00%	4.14	1.03
I plan enough time for watching the videos between lectures.	21.43%	28.57%	35.71%	14.29%	0.00%	3.57	1.02
I re-watch the videos after the lecture, for example, to do the exercises.	7.14%	0.00%	7.14%	14.29%	71.43%	1.57	1.16
If I have problems understanding the video content, I will ask specific questions in class.	7.14%	42.86%	28.57%	14.29%	7.14%	3.29	1.07
While watching the videos I take notes to prepare for the lecture.	64.29%	21.43%	0.00%	0.00%	14.29%	4.21	1.42
I usually watch the videos in a focused manner, i.e. without interruptions.	21.43%	35.71%	35.71%	7.14%	0.00%	3.71	0.91
I have attended all sessions regularly so far.	35.71%	35.71%	21.43%	7.14%	0.00%	4.00	0.96

Table 1 – Evaluation of additional items (N = 14)

The open comments section of the standardised course evaluation provided additional valuable insights. A summary analysis of the content (based on Mayring 2015) revealed the following aspects.

In general, students rated the topic "Popular Music" itself and the clear structuring of a major period of music history through videos, as well as the audio examples included in them, as positive ("What did you like about the course so far?"). Students felt it served as a good access into the subject matter. Positive emphasis was also placed on the combination of information available in advance (videos) and the seminar-like consolidation of knowledge in the classroom meetings. In addition, students highlighted the independent learning aspect as an important element of the course concept: "To be able to determine the pace of learning and to decide for oneself which content I would like to listen to/view, and which content I would rather skip". Especially the fact that the videos were the basis for the in-class sessions motivated students (extrinsically) to watch the videos in advance.

The suggestions for improvement ("What did you not like? What should be changed about this course?") provided particularly useful insights. Several times students criticized the major time investment spent on course preparation (this was already an early result of a "flashlight" evaluation after approximately one third of the classroom sessions). Above all, the length and number of videos as well as the time and work invested in taking notes was seen as problematic. One suggestion was to integrate videos or lecture phases into the classroom session, or having to work through a small number of videos (3–4) in advance as an introduction to the topic, which would then be further worked on in class. Furthermore, one person expressed the wish that the lecturer should provide a summary of the contents at the beginning of class. Another student suggested having further in-depth discussions – also of the video content – instead of a general overview in class.

Question 3: How do students rate the in-class sessions (also in comparison to regular lectures)?

The course evaluation results of the ICM course compared to those of the lecture from 2017 showed no significant differences in the overall rating (both 3.86) as well as for some other items. However, there were considerable differences in the following items relevant to our study (1 = “does not apply at all”; 5 = “Fully applies”):

Number	Items	Summer semester 2018 (n = 14) Popular Music	Summer semester 2017 (n = 14) Baroque – Classical Period
1	Seminar methods and class arrangements (e.g. individual work, partner work, group work / work in plenary sessions) are used appropriately with regards to the course format.	4.21	3.79
2	The lecturer responds appropriately to students' questions.	3.79	4.71
3	The time structure of the individual sessions is appropriate to the content and objectives of the meetings.	3.50	3.00
4	I have actively participated in the classroom sessions so far.	4.21	2.93
5	I have learned a great deal in this course so far.	4.36	3.43
6	I would be able to explain the essential contents of this course to other people.	3.86	3.50

Table 2 – Comparison of the 2017 and 2018 course evaluation items

The more positive evaluations of item 1 and 4 are certainly owed to the ICM concept. In a traditional lecture, these aspects are usually given much less space. Obviously, students also responded to the time structure of the classroom sessions more positively. Furthermore, students rated their learning gains (item 5) higher by almost one point and felt slightly more confident to explain course content to others. Why item 2 turned out to be significantly more negative in the case of the ICM course is currently difficult to interpret. As mentioned above, hardly any questions were asked. Traditional lecture settings, on the other hand, generally allow only little space for questions.

The open questions of the course evaluation questionnaire (see above) provide further information. Students found the provided opportunities for active participation in the classroom sessions, e.g. the discussion of follow-up questions on previously assigned videos, practical exercises such as dancing, singing, internet research assignments, creating posters, cooperative learning, and the compulsory presentation of the results, very positive. However, cooperative work phases also gave rise to criticism. Some students found them to

be stressful (too stereotypical, irrelevant tasks such as dancing). Instead, more time should be set aside for the presentations.

Some conversations with students led to the collection of further data on some additional aspects. A short evaluation took place in the third last in-class session (4 July 2018), which focused on the ILIAS test (see below), working in groups and group presentations.

Question	Mean value – scale (1 = little, 6 = very)
How helpful was the discussion of texts for the understanding of PM?	3,00
How helpful was the presentation for the understanding of PM? (your group)	3,78
How helpful was the presentation for the understanding of PM? (other group)	2,92
How effective was working in the group?	3,07

Table 3 – Results of short course evaluation (4 July 2018)

Students found the presentation of results in one's own group to be most helpful, while all other aspects were rated around a mean value of 3.

Question 4: What impact does attending an ICM course have on students' learning success in the module exam compared to attending a regular lecture?

As mentioned above, an online assessment was set up for the course during the 2018 summer semester. This gave students the opportunity for further practice, as the test could be repeated indefinitely and feedback (correct solutions can be viewed; display of achieved percentages) was integrated.

The question whether ICM (in combination with the test) can help increase learning success compared to previous module exams, is of particular interest. It must be noted that a comparison is only possible to a limited extent, as some changes occurred during the evaluation period. The course discussed in this paper (Epochs of Music History with changing contents: Baroque/Classical, Romantic/Modern, Popular Music) has been part of the written exam of Module 1 since the summer semester 2016. During this period, different instructors were responsible for the course, which resulted in the exam questions to vary accordingly. In addition, the exam in the summer semester of 2018 was largely based on

modified questions from tests already taken throughout the course (although the exam also included open questions). Best comparable are the results of the courses held by the same lecturer (grey shaded). This shows clear improvements:

Exam results (maximum number of points in the exam: 15):

Semester	Summer 16	Winter 16/17	Summer 17	Winter 17/18	Summer 18
Mean value of points achieved	10.82	12 (substitute instructor)	9.72	8.00	11.72

Table 4 – Comparison of module exam parts of “Epochs of Music History”

The online test offers the possibility to retrieve numbers of page visits and the time spent working on the test. Assuming a correlation between the length of the visit and the achieved grade, one may conclude that intensive work on the test usually helped improve the mark. However, it must be added that up to the course session in which the short evaluation took place (04 July 2018), the tests had been accessed on average only 0.75 times. In other words, most students only used the tests for exam preparation.

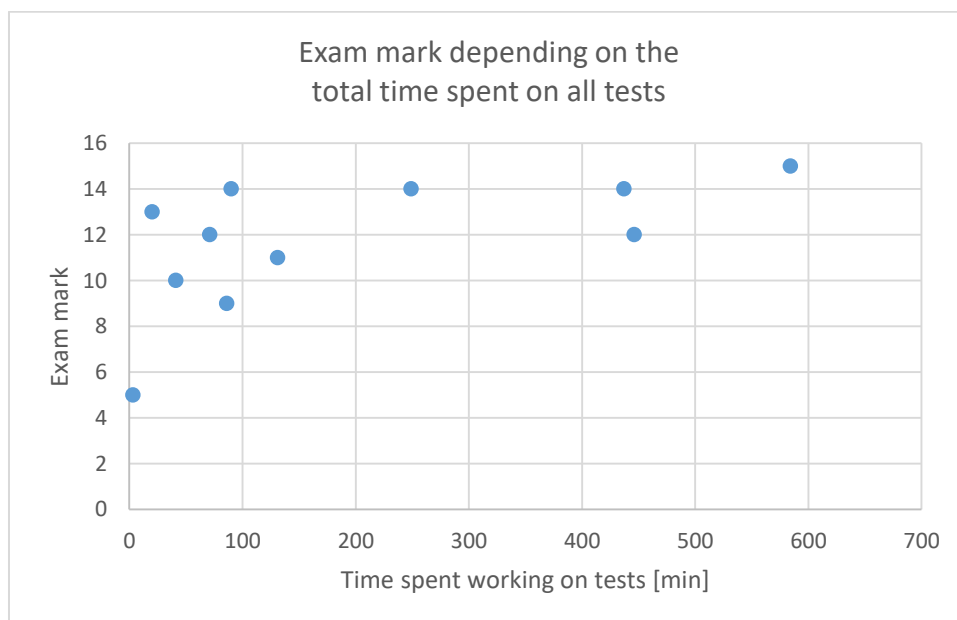


Diagram 3 – Exam mark depending on total time spent on all tests

Discussion

As far as student motivation to attend the classroom sessions is concerned, the number of students at the beginning of the flipped classroom course decreases less rapidly compared to traditional lectures, but then levels off at a slightly lower level compared to student numbers for traditional lectures. The in-class sessions are therefore regarded as a useful addition to the videos. This result is by and large consistent with experiences from comparable mathematics courses taught with the ICM model at the Heidelberg University of Education (information from C. Spannagel 29 June 2018). The student group at the Freiburg University of Education was comprised of 11 students who had to take module examination 1 immediately after the end of the semester; a number of students who will be taking the module exam in the following semester, as well as some students from higher semesters who study under previous examination regulations and attended the course as part of a module-based portfolio they are required to complete without needing to take the course exam (6 students). Although all students who attended the first course session were registered on ILIAS and received information about the course and download options via email, presumably only those used the online platform who attended the course sessions regularly. It remains to be seen to what extent students will make further use of the provided materials. The course is offered only once in a two-semester module. It is therefore to be expected that the number of downloads will rise again before the next exam date.

As in comparable studies, students overall rate the concept very positively (Lage, Platt, Treglia, 2000; Schullery & al., 2011). More than half of them plan sufficient time for watching the videos between the course dates. With regard to time management in the preparation for viewing the videos, the timing of the video downloads suggests that, at least towards the end of the semester, students do not succeed to distribute self-study time between course sessions evenly. In purely mathematical terms, approximately 90 minutes should be spent on preparation. Distributed evenly over seven days, this would mean a daily effort of approx. 13 minutes. The later the materials are downloaded, the more compressed the available time slot becomes. However, students developed appropriate self-regulating strategies to cope with time-management, which should certainly be reflected upon again together with students. A large majority of students compile their own notes in advance (despite being provided with ppt slides). The possibility to determine one's own learning pace is also perceived as positive.

The classroom sessions seem to be a mostly useful addition that provides an opportunity to deepen the understanding of course materials. However, a possible improvement could consist of reducing the number of videos in the preparation phase and enriching part of the class with selected input phases of the lecturer. Another Alternative could be a mixture of ICM and traditional lecture, as was the case at the physics department of the University of Education Freiburg (Brandenburger & Mikelskis-Seifert, 2018). It also seems to be useful to link test questions to the learning videos in order for students to receive immediate feedback (Spannagel 2017). With regard to readings, further thought could be given to the use of adapted primary literature, i.e. research articles edited and simplified from a didactic point of view "for learners with comparatively low research and content knowledge". (Nückles & al., 2015, p. 95).

The combination of video preparation and in-depth study in the classroom sessions, most probably along with the tests, helped students achieve a higher level of activation, a higher self-assessment of their learning gains and of their explanatory competence, compared to traditional lectures. In particular, many perceived the integration of various music-related activities (making music, creating arrangements, singing, dancing, music and video analysis) as a special enrichment compared to traditional lectures.

It can be noted – although certainly not empirically sufficiently valid – that ICM in combination with practice through test questions (including feedback) tends to lead to better learning success (Helmke, 2015, pp. 204–208; Roediger & Karpicke, 2006; Hattie Ranking, <https://visible-learning.org/hattie-ranking-influences-effect-sizes-learning-achievement/> 18 September 2018). However, this would have to be further investigated in additional and better controlled studies.

Outlook

In this study, ICM was applied to a relatively traditional course (music history). Although music-specific activities were already included in the classroom sessions, in addition to cognitive tasks (work with texts, internet research, analyses), ICM seems to open up many new fields of creativity, particularly in applied music practice and music theory. A current research project at the Freiburg University of Music, for example, focuses on the development of learning videos for practical piano playing (song accompaniment) at school and for selected areas of harmony theory (Scherer, 2018) and researches their possible

practical applications. In addition, the Institute of Music at the Freiburg University of Education is testing the use of video tutorials in the areas of ensemble conducting, aural training, working with songs and playing music instruments, which are made available on an internet platform. It is certainly worthwhile to develop, test and evaluate further perspectives in this area and include them in the curriculum of university teaching.

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Music School of the Brno Music Association (Brünner Musikverein): Conservatory or Academy?

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Abstract: This article traces the teaching at the Music school of German Brno Music Association Brünner Musikverein. Before of foundation of Conservatory of Brno, it played an important role in Brno music education. After foundation of Czechoslovakia, it is not known why this association used titles “Conservatory“ and „Academy“. If it was possible according to the condition of written source documents, this text describes a study programmes of this school.

Key words: Brünner Musikverein, Conservatory of Brno, Academy of Brno, Brno Music Association, Music School

After 1918, together with the change of political situation, the change in school institutions organization appeared. Some associations together with their schools finished, the activity of others continued, but their music schools became independent and were nationalized, which besides other things meant a total separation of education from the church influence. The Ministry of Cult and Education was renamed The Ministry of Education and National Enlightenment. The school system did not change significantly. Secondary comprehensive schools were organized in two grades (lower and higher grade), the total length of the study took eight years (Vališová, 1997: 76).

Music could be studied either privately (private lessons) or at private or public schools. Private teachers who did not have their own music school had to be kept in the register if they had more than five pupils² (Branberger, 1921: 60). The private music school could be opened by anyone who had professional qualifications, i.e. conservatory graduate examination, or who did the state examination in the given field. This type of school was organized either by a person or public group – the village, association etc. This second type of the school usually received state subventions. This was e.g. Hudební Budeč, but also many other elementary music schools which were established in this period in big towns. In 1921, there were twelve municipal schools, 3 schools of national association of education and 13 schools which were supported by music associations. According to J. Branberger, the foundation of association schools was mostly spread in Moravia (Branberger, 1921: 61).

² Rule no. 62.124 from 15. 10. 1920.

The year division was various at these schools. Usually, the play level had 3 grades: elementary, training and concert.

Typically, German schools offered education of most orchestra instruments. On the other hand, Czech schools focused more on violin, piano and voice education (solo and choir) and in the curriculum there were much more often theoretical music subjects (Branberger, 1921).

The crucial moment in music education in this period was the foundation of Brno Conservatory which together with Prague Conservatory formed the highest category of music education. Conservatories were secondary schools³ and their graduates had the same level of education like graduates of grammar schools or Realschule. Master schools at conservatories “[...] *are the continuation of the studies at the secondary school of conservatory and they offer opportunity for a higher improvement of the most gifted students for composers’ creation and virtuoso activity in instrument play.*”⁴ (Branberger, 1921: 64). Here, the studies took at least one year and were supposed to be of a *university character*. The teachers were “[...] *the most famous artists who are appointed and remunerated like university professors.*”⁵ (Branberger, 1921: 64). The graduates of this grade of education did not have the same rights like graduates of other universities. Let us mention that The Academy of Performing Arts in Prague and Janáček Academy of Music and Performing Arts in Brno were established in the second half of the 1940s.

The Use of the Title “Conservatory”

In connection with the foundation of the State Music and Drama Conservatory in Brno, also the German school of the Brno Music Association sought to gain the official title “conservatory”, although it was still private. At the beginning of the 1920s, this problem was the main topic of the correspondence between the association management and the Ministry of Education and National Enlightenment. The conflict started in 1919, the first letter between institutions is from November 20, 1919. The association did not respond to the notice of the Ministry and used the title “conservatory” in official documents. Two years later, we read that “*According to the regulation of the Ministry of Education and National Enlightenment no.*

³ According to the law from March 19, 1920 no. 179 Sb.

⁴ In original: „[...] *jsou pokračováním studia na střední škole konservatoře a dávají příležitost k nejvyššímu zdokonalení nejnadanějších posluchačů pro tvorbu skladatelskou a virtuosní působení ve hře nástrojové.*“

⁵ In original: „[...] *nejslavnější umělci, kteří jsou ustanovováni a honorováni jako vysokoškolští profesori.*“

60426/6621 from November 18, 1920 /the regulation of provincial authorities no. 88 693 from November 24, 1920/ the title “conservatory” is protected because with this title the title of higher music school is connected; that is why it is not possible to admit that private schools not meeting these preconditions use this title, only if they were given permission by the ministry.“⁶ (Archive of Brno. R 26/5). “According to the inspection report of the music inspector, your institute uses the title “conservatory” without meeting requirements of a higher music school.”⁷ (Archive of Brno. R 26/5). The inspection of German music schools was done by the state music inspector Fidelio Finke. The conclusion was that “Following the regulation of the provincial political authorities, we forbid you to use this title for your institution.”⁸ (Archive of Brno. R 26/5). However, the conflict did not finish. Two years later, the association again asked for the permission on behalf of which it could use the status of conservatory. The answer of the Provincial political authorities in Moravia was again refusing: “In the regulation from July 3, 1923, no. 66244/23-V., the Ministry of Education and National Enlightenment replied to the request: Music school of the Brno Music Association is a private school which has neither right of the public nor the curriculum equal to public institutions, i.e. state conservatories, the schools cannot be considered vocational schools in the sense of § 6. I. paragraph 1., law no. 394/22 and the request cannot be met.”⁹ (Archive of Brno. R 26/5).

Still in 1938, we find in the sources mentions about the efforts of the association to officially use this title. However, to use the name “conservatory”, the school would have to be the same as Prague Conservatory regarding the curriculum and organization. Otherwise, it was a private music school (Archive of Brno. R 26/5).

The change of music school into conservatory was not possible not only because it remained private, but also due to the fact that doubts were found about the appropriate qualifications of some teachers. As the federal school was subsidized by the state, it had to meet stricter conditions as for professional pedagogues: “Following the regulation of the

⁶ In original: „Výnosem ministerstva školství a národní osvěty č. 60426/6621 z 18. listopadu 1920 /výnos zem. spr. pol. č. 88 693 ze dne 24. listopadu 1920/ chrání se titul „konservatoře“, protože s názvem tím je spojen pojem vyšší hudební školy; proto nelze připustiti, aby školy soukromé, nevyhovující těmto předpokladům, užívaly tohoto titulu, leč by jim k tomu bylo dáno tímto ministerstvem výslovené svolení.“

⁷ In original: „Dle inspekční zprávy hudebního inspektora užívá Váš ústav názvu „konservatoř“, aniž vyhovuje podmínkám vyšší hudební školy.“

⁸ In original: „Z nařízení zem. správy politické zakazujeme Vám užívati dále tohoto názvu pro Váš ústav.“

⁹ In original: „Výnosem ze dne 3. července 1923, č. 66244/23-V., sdělilo ministerstvo školství a národní osvěty na tamní žádost toto: Hudební škola „Brünner Musikverein“ jest školou soukromou, která nemá právo veřejnosti a ani učebního plánu rovnocenného s veřejnými ústav, t. j. státními konservatořemi, nelze školy považovati za učiliště ve smyslu § 6. I. odst. 1., zákona č. 394/22 a nelze proto žádosti vyhověti.“

*Ministry of Education and National Enlightenment from October 20, 1922, no. 100.357/22, we again notify that at music schools subsidized by the state only the graduates of the state conservatories or state examined teachers might teach as definite or temporary teachers. **By all means, they always have to be professional musicians.** If teachers work at your school who do not meet these conditions, give us their names and subjects they teach, inform us on what condition they were appointed, why the positions they have were not given to qualified teachers and report how they have done so far”.*¹⁰ (Archive of Brno. R 26/5).

In 1924, the owners of private schools had to show the authorities their curriculum, especially teaching plans for the fields of piano playing, violin playing and singing, with an exact division into years. In this year it was found in the school of the Brno Music Association that *“Some teachers do not care about the correct posture of the arm, others choose too difficult compositions and consequently due to the high pace of the compositions pupils do not play carefully. With advanced pupils, it is necessary to know well the whole educational process, according to which the pupils must not play demanding compositions until they are ready for them thanks to chosen etudes and technical exercises. It is necessary to pay attention to correct rhythm. The correct performance of melodic ornaments and legato are without doubt an obvious fact.”*¹¹ (Archive of Brno. R 26/5).

Pupils' productions, although they were supposed to take place only with the permission of the art manager of the school, were also a target of inspection criticism. In the inspection report from 1924, we find a long enumeration of mistakes which the inspection found at public performances of the school: *“During performances, it is necessary to pay a bigger attention to **quality**, not quantity of the compositions. Next time, the choice of pupils for public performance should be more careful and only the decision of the head will be determinant. The programmes of these productions – which should be a model for the pupils – must be complied with the greatest context. It is not recommended to combine classic and*

¹⁰ In original: „Ve smyslu výnosu ministerstva školství a nár. osvěty ze dne 20. října 1922, čís. 100.357/22, opětne upozorňujeme, že na hudebních školách státem subvencovaných, jako definitivní neb prozatímní učitele mohou vyučovati pouze absolventi státních konservatoří, neb státně zkoušení učitelé. **V každém případě musí to vždy býti hudebníci z povolání.** Působí-li na Vaší škole učitelské osoby, které těmto podmínkách nevyhovují, sdělte s námi jejich jména a předmět, kterému vyučují, na jakém podkladu byli ustanoveni, proč nebyla místa, která zastávají svěřena učitelům kvalifikovaným a jak se v dosavadní působnosti na Vaší škole osvědčily.“

¹¹ In original: „Někteří učitelé nedbají správného držení ruky, jiní opět volí příliš těžké skladby přednesové a následkem příliš rychlého tempa skladby se hudlaří. U žáků pokročilých nutno dobře znáti celý postup vyučovací, dle kterého nesmí se cvičiti těžké přednesové skladby dříve, dokud žáci nejsou připraveni správně volenými etudami a technickými cvičeními. Neustále třeba dbáti správného rytmu. Přesné provádění melodických ozdob a legata jest zajisté věcí samozřejmou.“

modern compositions without a certain educational tendency. In serious productions, there is no space at all for the compositions by pseudo-composers. The productions should be longer than 1 ½ hour but maximum 2 hours. Pupils' productions with stylistically perfect programmes should be held also during the school year. The final concerts should be first devoted to the school graduates and the overview of school activity should be presented only in the briefest form. Not the quantity, but always quality of the performance should gain school new friends and pupils. Next time, this should be omitted during productions: inviting pupils to acknowledge applause, flower gifts for pupils and teachers and mainly bowing of teachers after pupils' performances.”¹² (Archive of Brno. R 26/5).

At the beginning of the 1920s, roughly 500 students studied always at the school of the Brno Music Association. Out of theoretical subject, music history was taught by Franz Peschek, composition and harmony by Josef Wizina, general music education, music theory, music dictation and music history by Erich Metze. The field music theory took three years and in 1924/25, 13 students studied it as their main field.

The inspector F. Finke visited the school in 1925 and now he complained to the management about the following: *The management is aware of the fact that the state inspector of music education F. Finke found out during the inspection of the music school on November 16 and 17, that: 1/ Miss Rábllová has weak results in piano lessons. 2/Miss Lazarová does not observe the curriculum and does not let pupils play the ordered etudes sooner than they play Beethoven's sonatas. After all, she devotes time to playing salon compositions. 3/Mrs. Neumann-Neumannová^[13] should observe the curriculum more. 4/Mrs. Kalliwodová^[14] should pay more attention to rhythm, phrasing of compositions and*

¹² In original: „Při produkcích jest věnovati větší péči jakosti, než množství skladeb. Pro příště nechť výběr žáků schopných k veřejné produkci jest pečlivější a jen rozhodnutí ředitele budiž směrodatné. Programy těchto produkcí – jež mají žákům býti vzorem – musí býti sestavovány s největší souvislostí. Není radno směšovati skladby klasické a moderní bez ladu a skladu bez určité výchovné tendence. Ve vážných produkcích pak vůbec není místa pro skladby pseudo-skladatelů. Produkce buďtež delší jak 1 ½, nejvýš 2 hod. Žákovské produkce se slohově dokonalými programy, mají býti pořádány i uprostřed školního roku. Závěrečné koncerty mají býti věnovány v první řadě absolventům školy a přehled celé činnosti školy má býti podán jen ve formě nejstručnější. Nikoliv množství, ale vždy jen jakost výkonů mají škole získavati nových přátel a žáků. Při produkcích budiž příště vynecháno: vybízení žáků k děkování, dary květinové pro žáky a učitele a hlavně klanění se učitelů po výkonech žákových.“

¹³ We did not manage to find which person it is.

¹⁴ We did not manage to find which person it is.

*5/it is recommended that no more than 4 pupils are in the lesson.”*¹⁵ (Archive of Brno. R 26/5).

These complaints did not refer only to the federal school of the Brno Music Association. In 1926, a unified organizational status for private music schools was published. *“The Moravian Provincial Political Authorities claimed in the regulation from February 26, 1926, no. 18.599/VII-a the following: the inspector of music education in Moravia and Silesia, prof. Antonín Hromádka in Brno, developed a new unified “Organisational Status for Private Music Schools” and “Negotiating Order for the Curator of Private Music Schools”. The Ministry of Education and National Enlightenment wanted the private music schools to be controlled by unified regulations, so it approved significantly these norms by the regulation from January 16, 1926, no. 4546-26 v for one year for the time being.”*¹⁶ (Archive of Brno. R 26/5). Unfortunately, further information and the content of the organization status did not survive.

During the association existence, the regulations were changed twice. First, they became valid on January 28, 1928, the head of the association was Josef Frieb who was the head of Brno Realchule. (Archive of Brno. R 26). Here the issues referring to running of the association and school did not change. In the enclosed letter, it is written that the association has 250 pupils every year and 19 teachers work in the music school. As the association *“bought for its purposes the house Na Hradbách no. 5”*,¹⁷ (Archive of Brno. R 26) the management requires further subsidy.

¹⁵ In original: *„Ředitelství se uvědomuje, že státní inspektor hudebního školství F. Finke při inspekci tamní hud. školy konané dne 16. a 17. listopadu 1925 zjistil: 1./ že slabé výsledky vyučovací má v klavíru sl. Rábllová. 2./ že sl. Lazarová nedodržuje učebnou osnovu a nedá hráti žákům předepsané etudy dříve, než přikročí žáci k hraní sonat Beethovenových. Konečně, že pěstuje hraní salonních skladeb. 3./ že také učitelka pí Neumann-Neumannová měla by více dodržovati učební osnovu. 4./ že učitelka pí Kalliwodová měla by více přihlížeti k rytmu, fraseování skladeb a 5./ že se doporučuje, aby nebylo ve skupinách vyučováno více, jako 4 žáci.“*

¹⁶ In original: *„Mor. zemská správa politická oznámila výnosem ze dne 26. února 1926, čís. 18.599/VII-a následující: Inspektor hudebního školství na Moravě a ve Slezsku, prof. Antonín Hromádka v Brně, vypracoval nový jednotný „Organisační statut pro soukromé hudební školy“ a „Jednací řád pro kurátora soukromých hudebních škol“. Ministerstvo školství a národní osvěty ve snaze, aby soukromé hudební školy byly řízeny jednotnými stanovami, schválilo zásadně tyto normativy výnosem ze dne 16. ledna 1926, č. 4546-26 v prozatím na dobu jednoho roku.“*

¹⁷ In original: *„koupil pro účely svoje dům Na Hradbách č. 5.“*

The Brno Music Association and its “Academy”

The change in the second half of the 1930s is more significant. In 1936, there still existed the school of this association, but in the regulations the relationship between the school and association was not clearly defined. The school was presented as an independent juridical person. This relates to the argument of the Brno Music Association about the right for calling the music school “academy”.

In 1929, the Ministry of Education and National Enlightenment got into its files a school report where the heading has the name of the school *Staatlich subvencionierte Musikakademie des Brünnner Musikvereines [The State Subsidized Music Academy of the Brno Music Association]*. “The title “academy” might confuse the public. Those who do not know the issue well, equal this school with state conservatories in Brno and Prague and Slovak Music Academy in Bratislava, which produces discrepancies.”¹⁸ (Archive of Brno. R 26). During the 1930s, the issue was re-examined several times, the association still argued about the name. The letter to the police management in Brno dealing with the issue occurs in the materials many times; the requests from the Ministry are from August 20, 1934, then from 1936 on the occasion of intended change of the regulations, which did not take place, as we mentioned. The association defends against these reprimands: “The association uses the name *Musikakademie des Brünnner Musikvereines [Music Academy of the Brno Music Association]* on all occasions, it has the boards with this title on its house, on school reports, on forms, exercise books and letter paper. Also the school stamp has “The Music Academy and School of the Brno Music Association”. The example of the school report and one leaflet with a stamp is enclosed. As long as the association received subvention from the state, it used the title *The State Subsidized Music Academy of the Brno Music Association*, which finished after subventions. As it had many printed forms and school reports ready in advance with the name

¹⁸ In original: „Tento název „akademie“ uvádí zřejmě obecenstvo v omyl. Ti, kdož dobře věc neznají, kladou tuto školu na roveň státním konservatořím v Brně a v Praze i slovenské akademii hudební v Bratislavě, čímž vznikají různé nesrovnalosti.“

*The State Subsidized etc., it used these until 1933, to deplete them. Now, it omitted the first two words in the title and uses the name as mentioned at the beginning.*¹⁹ (Archive of Brno. R 26).

Similarly, a year later, the association defends its position and wants to keep the title which refers only to state schools. According to the regulations, the association holds concerts of chamber music and orchestral concerts of which the title “music academy” is typical. Moreover, it runs a prestigious music school according to an organizational plan. Thus, the association should have the right to use its statutory name also for the name of the music school “Music Academy” (Archive of Brno. R 26).

After the long rigmarole of the school title, the association management solved the situation. In 1939, the association was ended and its school was put under the management of the town. Consequently, its new title had to be accepted. In 1940, the school is registered as *Musikschule der Stadt Brünn (The Music School of the City of Brno)*. The seat remained the same until the following war years.

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¹⁹ In original: „Spolek užívá názvu *Musikakademie des Brünnner Musikvereines* při všech příležitostech a sice má na svém domě tabule s tímto názvem, na školních vysvědčeních, na tiskopisech, sešitech i dopisním papíru. Též školní razítko zní „*Musik Akademie und Schule des Brünnner Musikvereines*“. Vzor školního vysvědčení a jeden prospekt s razítkem je přiložen. Spolek, dokud dostával od státu subvence, používal název „*Staatliche subvencionierte Musikakademie des Brünnner Musikvereines*“, s čímž přestal po zastavení subvencí. Jelikož však měl již předem natištěno mnoho tiskopisů a vysvědčení s názvem „*Staatlich subvencionierte atd.*“, užíval tyto až do roku 1933, aby je vypořádal. Nyní ony dvě první slova v názvu vynechal a užívá název jak z počátku uvedeno.“

University Students in the Czech Republic and Their Relationship to the Contemporary Art Music

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Abstract: The author of the study presents the selected results of the nationwide musical-sociological research on the attitudes of university students in the Czech Republic to the Czech and world contemporary art music with a focus on the last third of the 20th century and 21st century. On the background of the research which deals with issues such as positive, neutral and negative attitude of respondents to the selected music samples in comparison with respondents' identification ability of the listened music has also been examined the influence of the music education.

Key words: contemporary classical music, postmodernism, empirical research, listening activities, music education

The project of the empirical musical-sociological research on musical preferences of contemporary art music

In years 2012–2016 the Music Department of the Faculty of Education at the Masaryk University in Brno conducted a series of extensive nationwide empirical musical-sociological researches (Sedláček, Kysilková, Ottová, Ostrý & Horáková, 2016) with the aim to examine the musical attitudes of university students in the Czech Republic to the different musical styles of classical music. Most of the research findings were partially presented at the international conferences of European Association for Music in Schools (EAS)²⁰ in past years or *Musica viva in schola* in Brno. The last research in 2016 were focusing on the contemporary art music of the post-modern period, i.e. the last third of the 20th century and 21th century (Crha et al, 2016).

The research was implemented via the Computer Assisted Web Interviewing, which combines an online sound questionnaire and a written questionnaire. Each participant was required to listen to 12 music samples (about 5 minutes duration for each other = 60 minutes for all the sound questionnaire) of art music of the 20th and 21th century, however there was a restriction that they could only listen to each composition once. Participants also had an option to press the stop button and choose a reason why they finished listening to the music

²⁰ 2016 in Vilnius (Lithuania), 2014 in Nicosia (Cyprus), 2012 in Hague (Netherlands).

sample before the end of the piece. The objection of the research was to determine the positive, negative or neutral attitudes of respondents to the music samples, showing the ability of the respondent to identify music composers (or guess whether the listen music sample was composed by Czech or foreign authors) and based on other statistical categories answer examine the role of music education in it. Does school music education prepare its students enough for listening to the contemporary classical music? Has the extended music education (elementary art schools) got an influence on the musical attitudes, and the professional music direction?

2081 participants from a range of university students of the Czech Republic were divided into 3 groups according to their level of music education – 1114 students had received compulsory music education, which means they studied music as a mandatory subject within their elementary or secondary school. There were 859 students with an extended music education – participants from this group also attended extra music lessons, e.g. elementary art schools. Finally, the remaining 108 students belonged to the group of with professional music education, who specialized in music, they either studied at a conservatory, music academy or music at university.

The team of university lecturers and doctoral students collected data from April to July 2016.

The research started with the theoretical input which containing music analyses of selected compositions. The basis of this “*sound questionnaire*” was the following 12 music compositions. 6 of the Czech and 6 of the foreign proveniences. Although the intent was to select the most representative composers and their compositions, selection of music samples was more subjective than at previous researches due the fact that most of compositions of that period are not still time proved:

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

It was interesting to find out whether the individual authors compose their music in a style and expression that are characteristic for the region determination.

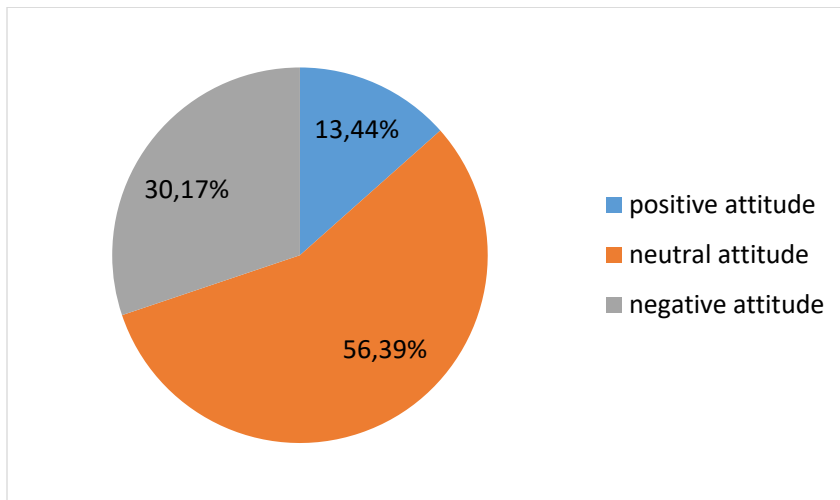


Figure 1 – General attitudes of the respondents to the given music samples

We can see that respondents were generally very tolerable to the listened music.

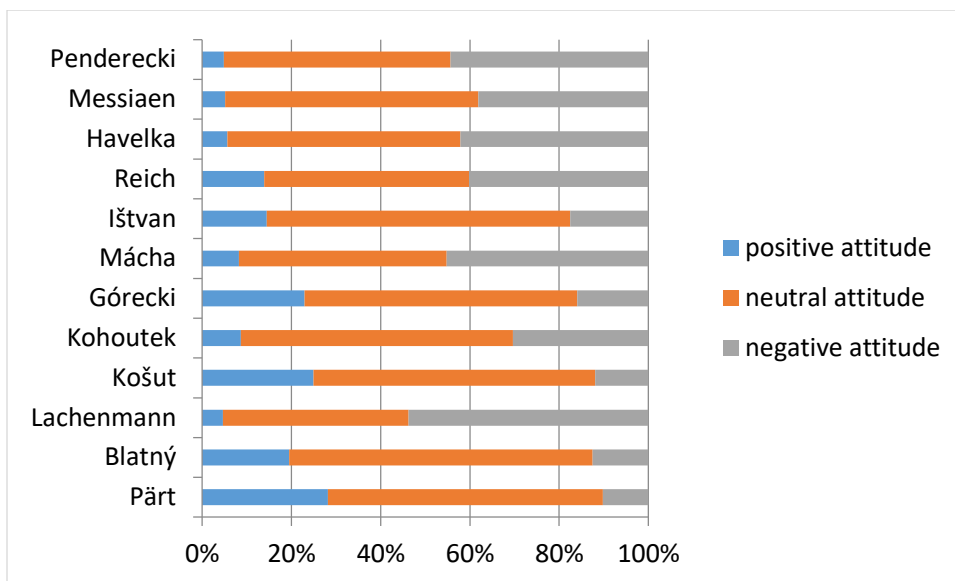


Figure 2 – General attitudes of the respondents to the given composers

Generally, we can find that the positive values had the compositions with more traditional compositional techniques (Pärt, Košut, Górecki, Blatný, Ištván).

If we look at the results in terms of musical education, musical professionals are able to appreciate even the difficult compositions from the listeners' point view. Generally, they

showed the highest values. Respondents with extended musical education also showed higher values in comparison with respondents with compulsory music lessons and even in the evaluation of the Košut's composition surpassed music professionals:

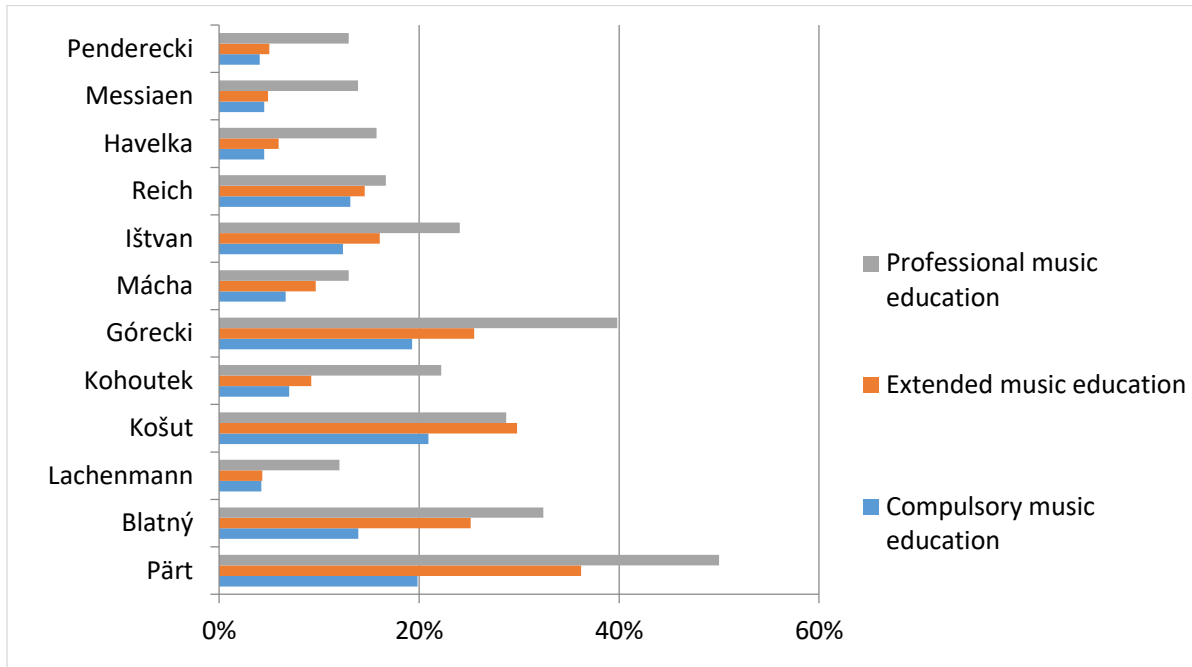


Figure 3 – Positive attitudes to music samples according to music education

The most negative evaluated music sample was Lachenmann's *Ausklang* which is quite extreme in its innovative way of composition. It may be the main reason for the negative effect and misunderstanding for respondents. Similarly, high levels of negative rating reached compositions by Penderecki, Mácha and Reich. All of these composers are using new compositional techniques and quite unusual expressive elements.

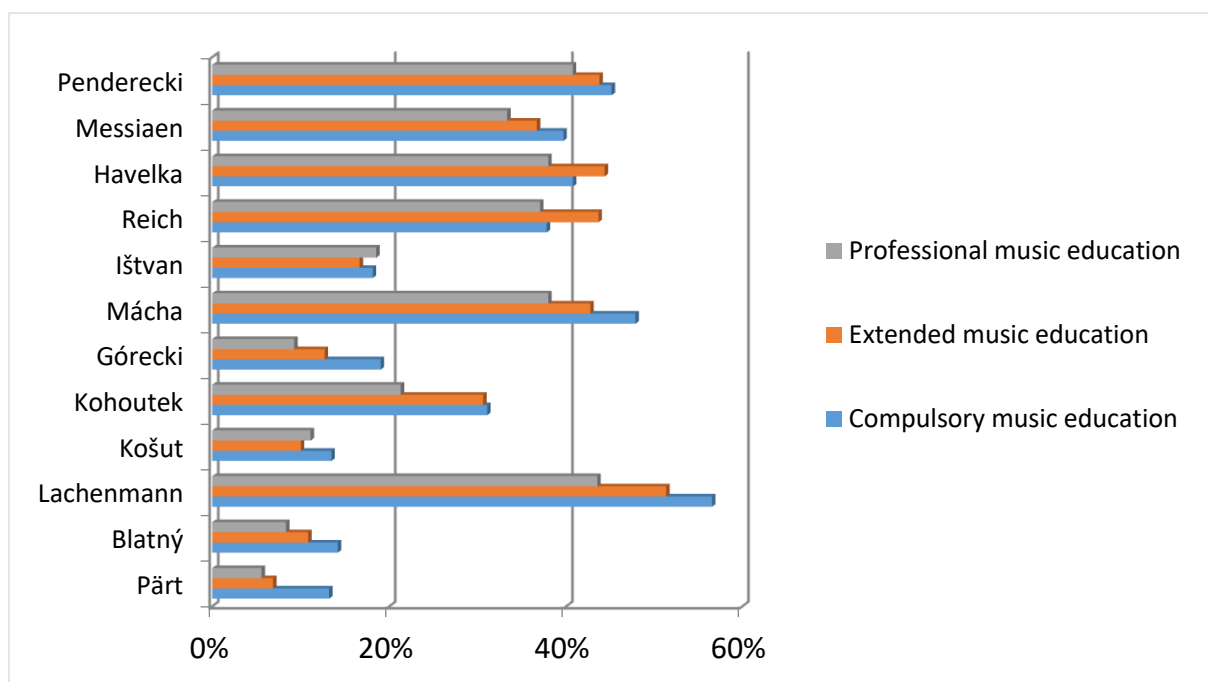


Figure 4 – Negative attitudes to music samples according to music education

More neutral and positive attitudes were received from the respondents of extended and professional music education. Similarly, the attempts of identifications of composers (or recognition of the Czech and foreign music) were more successful with these respondents than respondents with compulsory music education.

Presumption of the Czech or Foreign Composer					
	Czech	Foreign	No idea	Correct (Czech)	Correct (Foreign)
Compulsory music education	10,24%	26,79%	62,97%	6,86%	17,18%
Extended music education	11,01%	34,11%	54,88%	7,52%	20,78%
Professional music education	11,50%	44,75%	43,75%	8,02%	27,24%

Figure 5 – Presumption of the Czech or foreign composer

75,14% of respondents stated their reason for early finishing of the listening. The most common reasons were a lack of time, poor interest in the listened music sample or its complexity.

The frequent answers why the respondents finished their listening earlier	
45,48%	“I don’t have time to listen to the sample till the end.”
34,48%	“the composition didn’t interest me at all.”
23,80%	“the composition is too distant to popular music that I listen to.”
10,91%	“the composition is too difficult for listening and I don’t understand it.”
9,18%	„I do not like that kind of interpretation“.
1,76%	„I know the composition“.

Figure 6 – Reasons for early finishing of the listening

The typical respondent

In our research, the typical respondent is a woman, aged 22, who graduated from the compulsory music education in elementary and secondary school. From selected music examples of the last third of the 20th century, she mostly likes Pärt, Košut, Górecki, Blatný and Ištvan. She has the least tolerant and, at the same time, the most negative attitude to the Lachemann’s sample. She took a neutral attitude for more than half of the samples, almost a third of a negative attitude and about the seventh of a positive attitude. This respondent tolerates listened music. We can say that the typical Czech listener is more tolerant of Czech music. The typical respondent tried to identify the authors of music samples very rarely, the correct identification was one in seven.

Conclusion

Without knowledge of 20th century art music concepts it is very difficult to understand it. This kind of music may seem too complex, chaotic or boring to uninformed listeners.

The magnitude of positive reception of classical music directly depends on the depth of musical education. Thus, much depends on the quality of the ongoing system that supports music education and subsequently the individual himself/herself in terms of music reception.

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The Czech Pupils and their Musical Preferences in Comparison with some possibilities of Education in Elementary Art Schools in the Czech Educational System

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Abstract: The author of the study presents the results of research on the attitudes of students in the Czech Republic to the contemporary art music with a focus on findings from The Czech School Inspectorate, reflects on the possibilities of cooperation between musical professionals and art schools and elementary schools.

Key words: music, research, musical preferences, music education, art schools in the Czech Republic

The Music Department of the Faculty of Education at the Masaryk University in Brno realized during years 2012–2016 a series of different empirical musical-sociological researches with the aim to examine the musical attitudes of university students in the Czech Republic to the different musical styles of classical music (see Sedláček, Kysilková, Ottová, Ostrý & Horáková, 2016). Most of these findings were presented at the EAS conferences in the past years (e. g. in 2016 in Vilnius). The last research (in 2016) was focused on the contemporary art music of the post-modern period. The research was implemented via the Computer Assisted Web Interviewing, which combines an online sound questionnaire and a written questionnaire. The objection of the research was to determine the positive, negative or neutral attitudes of respondents to the music samples, showing the ability of the respondents to identify music composers. The main questions like *Does school music education prepare its students enough for listening to the contemporary classical music? Has the extended music education (elementary art schools) got an influence on the musical attitudes, and the professional music direction?* were asked and partially answered. (Sedláček, 2016)

The findings above, there were some of the main reasons to compare results from these researches with annual reports from the state institution which evaluate internal as well as external process of music education in the Czech schools (not only Art).

The subject of musical preferences (not only in the Czech Republic) is repeatedly one of those which attention is constantly focused on because it touches every individual who

perceives music (or comes into contact with it). As the researches in the music field showed, we can probably find “*a new type of not a listener but an universal medial consumer of music*” (Crha, Sedláček, Košut, Jurčíková & Prudíková, 2012, pp. 153–154).

That is why the Czech School Inspectorate also deals with the evaluation of the results, which it receives during its inspection activity not only in primary and secondary schools, but also in basic art schools. We contemplate why pupils in elementary art schools prematurely end their studies there and why the active "producer" of music is just a "passive listener". Furthermore, whether the "active musicality" of the Czech nation, Czech youth, declines in the 21st century compared to the previous centuries, in proportion to the expansion of multimedia technologies. This is also related to the issue of maintaining folklore traditions, with an emphasis on the folklore elements of some regions in South Moravia.

The Czech Republic has a well-sophisticated system of music education for children, pupils and students in Europe and has no conceptual match amongst other European countries yet. Children begin to be educated in music in kindergarten, according to a specific school curriculum, which must be in accordance with the Framework Educational Program for Preschool Education. One of the objectives is, among other things, the development of children's reception and perception abilities and skills. However, even in this system, partial deficiencies in the initial diagnosis can be found.

Prior to 1989, musically talented children were selected and diagnosed by specialists (usually ages 4 to 5) and parents were advised, for example, to choose a musical instrument for their child, taking into account, among other things, physiological assumptions, i.e. body maturity and the constitution of an individual. These days, the input does not consist of such primaries in diagnostics. It is up to the parents whether they accept the recommendations of their acquaintances, colleagues, friends and their child in the primary art school. This is considered to be one of the biggest systematic errors in education (not just pre-school education), which has a direct impact on the development of music education for children, pupils and consequently young generations. (Horáková, 2015, pp. 106–112)

In Czech primary schools, there is a compulsory time allowance set in the musical (aesthetic) area at least 1 hour per week throughout the school attendance. Emphasis is put on the development of practical skills (singing, movement, listening and, to a minor extent, theoretical ones). In secondary schools, the focus of interest is shifted onto the theoretical area, pupils mostly focus on broadening their knowledge of music history, considerable

attention is paid to listening, the musical component is actively developed by choirs, music groups or other informal ensembles.

The cooperation between institutions across the educational system (from maternity, primary, secondary schools to universities) is one of many examples, such as the Masaryk University in Brno, the Elementary School in Lipov and the local musical-dance ensemble. Another example is the international cooperation, namely the cooperation between the Czech Republic, Germany, France and Hungary in the area of support for the development of music education, where experts from the given countries are transferring their experience of the realized researches. (Kučerová & Havelková, 2016, pp. 128–135)

Equally important is the active cooperation of the elementary art schools with all the above-mentioned institutions. Specific forms of cooperation consist, for example, of the organization of concerts, competitions and shows. The cooperation of some elementary art schools with theaters, such as Janáček Theater in Brno, where pupils in the singing section are actively involved in theatrical performances, seems to be very beneficial.

The Art School can be considered a kind of extension of basic music education, which is available to all age categories (even adults), because the primary school offers high quality education not only in music, but also in art, dance and literary-dramatic. The interest in this type of education by the general public is considerable, and it has a long tradition in the Czech Republic, even though it is an education with tuition fees. In the school year 2013/2014, approximately 240,000 pupils were educated in basic art schools (e. g. in 2013/2014 – in 486 institutions, (Zatloukal et al., 2015, pp. 100–121), in 2016/2017 – in 489 art schools (Zatloukal, 2017, pp.146–171). Pupils, in the following year (2014/2015) approximately, were 244,000, and this number was rising steadily (in the school year 2016/2017 – there were more than 248,000 pupils. There is an interesting fact, that the highest number of pupils (in art schools) is not in the capital city of the Czech Republic (Prague) and its surroundings but they are in the South Moravian region (which was mentioned above), where almost 29,000 pupils were educated in 64 art schools. In terms of percentage, there are about 65% of pupils in the music field, less than 20% in art, about 11% in dance and less than 4% in the literary and dramatic field. (Zatloukal et al., 2017, pp. 146-171). It can be said that the systematic support of music of Czech pupils and the young generation is in the Czech Republic set relatively well under given conditions. Although there are criticisms of the primary diagnosis of children in kindergartens, where it may well happen that some talents will remain unrevealed.

Conclusion

The quality of reception of classical music directly depends on the depth of musical education. Thus, much depends on the quality of the ongoing system that supports music education and subsequently the individual himself/herself in terms of music reception.

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Musical Activities in Flow

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Abstract: Topic discussed is the theory of flow and its significance in the context of the teaching of musical improvisation in elementary music education. The theme is closely related to musical psychology and deals with the experiences, feelings and psychological conditions associated with interpretation. The flow condition helps to cope with stress situations, increases concentration and brings joy or feelings of musical activity, thereby improving the quality of life. It is a musical improvisation and is a suitable form to achieve a flow condition. This is one of the important arguments for introducing music improvisation into the music school syllabus.

Key words: musical improvisation, flow theory, musical psychology, pedagogy, musical education

The *flow* theory was selected as one of the pillars of a theory, which can serve as a basis for the research of musical improvisation. The *flow* theory confronted with the psychology of creativity enables to run a qualitative research of musical improvisation teaching at primary art school. The research situation is complicated by the age limitations of pupils.

According to the theory author, Mihaly Csikszentmihalyi (2008), *flow* is a state of mind, which is related to the activity of a person doing an activity, into which he/she is absolutely immersed with a vision of the target. An individual is able to reach one's physical or mental limits. According to the theory, we can reach a state when we are in control of our emotions, we are focused and fuelled by motivation leading us to a goal or better performance. Emotions are helpful within this process. A restless person in mental discomfort cannot reach the *flow* state. Simply put, *flow* is the state of a deep concentration on an activity, emotion or self. "The state in which people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it." (Csikszentmihalyi, 2008).

Csikszentmihalyi describes his theory as a theory of optimal experience. *Flow* should be a state facilitating improvement of the quality of life, achievement of success and happiness. People however slip into desire for fulfilment rather by maximizing the pleasures and delight (wealth, power, sex). However, if we want to improve the quality of our life,

overcome obstacles, only direct control of experience may help the ability to find immediate delight in what we are doing.

Musical activities such as composition and musical improvisation are favourable for an easier reaching of the state of *flow*. Musical improvisation requires musical knowledge, skills (audition, rhythm perception), skills (instrument playing). These components enable a feedback and control. They are helping to concentrate on activities, which differ from the “main reality” of everyday existence. During musical improvisation, the players stop behaving rational and rather focus on the particular reality of music.

One of the most demanding forms of musical improvisation is free improvisation. Simultaneously, it is the most suitable example for demonstrating the *flow* theory. Let us again mention the differences between technical and artistic improvisation. In case of technical improvisation we focus on skills, theoretic knowledge and musical abilities. When engaging in artistic improvisation the performer does not have to intensively think about the technical aspect. He/she plays more intuitively and in the state of *flow*.

It needs to be considered that there are barriers between which each improvisation moves and even with one person it may vary according to his/her state of mind, concrete work of arts or other influences. If we do not get to immerse deeply because we are nervous or are not in a good condition, we can balance it out with our technical skills and experience.

The function of such activities should be bringing joyful experiences. This counts for arts, sports or rituals.

Csikszentmihalyi's definition of music is very inspirational. He describes music as a grouping of tones which should capture the auditors and evoke in them the desired mood. Just like with any art, it does not necessarily have to be joy or a specific emotion. In functional music it is easier to name and grasp it compared to the contemporary music or experimental music. In any case, music fulfils certain needs of the listener and brings him/her an improvement in his/her quality of life.

Music requires attention – listening, concentration. And on the contrary, it is popular because it satisfies needs (relax, emotions, activities). Musical improvisation is a real-time creation. It would be the subject of another research to find out the reactions of audience to a live performance which would include also musical improvisation and the reactions of auditors to a record of such performance.

Anyway, even an experienced listener should be able of achieving the state of *flow*. In that case we cannot forget to mention the fact that each performer must be first of all a good and focused listener. All musical activities bringing the state of flow are connected also with a focused listening to music.

Listening to music is not important only from the perspective of analytical listening, but mainly from the perspective of what we are experiencing as we are listening to music. This is transmitted also into interpretation (improvisation) by pupils. It is important to know what they are experiencing during listening to and also playing music.

Playing a musical instrument includes also the reading of a note text. In musical improvisation it may involve the reading of musical marks – symbols or graphic marks and scores. In this case the musician is decoding signs and turning them into music. Some of the most exciting experiences are created inside the mind and they are rather challenges for our capacity to think than to use the abilities of our sense. Besides activities corresponding to the physical potentials of the body, also each mental activity is able to provide joy in its concrete form. One of the many available intellectual activities bring the flow is for example the reading.

In music, we can give several examples. Reading of musical symbols in jazz requires more than the theoretical comprehension of the accord symbol. On the example of accord C⁷, we can explain the intervallic structure based on thirds (C-E-G-Bb) and individual relations among the tones. To each accord we can assign the mode – a scale, which will derive from the respective major or minor scale in which the accord is naturally contained. For example, if we are in C major, then the accord Dmi⁷ corresponds with the Dorian mode. However, in order to play the melody, based on the accord, we need imagination and creativity. When reading accord signs we are also employing our inner imagination and hearing. Experienced performers and improvisers hear the sound of accord signs and the possibilities of their sound performance even before they are played. A similar and more complex example is the reading of musical score and its inner hearing.

At the highest level of musical skills there might be imaginary sounds more perfect than any interpretation. Such ability is an advantage for the conductors. If a musician wants to enjoy such activity, he/she must meet the same conditions which are decisive about whether a physical activity is pleasant or not. In case of musical improvisation, there is a “symbolic

system”, which needs rules just like the system of physical activities. Equally important are concentration, estimation of one’s abilities, one must be able to react.

“Thus, although flow always involves the use of muscle and nerve, on the one hand, and will, thought, and feelings on the other, it does make sense to differentiate a class of activities that are enjoyable because they order the mind directly, rather than through the mediation of bodily feelings. These activities are primarily symbolic in nature, in that they depend on natural languages, mathematics, or some other abstract notation system like a computer language to achieve their ordering effects in the mind. A symbolic system is like a game in that it provides a separate reality, a world of its own where one can perform actions that are permitted to occur in that world, but that would not make much sense anywhere else. In symbolic systems, the “action” is usually restricted to the mental manipulation of concepts.” (Csikszentmihalyi, 2008).

One of the signs of experiencing music is a different perception of time. It is well-known that when we are suffering the time goes infinitely slowly and in case of delights, on the contrary, time passes very quickly. Music is objectively measurable (BPM, tone pitch in Hz, time signature, use of instruments, sounds, etc.). When listening to or interpreting the music, we apply our subjective experience. Perception of time can be compared to pleasant or unpleasant feelings – some parts seem longer and other seem shorter than they actually are. In case of listeners it is maybe easier. Just like when playing-interpreting something makes us feel pleasant – unpleasant (pain, joy, joyfulness). However, when speaking of the state of *flow*, a feeling of time shows only a little connection to the lapsing of time measured by means of a watch. Estimation of objective time, typical for activities is though possible also during the state of *flow*. Such exception is represented by activities requiring a time-based scheduling of actions. The examples being surgeons or sportsmen. The loss of the feeling of time is a part of the state of flow and it is a sort of by-product of intense concentration. We can only guess whether this loss contributes to improvement of the quality of life or not. “Although it seems likely that losing track of the clock is not one of the major elements of enjoyment, freedom from the tyranny of time does add to the exhilaration we feel during a state of complete involvement.” (Csikszentmihalyi, 2008).

During the state of *flow* it is not important what activity we are performing, but it is about the approach and relationship to a concrete activity. In artistic activity or sports motivation is usually higher than in common work activities such as for example manual work on a conveyor belt. However, it is not ruled out that an employee on a on a conveyor

belt may not equally like the activity he/she has been performing long-term and on a regular basis. A sportsman is motivated to achieve improvements, records or great wins. Also an employee on a conveyor belt without any audience can set such goals. In the given activity, he/she is making order and giving it new meanings and goals. Therefore, each activity has a potential to achieve the state of *flow*.

A paradox created by these situations is a double view on the work activity in employment. Just like an employee on a conveyor belt, also musicians are active in various orchestras, chamber groups or bands. They describe the moments on the stage as their most positive life experiences. At the same time, they tend to have the need to complain about their work saying they would rather prefer not to work. The research carried out until now (Csikszentmihalyi, 2008) shows that people working in the state of *flow* were in a surprisingly bad mood during the desired relax time. Therefore, we suppose that also in case of musical activities the quality of experience is the better the more frequently the artists are in the state of *flow*. In the state of *flow* we feel strong, active, focused, creative and motivated. This can cause a lower quality of experience during a longer relax.

An important part in musical interpretation is played by handling performance-related stress. Concentration on performance, managing the stage fright or other disruptive elements is a daily worry of the performers. Every person handles stress in a different way and there are many ways how to eliminate it. Improved communication, distribution of tasks in a team, autogenous trainings or improvement of family life. However, the best way is to consider stress a part of the general strategy towards improvement of the overall quality of experience. Everyone handles stress differently, but this topic needs to be addressed in case of pupils in a very sensitive way. A typical situation (not only for pupils) is a public performance. It is even more demanding in case of musical improvisation because the performer is creating in real time, so he/she does not play from the prescribed notes, i.e. material rehearsed beforehand. He/she creates based on the rules of style improvisation, either he/she himself/herself or accompanied. The state of *flow* or any coming near this state eliminates the negative impacts such as for example stage fright. If working with a pupil for a longer time, it is important for him/her to know his/her goals, understand all processes during arrangements for the concert. It is necessary to gradually develop the skills, abilities, analytical thinking and talk about experiences during interpretation. On one side, this gives the students a feeling of security, but on the other side also a feeling that they are doing something meaningful and thus fulfilling their goals. Their joy after the concert will be that much bigger.

This leads us to joy and quality of life. For these, Mihaly Csikszentmihalyi recommends two key strategies:

1. Try to accommodate the external conditions as to correspond with our goals. This we perceive in the context of the classical musical education at the primary art school including notes reading, performance, chamber play.
2. Change our perception of external conditions as to make our goal fit in them better. This we perceive as suitable for the area musical creation and improvisation.

As mentioned above, the feeling of security can be changed in the way that we will constantly work with the pupil on all significant musical abilities and skills. These are the conditions, which are in line with our goals. The second method means changing what we imagine when talking about security. When a pupil does not expect a perfect security in form of written notes, when he/she considers risks as inevitable and he/she is able to find pleasure also in not quite predictable music, then the threat of insecurity will not get such a chance to thwart his/her performance. Naturally, success of either of the strategies would not work without one another. This is the reason we consider important including musical improvisation in the syllabus of primary art school.

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Didactic Materials Used in Teaching Music at Elementary Art Schools in the Czech Republic according to Research at Department of Music at Faculty of Education of Masaryk University in 2018

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Abstract: The article deals with didactic materials used in elementary art schools in the Czech Republic in the study subject of Music. The didactic materials are divided into textbooks, songbooks and other didactic materials used by both teachers and pupils. The data was obtained by the method of questionnaire survey in the framework of the research *Current trends in musical-theoretical teaching at elementary art schools in the Czech Republic*. The research focused on the education in the musical field of elementary art schools. The purpose of this research was to look at the content of the curriculum and the teaching methods used. The aim of the research was then to find out the current state of this issue and propose possible improvements of the quality of teaching, for example through the preparation of didactic materials.

Key words: research, elementary art school, music, didactic materials

Introduction

This article looks at some of the results gathered from the research *Current Trends in Musical Theoretical Teaching at the Elementary Art Schools in the Czech Republic*, carried out at the Faculty of Education of the Masaryk University in Brno in 2018. The article especially focuses on a specific question – the teachers were asked about didactic materials used in their teachings. The respondents were asked if they, or their students, use didactic materials during their lessons. If the response was positive, they were also asked to fill in the titles of the materials used as well as their personal evaluation of advantages and disadvantages of these materials. These questions were divided into three areas – textbooks, songbooks and other didactic (teaching) materials (including didactic aids). In total 146 of the teachers asked took part in the research.

Textbooks

Out of the 146 respondents (teachers) 88 answered that they are using textbooks when they teach the Music lessons, 39 responded that they are not using textbooks at all and 19 respondents did not answer this question. The same question also asked how many of the respondent's students use the same textbooks during their lessons or for their studies. This sub-question was answered positively by 73 respondents and negatively by 49.

A textbook *Hudební nauka pro ZUŠ* [*Music theory for elementary art schools*] written by Martin Vožar was the most frequently mentioned with 63 respondents using it. The respondents stated that they are satisfied with it because the textbook is easy to use, systematic, comprehensible, comprehensive, practical, well-designed and serves as a complement to the lessons. It also offers a wide variety of activities that pupils enjoy. The textbook contains a songbook with a wide selection of songs, practice exercises and fun tasks such as quizzes, crosswords and games, musical terminology, and examples for writing and reading musical tones.

Another textbook, *Hudební nauka pro malé i větší muzikanty* [*Music theory for small and larger musicians*] by Dagmar Lisá, is reportedly being used by 9 respondents. They have found this textbook to be easy to follow and positively evaluated the fact that it contains basic and brief information, definitions and overviews. It was also mentioned that this particular textbook is suitable for laymen. This textbook however does not contain a workbook, lacks creative exercises and does not include activities suitable for lessons.

The same number of respondents was also using a textbook *Hudební hry* [*Music games*] by Rafaela Drgáčová and Cyril Kubiš. This textbook was evaluated by them as well constructed, entertaining, offering an opportunity to teach in a playful manner and being well liked by respondents' pupils. It was also mentioned that this textbook contains interesting suggestions, an overview of the curriculum and some great ideas for a creative teaching of Music. It was however not used by pupils and served mainly as an inspiration when planning lessons.

Other textbooks mentioned by more than one respondents were: *ABC Hudební nauky* [*ABC of the music theory*] by Luděk Zenkl, *ABC intonace a sluchové analýzy* [*ABC intonation and auditory analysis*] by Luděk Zenkl, publications written by Eva Jenčková, *Dějiny hudby* [*History of music*] by Miloš Navrátil, *Mladí muzikanti* [*The young musicians*] by Jaroslava Neoralová and *Učebnice Harmonie* [*The textbook of harmony*] by Jaroslav Kofroň.

The following textbooks were used by only one of teachers: *Domeček plný notiček* [*House full of notes*] by Karla Havelková (containing basics of curriculum in a playful manner), *Harmonie rozborem* [*Analysis of harmony*] by Karel Janeček (which includes demonstrations and works with theory in music itself), *Hudební nauka* [*Music theory*] by Eva Procházková, *Klíček hudební nauky* [*The key of music theory*] by Eva Šašinková, *Kompendium základů hudební teorie a hudebních dějin* by Jiří Šimáček, *My jsme malí muzikanti* [*We are little musicians*] by Petr Jistel and Jaroslav Koutský, *Noťáček* ["book of music"] by Hana Šípková, *Slovník české hudební kultury* [*Dictionary of czech music culture*]

by Jiří Fukač, Jiří Vysloužil and Petr Macek, *Učebnice intonace a rytmu* [*Textbook of intonation and rhythm*] by Jaroslav Kofroň, *Notopísanka* [*Exercise book of music*] by Eva Šašínková, magazine *Mistři klasické hudby* [*Masters of classical music*], and books containing history of art, encyclopaedias and works from seminars.

5 teachers use their own materials during their lessons. The main advantage of this approach is that it is possible to easily adapt to the curriculum and to the needs of pupils as well as to the requirements of the school. The combination of textbooks and own materials is used by 16 respondents and was evaluated by them as the most flexible option. Some of the teachers also responded that they do not use any textbooks during their lessons. These teachers use a combination of materials (that were not specified) or materials of their own.

As can be seen every teacher uses publications that seems to fit their own criteria which widely vary depending on what they need to teach as well as what is currently required from them.

Songbooks

86 of the teachers responded that songbooks are used by them to teach Music, 34 teachers do not use the songbooks during their lessons and 26 respondents did not answer the question in either way. The teachers wrote down more than 30 different songbooks and 45 combinations of two or more songbooks. 7 teachers have created their own songbooks that are used during their lessons.

The following songbooks are used by both teachers and pupils: *Já, písnička* [*Me, song: a songbook for students of elementary school*] by Petr Janský which was mentioned by 45 teachers. This songbook contains a large selection of well-known songs varying from folk song to authored songs. Songs are appropriate for people of all ages and can be used to practice the already taught curriculum. The book however contains mistakes in melody, chords and lyrics. It is also necessary to sometimes transpose the songs.

6 teachers responded that they use *Písničky z pohádek a dětských filmů* [*Songs from fairytales and children's movies*] by Ondřej Suchý. *Do-re-mi* [*Do-re-mi*] by Marie Lišková was mentioned by 4 teachers. This particular songbook contains pictures and is quite popular due to the choice of songs in it. A songbook *Písnička 1. Zpěvník pro 1. stupeň základní školy* by Markéta Svobodová and Bohumil Polívka [*The song for elementary school*] is used by 3 teachers, songbooks by Jaromír Nohavica by 2 teachers and regional songbooks by the same

amount. *Mladí muzikanti* [*The young musicians*], which combines theory with songs, by Jaroslava Neoralová was mentioned by 2 teachers although it is focused only on folk songs and lyrics. The following songbooks were then mentioned by a single teacher: songs from workbooks by Martin Vozar and a songbook *Hudební výchova* by Marie Lišková and Lukáš Hurník. 4 of the respondents also mentioned that they are using the internet on a regular basis. The following songbooks are used by teachers only to a small extent: songbooks by Zdeněk Svěrák and Jaroslav Uhlíř, songbooks by Marie Kružíková, songbooks by Eva Jenčková (which contains ideas for working with songs). In a songbook *Já a písnička: [Me and song]* by Soňa Kozáková, Jiří Zima and Jiří Macek the teachers were happy about the choice of songs, but occasionally noted that there are some mistakes regarding the chords. Amongst other songbooks mentioned were *Barevné cinkání [Colorful jingling]* by Vlasta Beilová, *Jak počítají koťata [How kittens do count]* by Pavel Jurkovič and Jiří Žáček, *Národní zpěvník [National songbook]* by Jaromír Gelnar, *Špalíček lidových písní [Songbook of folk songs]* by Josef Krček et al. (which includes chords, duets and some well-known national songs), a songbook by Petr Skoumal, a songbook by Jiří Pavlica, a songbook by Lenka Pospíšilová, a songbook by Pavel Jurkovič, Zora Jandová and Vladimír Merta, *Zpíváme v Kyjově [We sing in Kyjov: folk songs]* by Jiří Petřů. The respondents also mentioned several children, folk and Christmas songbooks as well as songbooks with popular music, spiritual music, CDs and materials originating from the internet.

The advantage of combining different songbooks is the ability pick the right songs whenever possible. Songbooks are easily available in general and contain a wide range of songs from all different musical genres. Songs in them are also often known and suitable for pupils of all ages. Some of the songbooks are also split to categories according to the songs included in them. Additional possible division would be according to the presence of texts and songs edited specifically for children and presence of ideas and tips for activities that could be included in lessons. Some of the teachers responded that they are satisfied with the type of their voice as well as with the possibility to create their own musical accompaniment, which seemed to be desirable for the majority of respondents. The teachers, who are creating their own materials, found the biggest advantage of this approach in the variability and possibilities presented.

Other didactic materials used in music

95 teachers mentioned specific materials and 85 of them also wrote down their advantages. 40 teachers are using some variants of their own materials, for example worksheets, didactic aids, CDs, arrangements of songs, rhythm or intonation exercises. As didactic aids teachers mentioned for example cards, puzzles, dominoes, quizzes, crossword puzzles, accessories, stones or bottle caps serving as musical notes. The teachers are usually satisfied with the level of their own materials as these materials are verified and tested by time but some of the teachers are considering updating what they have available in a near future. The teachers stated that having own materials offers a wide variety of lessons, takes into account the way Music is taught at their school and are quite easy to adapt according to the current curriculum. Didactic materials are considered to be fun for the pupils, effective and enrich the lessons. Having self-created materials also provide visual aid in lessons, opportunity for better explanations, exercises and memorizing of lessons. Materials can be linked to listening, history of music or culture. Teachers who use their own presentations also have an opportunity to connect their lessons with other types of art. Pupils are also allowed to have all the materials available at any time which eliminated the need to use textbooks. Even though the creation of new materials takes a lot of time the teachers are using them regularly.

Other didactic materials mentioned were for example a blackboard with a note sheet, interactive whiteboard, magnetic tables, musical instruments tables, pictures, charts, games and cards. Didactical aids make the lessons more diverse and make learning easier. The didactic aids serve as a motivation for pupils and attract interest in the subject. Pupils can perceive the learning by all of their senses, which helps them to remember the lessons better as well as with the practice. Musical instruments (such as piano and guitar) also seem to be quite popular amongst the students and help with the practice of rhythm as well as with the memorising of the curriculum.

Other materials mentioned by teachers originated from seminars, workshops and projects. Teachers are using worksheets, tests and exercises. The best score was given to worksheets that are serving mainly as supplements to lessons, mainly for practice and home preparations. The biggest advantage is that they also simplify and accelerate the learning process.

The internet was mentioned by 14 respondents. The advantage of the internet is its speed, availability, up-to-date information selection, a wide variety of possible activities and the diversity of ideas and sources of inspiration. It was also mentioned that the internet is

mainly used due to the unsatisfactory variety of didactic materials on the market. Media, such as cassettes, CDs, DVDs, videos, presentations or music software, were mentioned by 6 respondents. Some of the teachers also use copies of the music notation.

Other didactic materials, that were not mentioned above, were: *ABC hudebních forem* [ABC musical forms] by Luděk Zenkl, *Dějiny evropské hudby* [The History of European music] by Gracian Černušák, *Hry s hudbou a techniky muzikoterapie* [The games with music and music therapy techniques] by Zdeněk Šímanovský, *Hudba v současné škole* [Music in the current school] by Eva Jenčková, *Hudební výchova pro ZŠ* [Music theory for students of elementary school] by Jindřiška Jaglová, *Opera nás baví* [We enjoy opera] by Jirina Marková and Anna Novotná, *Příběhy, pověsti a pohádky paní Hudby* [Tales, rumors and fairytales by Mrs. Music] by Anna Hostomská, *Učebnice intonace a rytmu* by Jaroslav Kofron, songbook *My jsme malí muzikanti* [We are little musicians], publications by Lenka Pospíšilová and *Mistři klasické hudby* [Masters of classical music] (both the magazine and the CD). Some of the teachers also mentioned that they are regularly using excerpts from biographies of famous authors, lyrics of opera, specialised literature, popular music, intonation and rhythmic exercises and German publications about music.

Summary

The article provides information, obtained through a questionnaire, on the didactic materials used by pupils and teachers in the Music lessons as well as their advantages or disadvantages. Answers in teacher's questionnaire show that many teachers, or their pupils, do not use any materials at all. Teachers are mostly satisfied with the didactic materials, but they are finding minor shortcomings in almost every publication mentioned. Some teachers therefore mentioned that for these reasons they use several sources for their lessons or are creating their own materials which are also able complement the textbooks and songbooks. Teachers often prefer materials that are suitable for their pupils, enrich their lessons or provide sources of entertainment and inspiration for their lessons.

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Hanns Eisler: Variations on American Children's Songs

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Abstract: Hanns Eisler's Suite for Septet No.1 op.92a (Variations on American Children's Songs) is film music, composed for Joseph Losey's documentary, *A Child Went Forth*, shown in 1942. The musical content of the film, about children's summer camp, has been adopted from such nursery rhymes as Little Ah Sid, Strawberry Fair or Sourwood Mountain. This study points out, besides the work's musical attributes, a few typical momentums of composition, adding tips to film programs already operating in schools.

Key words: Eisler, nursery rhymes, film music, film programs, chamber music

Introduction

The objective of this study is to introduce Hanns Eisler (1898–1962), composer of film music, through the Film Music Program of the Rockefeller Foundation. To get to know this side of the composer, it is worth to look at the more important events in Eisler's life.

The son of a professor of philosophy and a butcher's daughter in Leipzig, Hanns Eisler grows up in Vienna, where he studies composition under Arnold Schönberg. Eisler is mentioned later as the third most gifted student of Schönberg after Anton Webern and Alban Berg (Eisler, 1977). He is already getting commissions and a job with Universal Edition while still in Vienna. By the middle of the 1920s he is in Berlin of the Weimar Republic, so is Arnold Schönberg. Currently, Berlin is the most important center not only of Fascism but also the Moscow-following left wing. So, it is not surprising that, after the Nazi takeover, the strongly left-leaning Eisler, composing music also for the proletariat, can no longer stay in Berlin. In 1938 he tries to settle in the USA. When he is refused residence permit, he leaves New York and works and teaches in Mexico City. After obtaining a USA visa he is absorbed in Hollywood's film industry like many other immigrants among them Max Reinhardt, Thomas Mann, Arnold Schönberg or Bruno Walter. Eisler is the only Schönberg-student who, though unwittingly, followed his master to Berlin and California (Betz, 1976).

Film Music Program

In Hollywood Eisler composes music to various documentaries and eight films. Found amongst them are *Spanish Main* (1945), *Deadline at Dawn* (1946), *A Scandal in Paris* (1946),

The Woman on the Beach (1947). Best known and regarded from them are the *Hangmen Also Die!* (1943) and *Non but the Lonely Heart* (1944). Both films received an Oscar-Nomination in Musical Score of a Dramatic or Comedy Picture category.

In 1940 Eisler, with Theodor Adorno, is appointed to direct the Film Music Program of the Rockefeller Foundation, supported by a donation of 20,000 dollars from the Rockefeller family. The program's objective is to bridge the gap between the more advanced technology of scenery and photography and the much more lagging film music. Beside musical technology, questions of dramaturgy and aesthetics, as well as connections between music and picture, are to be investigated. Adorno and Eisler (1944) summarize the results of their practical experiments in their book *Composing for the Films*, following the program's closure in 1942. The program worked independently from the film industry, however, big-name film companies like Twentieth Century Fox or Paramount Pictures have shown an active interest and offered film details for the work. The program used the following scenes:

- *14 ways to Describe the Rain* a composition to Joris Ivens' documentary *Rain*, which shows the rich variations of an Amsterdam rain's effects.
- News broadcasts' details, war scenes.
- Pictures of nature, idyllic and dramatic series, snowstorm, icebergs, volcanic eruptions.
- Movie details scenes from *Grapes of Wrath* and *Forgotten Village*.
- Children's' scenes in a camp *A Child Went Forth*.

A Child Went Forth

A Child Went Forth (Children's scenes in a camp, directed by Joseph Losey, 1942) is a 22 minutes long film without action, in which a line of genre pictures is loosely connected by the film's location, the children's camp. The director has separated, well noticeable, the basically simple and non-assuming film's scenes: each has a definite subject from the camp's life, playing, sleeping, confrontations, eating. The scenes are of similar length and end with a little bang.

For Eisler, the suit appears the most adaptable form to the film's music. Not a consciously thorough running, rich-in-transition musical form, but a series of small, clear in character, easy to distinguish from each other, complete in themselves, parts where the beginning and the end is easily recognizable.

The material of the music came from American children songs, such nursery rhymes as Strawberry Fair, Sourwood Mountain or Little Ah Sid. The composer thought that it is possible to play music freely with the simplest musical material, applying constructive methods and abandoning conventions. The music notes require 7 instruments: flute, clarinet, bassoon, 2 violins, viola, cello. From the film's music Eisler composed an independent suite: Suite for Septet No. 1, Op. 92a (Variations on American Folk Songs.)

It is worth to lift out from the film the following typical compositional moments (SehgalTV, 2013):

- 2'34"–3'15": The children are tinkering, painting toys, working industriously, which is expressed in the music with a little sedulous fugato.
- 3'20"–4'19": In the next scene, the inhabitants of the camp carry heavy stones, the fugato theme is preserved, expressing the work's tiring nature. At the end of the scene, a fighting breaks out, the music shows it with the gesture of jostling.
- 11'05"–11'41": In another scene, the children are feeding new-born mice. Swift, high frequency, shrieking music, the most difficult item both technically and for teamwork.
- 11'42"–12'51": In another scene, the children are washing dogs. The string session plays a banjo-like pizzicato, the children song sounds also on clarinet then, at the end of the item, to the tone of the Code, the dog free of the washing shakes himself.

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Multimedia and Music Software in Music Theory Classes in Elementary Art Schools in the Czech Republic – Research Outcomes of the Department of Music at the Masaryk University’s Faculty of Education in 2018

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Abstract: The main aim of the contribution is to familiarize those who are interested in multimedia and modern technologies in music education with the current state of using multimedia in music education, which follows the research of the Department of Music at the Masaryk University's Faculty of Education in 2018. This research focuses on teaching music theory in elementary art schools in the Czech Republic. One section of the questionnaire, which was intended for the music teachers, focused on the area of modern technologies and music software. The submitted text presents the outcomes of teachers' answers and tries to explain them.

Key words: multimedia, modern technologies, music software, research, music education

Introduction

The Department of Music at the Masaryk University’s Faculty of Education has been dealing with the issue of using modern technologies in music education since 2010, when first series of researches, concentrating mainly on the frequency of using technologies in music lessons and level of teacher's and student's competency towards their active using, were carried out. Last year, the comparative research called *Using Multimedia in Music Education in Primary and Secondary Schools – State of Research in 2017* (see Košut et al., 2017) was done. Its aim was to discover potential improvement in modern school facilitation and again mostly in their usage.

Outcomes of the research evaluated answers of both teachers and students. Questions concentrated on technical equipment of selected schools, general notion of respondents about different types of music software and on direct experience with using them. Emphasis was put on notation and compositional software²¹, as well as on educational one. Naturally, mobile applications were included too. Last questions inquired about opinions of respondents on further education in given field and also on current offer of courses, seminars, workshops etc.

²¹ This term classifies non-standardly both strictly notation software and also the so-called DAW, which is software for (but not exclusively) recording and editing sound.

To the 2017's research are connected partial results of this year's research by the Department of Music at the Masaryk University's Faculty of Education entitled *Current Trends in Musical-Theoretical Teaching at the Elementary Art Schools in the Czech Republic* (Kučerová et al., 2018). The last section of an electronic questionnaire for teachers was devoted to the use of modern technologies by music teachers and was designed in a similar way as in the previous year's research.

Outcomes of the 2018's research

The first question of given field examined the direct experience with some of the compositional and notation software and level its usage. As shown by the research findings, the most widely used software at elementary art schools is Sibelius by Avid Technology, Inc. 52,1% of all respondents who answered this question is working with this software. The second most popular is Finale by MakeMusic, Inc., here already with noticeable decrease in percentage (30,8%). On the third place appears MuseScore by Werner Schweer. The only given representative of DAW software was Cubase by Steinberg Media Technologies GmbH., and was selected by 14 respondents, i.e. 9,6%.

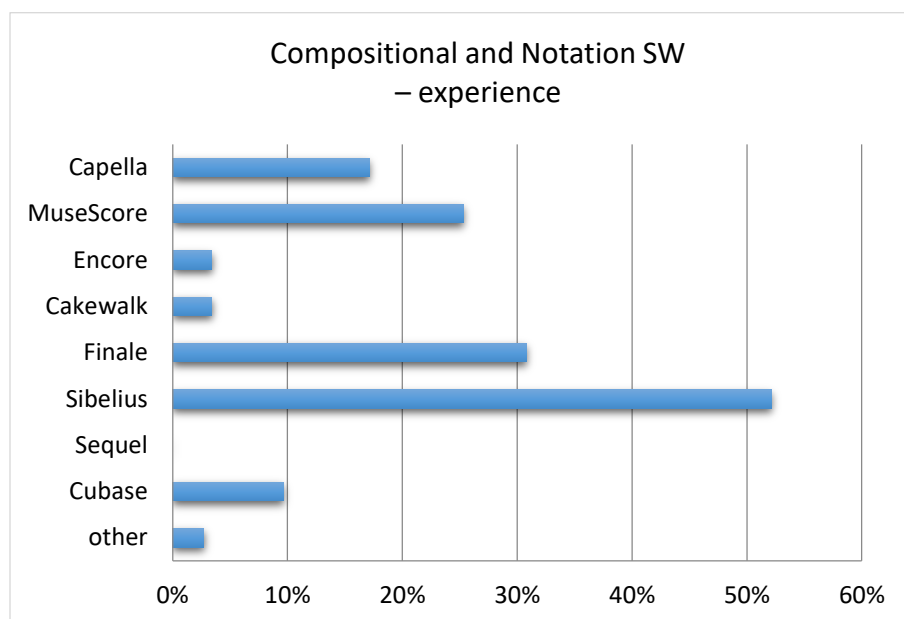


Figure 1 - Compositional and Notation SW – experience

The option "other" was selected only by four teachers, and some of them mentioned more than one representative of particular music software; for example: GuitarPro by Arobas Music, Adobe Audition by Adobe, Pro Tools by Avid Technology, Inc., Garageband by

Apple, Inc., Wave Lab and Audacity both developed by Steinberg Media Technologies GmbH. Preferences of DAW software outweigh those of solely notation-based ones.

Aside from asking on experience concerning individual software mentioned, respondents were asked whether they also use the software actively, which might be much more valuable for the consequent evaluation. Despite lower number of responses, reacting on the question, precisely 72, i.e. 49,3%, there was not any significant differences in results. The only exception was MuseScore, which in comparison with Finale, is used by more teachers. Sibelius, however, is still the most prominent musical software.

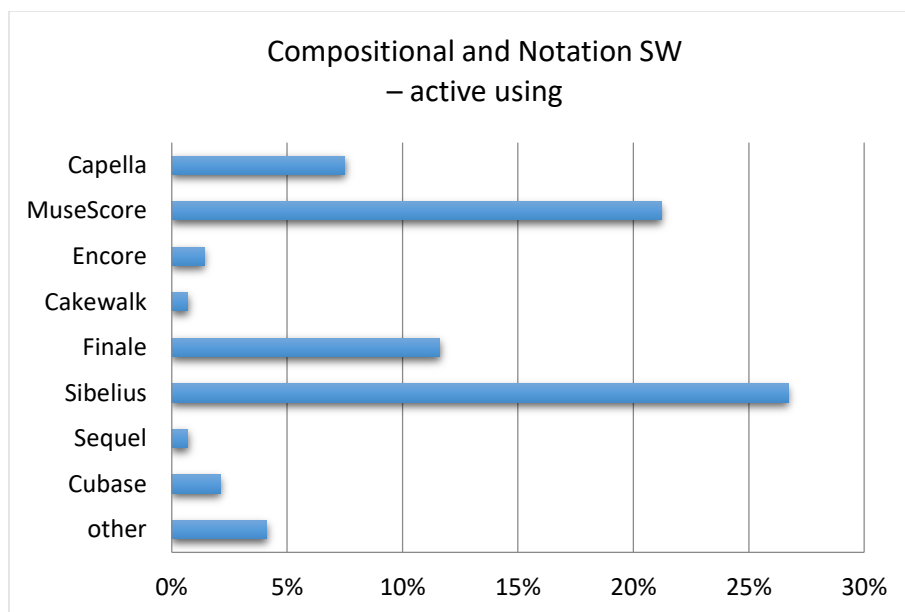


Figure 2 – Compositional and Notation SW – active using

The reason for such phenomenon is probably Sibelius' professional equipment, designed for diverse usage, not limited only to notation purposes in relation to competing software (Finale, Notion, ...) and also its remarkable progressivity in user-friendly approaches and marketing. Another advantage on behalf of Avid's product are long-term and verified support, methodical background and financially convenient versions for schools and other entities. Results concerning MuseScore are on the other hand very prosaic. The undeniable popularity can be explained by its freeware platform and the still-growing community of users spread around the world, who can share their works thanks to adjusted virtual options.

Next question in teachers' questionnaire is similar to the preceding one. In both cases teachers selected most commonly EarMaster by the company of the same name. Another frequently used representatives were Score Trainer and Rhythmus Trainer by German

company Midimaster. Earmaster's leading role is caused by its permanent development and design modernization following the latest trends. Moreover, same as Sibelius, EarMaster has full Czech distribution and user support, which has merit for software's Czech environment. However, the results concerning the active use of mentioned software are not so significant.

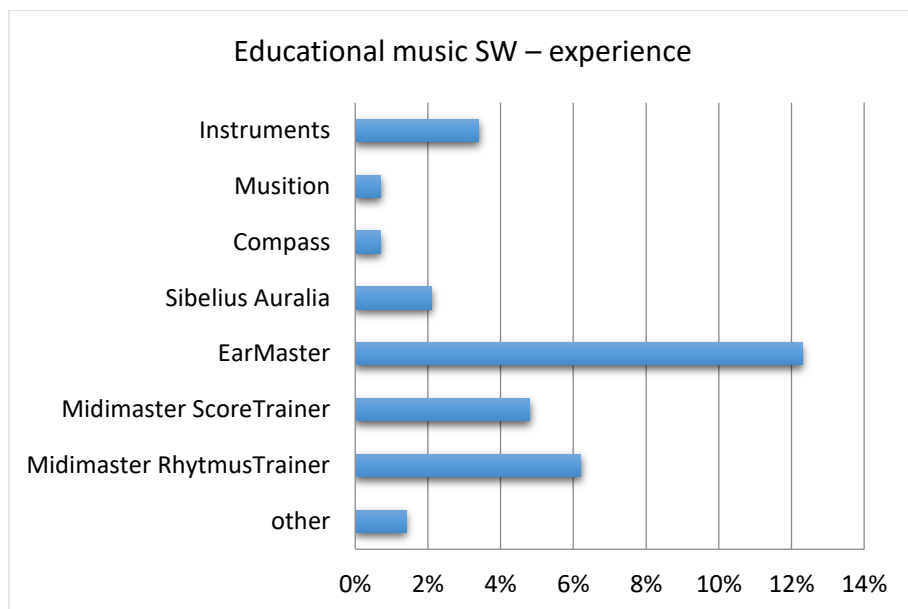


Figure 3 – Educational music SW – experience

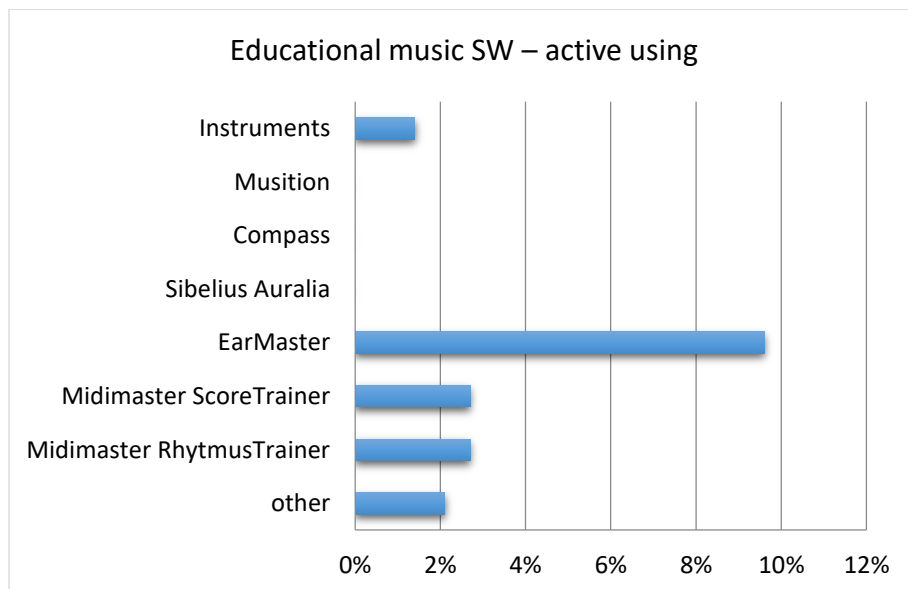


Figure 4 – Educational music SW – active using

Interestingly, only two respondents selected the option "other" when asked about their own experience with other notation software, and only three when asked about the active usage. The most interesting answers include mobile application Noutee by Czech company Noutee, s.r.o. Unfortunately, these particular results are inconclusive due to lower level of participation. Only about 20% of all respondents actually answered the questions on experience and active using. It is than highly probable that educational software is not common component in lessons at elementary art schools.

The following question was directed from the specific representatives of the software to the training area in the field of music software and modern technologies. 60% of respondents would appreciate further education in this sphere. 21% answered negatively and the remaining 19% did not answer. From these results it can be concluded that most music teachers feel deficiencies in the use and possibilities of modern technologies and would like to learn more in this respect.

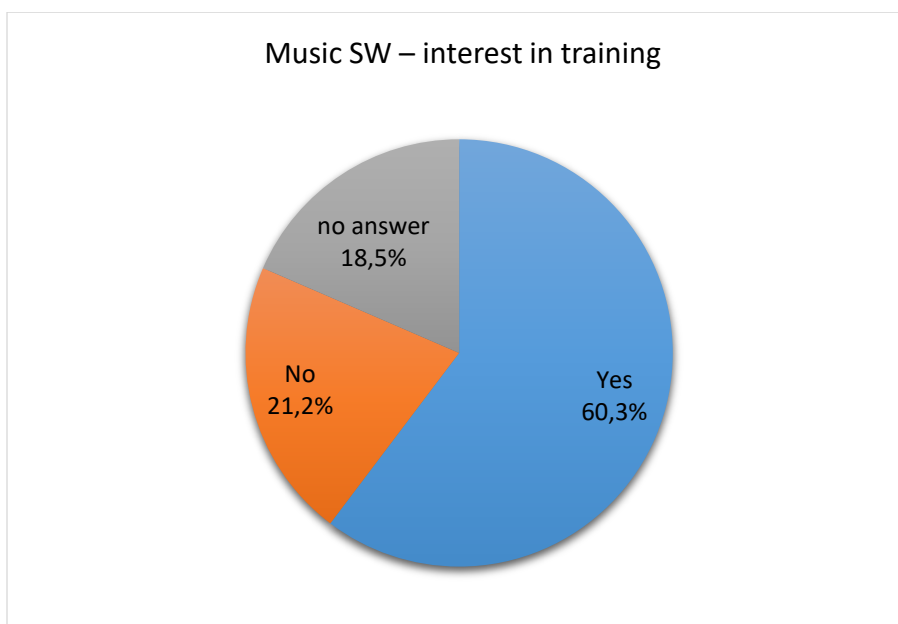


Figure 5 – Music SW – interest in training

Positive results arose from the multiple-choice question, asking on personal approaches of respondents towards the main two components of modern technologies, namely a computer and interactive board. In both cases, only a small number of respondents did not answer the question. More than three quarters of respondents aimed their answers on four proposed options. In the case of computer, three answers featured with almost identic score: "It is a good means for teacher's preparation" (45,9%); "It is a good means for lesson diversification" (45,2%); "It is a good means for improving teaching efficiency" (44,5%). The answer: "It is an essential component in teaching music" showed slightly lower result

(33,6%). In the case of interactive board, "good means for lesson diversification" and "good means for improving teaching efficiency" showed the highest results. The interactive board was as an "essential component" considered only by 35 respondents (24%), and in comparison with a computer, only 10,3% of all respondents considered it as a "good means for teacher's preparation". The other opinions on using computer and interactive board in music lessons were negligible. If selected, respondents only used them for expressing their negative views, justifying their preferences of personal, verbal communication.

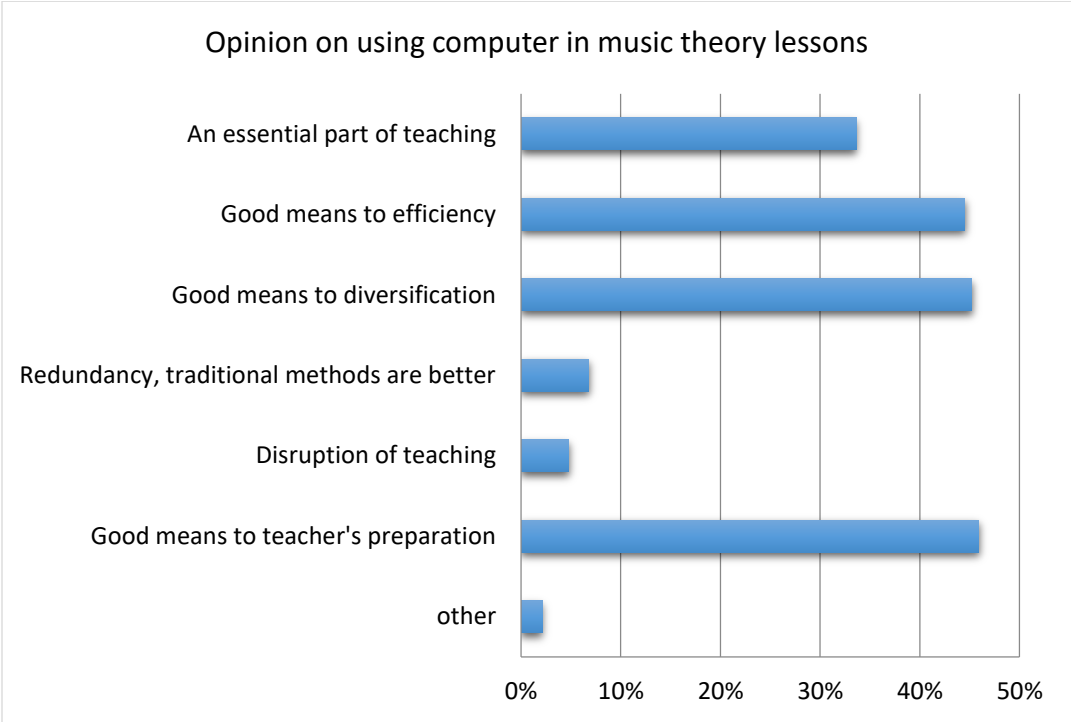


Figure 6 – Opinion on using computer in music theory lessons

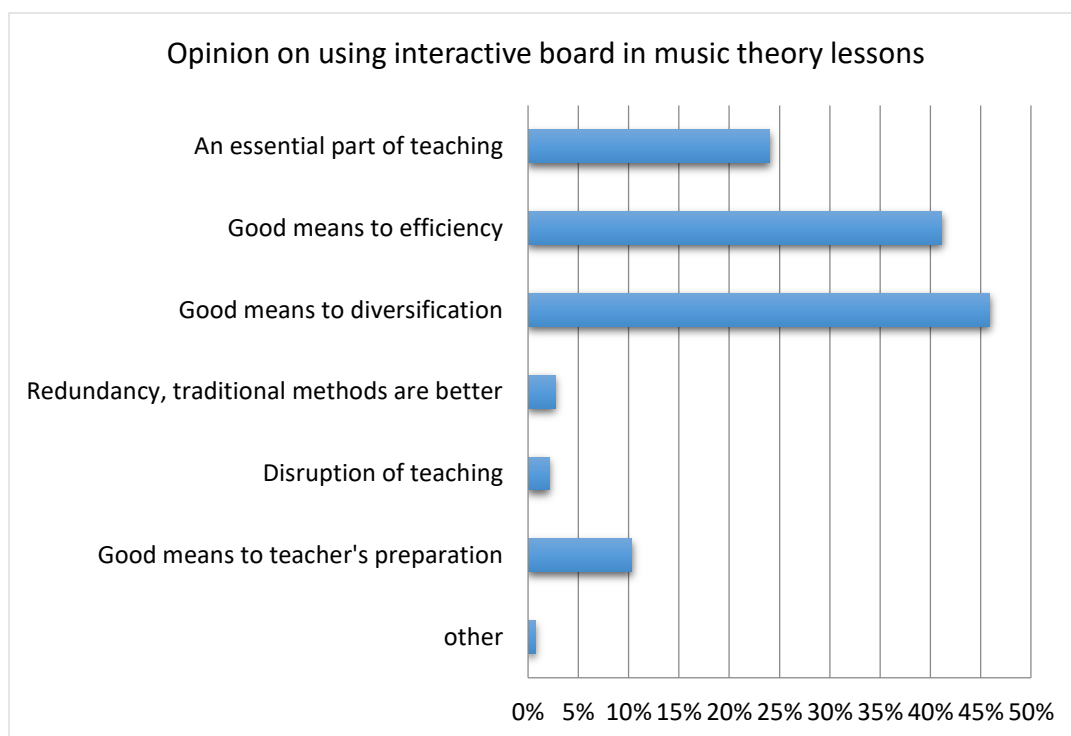


Figure 7 – Opinion on using computer in music theory lessons

The penultimate question of this area was no longer concerned with the music software itself. Attention was focused on teachers' interest in further education in the field of teaching music. Overall, there were 125 respondents, which is a relatively large percentage of representation (85,6%). 76,7% of the responses were positive, and 8,9% were negative. In addition, the teachers involved were asked to mention in what specific area they would appreciate further education. Because of the diversity of such answers, here are introduced only the most frequent ones. Responses were also categorised. However, many responses overlap with each other, or respondents mentioned more areas at a time.

It is evident from the results that methodology and didactics are areas where teachers would most appreciate further education (12,8%). Almost the same results were recorded at experience-based learning, educational/didactic games or other creative activities, with elements of action learning in music education (15%). In relation to the previous and subsequent questions, the representation of modern technology (8%) is also quite important, as well as working with children and motivating them (8,8%), which is important in all spheres and levels of education. The reason for certain open answers might be applied on opinion of music teachers that current methods could be insufficient, especially when they adhere to obsolete approaches or when they are not updated in respect to the needs of modern society and nature of contemporary pupils' thinking. Constant question then remains the

motivation itself and the way how to activate children to actually do something new and creative in music lessons. In this respect, there is still a large space for improvement, verification and provision of new ideas.

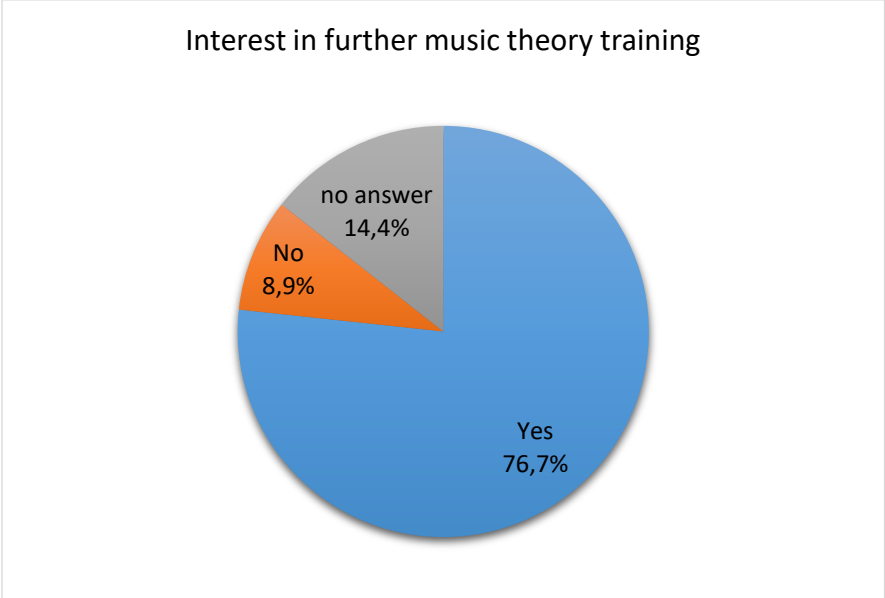


Figure 8 – Interest in further music theory training

The last question of the questionnaire follows some of the preceding ones, asking whether there is a sufficient offer of courses, seminars or workshops for music teachers. Responses to this question were quite balanced in respect to the frequency of each answers. Although the most representative is the answer "yes", the negative responses marked only one vote less. The difference is then only a few tenths of a percent. The remaining respondents (28%) chose the option "I do not know".



Figure 9 – Sufficient offer of courses, seminars, workshops etc.

Equal ratio of positive, negative and even neutral answers cannot be easily explained. One of the interpretations could be that some of the respondents use the offers of existing courses, workshops, etc., and others do not have enough information about such options or they are not actively looking for such offers. Negative responses cannot be considered as meaningful because teachers nowadays have more opportunities for educating themselves than ever before, especially in the area of multimedia and music software. Several years ago, there have been platforms and institutions that concentrated on multimedia training for teachers (cf. Musil, 2018, pp. 12–18). Since then, the situation has undoubtedly improved significantly, not only because of the aforementioned projects with broader focus in the field and nationwide scope.

Conclusion

Finally, it is worth pointing out that the universe of music software and mobile applications especially, is growing fast exponentially and offers a number of useful means for making teaching music more effective and especially more facilitating. This phenomenon, on the other hand, raises respect and concerns of overloading everyday life with modern technologies, which leads to the consequent loss of human contact and access that is irreplaceable during the educational process. However, concerns of gradual replacement of traditional methods and approaches are to a certain extent unnecessary, because without proper directing and humane pedagogical attitude towards school's work environment, modern devices alone are not very useful. Modernizing trend, however, does not affect only the educational field, but the whole social life. Hopefully, the current efforts aimed at digitizing different spheres of human activities, including education, will not only lead towards meaningful implementation of technology into schools, but also towards meaningful usage of the modern technologies in general.

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Folk Song in Czech Schools: A Challenge for Music Education and Ethnomusicology

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Abstract: The authoress bases her paper on a belief in the values of the Czech traditional folk music, representing an organic part of the national culture and the need for the presentation this heritage at schools. In the historical section, it deals with development of the care of musically-folklore heritage at schools on territory of the Czech Republic, from the end of the 19th century to the present. This development has affected different personalities of the artistic, scientific and educational sphere. Part of the treatise is Janáček's approach to the folk songs in teaching process. In the area of presenting folklore heritage to the youth is necessary the cooperation between music educators and ethnomusicologists. The results of research and edition activities of ethnomusicologists might help music pedagogy. The author gives examples of musically-educational and cultural practice in the field of folklore heritage presentation to the youth and possibilities of interdisciplinary cooperation. She bases on historical sources and current researches at schools.

Key words: folklore heritage, music education, ethnomusicology, interdisciplinary cooperation, school practice

Introduction (The Care of Musically-Folklore Heritage at Schools)

The traditional folk song and music create an organic part of national culture, in Czech schools they represent the starting point for the development of music skills and abilities of children. The requirement pervades Czech musically-educational system of the last century in different forms; it was thoroughly processed by professionals, especially in didactic materials created forty years ago (Sedlák, 1977; 1979; 1985). Its existence originates in previous periods of culturally-historic development, or rather efforts of the members of educated Czech (and European) society who especially in last decades of the 19th century realized the changes of traditional folklore culture and vanishing of some values. Thanks to their effort, many manifestations of folk tradition were maintained on the basis of external impulses. The folk song and music became a part of preserved cultural heritage of the nation (Pavlicová & Uhlíková, 1997).

Thanks to a written record of the manifestations in collections, selective anthologies or song books, the rich folklore material was stored in the area of the Czech Republic. The knowledge and popularity of folklore songs started to decrease sharply especially from the end of the 19th century as a result of changes in spontaneous transfer of phenomena.

The importance of school and family education in presenting folk songs was mentioned by many Czech writers, music composers (Bartoš, 1874; Neruda, 1891; Bartoš & Janáček, 1890), scientists (Hostinský, 1906; Helfert 1925) and other significant personalities of cultural life.

Folk Song in Musically-Pedagogical Work by Leoš Janáček

Significant supporters of these tendencies in Moravia were at the end of the 19th century and beginning of the 20th century especially two important personalities of Brno cultural, art and pedagogical sphere – philologist and folklorist František Bartoš (1837–1906) and music composer Leoš Janáček (1854–1928). They gathered²² a network of co-workers, especially teachers from village and town schools, active in collecting and publishing of folk songs or school songbooks.

Although Leoš Janáček became famous in the international context mainly in the area of composition and folklore, it is necessary to point to his significant trail in Czech music pedagogy as well.²³ Teacher's work provided Janáček with basic means of support; all aspects of his varied activities united in it: choir conducting, composition, culturally-organizational and folklore activities. The folk song and instrumental music were the source of lifelong inspiration, rich emotional experience and spiritual power and also the source of cultural heritage studies, for whose rescue he strived until the end of his life. For him, the folk song was a natural part of musically-educational work, he differed its use only according to the type of school. He used folklore repertoire very often in the lessons of music education at both men and (1873–1904) women (1876–1878) teachers' institute and at Czech lower grammar school (1886–1902). The memories of his pupils are stored. They describe which songs, when and on which occasion they were sung at school. This is proved also by the copies of teaching programmes stored in Brno City Archive (Procházková, 2006, p. 28). It is known that Janáček included his didactic opinions on folk song use in elementary music pedagogy in a short work *Návod pro vyučování zpěvu* [Manual on Teaching of Singing] (1899). He relied on the then knowledge of music pedagogy, although in the area of folklore application it was very modest. He followed e.g. the didactics of the voice pedagogue František Pivoda (1824–1898),

²² F. Bartoš regularly addressed his co-workers when gathering songs into his three collections of Moravian folk songs (1882, 1889, 1899–1901). E.g. from the list of contributors to the third Bartoš's edition *Národní písně moravské v nově nasbírané* [National Moravian Songs Newly Collected], published together with L. Janáček, follows that the major part of the collectors were teachers (more than 76%). Conf. Bartoš–Janáček, 1899–1901: The list of contributors and their articles, non-paginated. Also L. Janáček had teachers among his co-workers already in times of his first collecting activities in Lachia and Walachia (Vysloužil, 1955, pp. 40–67 ff; Procházková, 2006, pp. 78–79 ff).

²³ Janáček became a founding personality of music education in Brno. From his initiative there were founded organ school (1881), music school (1882), conservatory (1919).

the founder of Prague singing school, who approached folklore material from the point of view of his field in his book *Návod k vyučování zpěvu na školách obecných a měšťanských* [Instruction for the Teaching of Singing in Elementary and Secondary Schools] (1885). Janáček was to some extent inspired also by a school songbook *Národní písně pro školy obecné* [National Songs for Elementary Schools] by Antonín Vorel (1843–1925), contributing by other choices of songs about improvement of school singing.

Janáček experienced the life of folk songs in their authentic environment during his wandering in search of folk songs, he perceived and emotionally experienced their beauty and depth in particular situations. In the musically-pedagogic area, he consistently required that songs presented to the youth are suitable both artistically and didactically. However, at the end of the 19th century, he did not find such songbooks in Czech environment. This reality encouraged him together with František Bartoš to publish *Kytice z národních písní moravských* [The Bouquet of National Moravian Songs] (1890). The anthology was created as a representative collection of Moravian folk songs with the aim to help make song fund accessible and help practical music purposes. The choice of 174 examples was compiled regarding their music and poetic value and content variety (Kučerová, 2011, p. 204). Not surprisingly, Janáček liked to use this publication very much in his lessons, especially in future teachers and students at grammar school. He pointed to rhythmical rarities hidden in folk songs and used melodic specifics for intonation practice. At the same time, he encouraged his pupils to perception of content and aesthetic side of songs, he enabled them their emotional experiencing. *Kytice* [The Bouquet] as a selective songbook, deliberately published in a pocket format, became an important means of folk songs spreading in Czech environment (and not only at school), but also the source of inspiration for many music composers²⁴.

Thanks to Janáček²⁵, an active group of passionate co-workers, collectors of folk songs and teachers who promoted folk songs singing at schools²⁶ was formed. His former students at teachers' institute or at organ school belonged to the most significant ones.

²⁴ Soon after the publication of *Kytice (Bouquet)*, Janáček wrote a piano accompaniment to the chosen melodies. Around 1892, the first part *The Bouquet from Moravian National Songs with Piano Accompaniment* was published containing 15 songs. Approximately nine years later, 38 chosen songs were published in the second part. Both parts were published in the series *Moravian Folk Poetry in Songs* (probably in 1908). This publication is still used by applicants for voice studies and erudite singers.

²⁵ He developed folkloristic activities for almost 40 years (from the half of the 1880s until his death).

²⁶ Into this field belonged e.g. Antonín Novotný (1858–1947), Hynek Bím (1874–1958), Alois Král (1877–1972), Josef Černík (1880–1969), Jan Kunc (1883–1976) and others. Many of them applied, like their teacher, in a broad cultural and social sphere: education, collectibles of folk songs, composition, editorial and cultural-

Music Folklore in Czech Schools of the 20th Century

The attitudes of pedagogues to the folk song developed during the 20th century in accordance with the research in the area of different humane disciplines. At the turn of the 1930s and 1940s, the literary scientist Bedřich Václavek (1930/40) specified requirements for practical care of the folk song and folk art. He emphasized that it would not be right to fall into romantic admiration for traditional folk culture, however, it is necessary to use its manifestations for other creative activities. The thoughts of Václavek, focused mainly on school education, were later developed by e.g. the literary folklorist Oldřich Sirovátka and ethnomusicologist Dušan Holý (Sirovátka, 1973; Holý, 1979; Sirovátka & Holý, 1985). Both researchers emphasized the role of teachers whose task is to inculcate love to folk songs in children, develop their interest in singing and maintaining the scope of local and regional songs where there are still authentic folklore manifestations. The more purposeful activity of the teacher is necessary in places where traditional phenomena have already disappeared. Parallel to these opinions, the didactic topics and teaching materials developed in musically-pedagogical practice whose authors followed their believe in the potential of folk melody, they considered it a means of musicality development. At the same time, they used folklore fund for extension of children song repertoire.

If we analyze the individual phases of teachers' attitudes to traditional folk music, or rather its use in teaching, we realize that in connection with culturally-social changes (industrial, civilizational and political), the tendencies oscillating between idealized view of music folklore and its refusal, including aspect of distorting and misuse of real values apperaed. Among professional (but also non-professional) public, there were sometimes critical but to some extent justified opinions on the character of school repertoire. Already Janáček (1955, pp. 491–501) mentioned in the study of the year 1906 the following words: “...*Oh, the unhappy school songs!*” Similar reactions came from abroad; e.g. the German music scientist and ethnomusicologist Walter Wiora (1906–1997) pointed out in the 1950s that songs at school “are wilting”²⁷.

Despite all changes of pedagogical opinions, didactic methods and school textbooks or songbooks, it is clear that the area of folklore songs represents still irreplaceable part of educational process (Sedláček, 1999), especially at elementary stage of child's development

organizational work. This generation has played an important role in Czech music education, especially in the field of curriculum content at the elementary stage of musical development.

²⁷ We follow the interpretation of Wiora's concept expressed by O. Sirovátka in the interview with D. Holý on the pages of the magazine *Ethnographic News* (Sirovátka & Holý, 1985, pp. 73–84).

(Jurkovič, 1997). Folk songs are used in pre-school education, elementary schools or in specialized instrumental and vocal preparation at elementary schools of art. However, the ways of application do not correspond to present requirements of social and pedagogical practice.

In the conditions of the current social development typical of multiplicity and multi-layer of cultural phenomena provided by technical media, it is necessary to count with the changes of attitudes to traditional life phenomena especially in the youth, thus also to musical folklore area of music. Although this area comprises a significant part of cultural heritage, without a purposeful education it is receding the perception of the youth with its content and poetic (sometimes also music) means (Kučerová, 2011). Especially teenagers have a priori negative attitude to the activities from the area of folk music, some teachers succumb to the pressure from them and include folklore genres to lessons only exceptionally.

If the musically-pedagogic public is informed about critical view of the given area, the ideas for the improvement of the situation appear.²⁸ From the teachers' side there were mostly these opinions:

- Do not place musically folklore phenomena into education for its sake.
- Employ the elements of integration.
- Use the possibilities of comparison, evaluation.
- Teach pupils to be informed about wide music offer, cultivate their ability to distinguish values.
- Use informed and sensitive approach to the choice of repertoire.

These pedagogical observations offer the stimuli to cooperation with professionals of other scientific fields. On their basis, it is possible to update the content of curriculum so that they meet the needs of the youth.

What May Ethnomusicology Offer to Music Pedagogy?

In the area of presenting folklore heritage to the youth, the results of research and edition activities of ethnomusicologists might help music pedagogy. Their finding might help

²⁸ The issue was dealt with at musically-pedagogical conferences of Brno and Olomouc universities. The contributions are available in printed form in anthologies: *Lidová píseň a hudební výchova* [Folk Song and Music Education], Olomouc: Hanex 1997; *Musica viva in schola XV*, Brno: Masaryk University, Faculty of Education 1999. At theoretical level, the thought on educational function of folk song appeared (P. Jurkovič, M. Sedláček, O. Čenčíková), its importance for music thinking (L. Zenkl, M. Tomanová). Some authors developed particular proposals of work with folk song at elementary schools and universities (e.g. P. Jurkovič, E. Jenčková, B. Knopová, K. Folprechtová, P. Klapil, M. Nedělka and others).

the extension of the repertoire and interest of the youth in traditional folk music in different ways. They touch especially two areas – curriculum content and methodological approach.

1. Musically-folklore material in school textbooks and songbooks should be varied to a certain extent and enriched by songs from newly published editions or non-published archive records. It does not mean that traditional children and “school” folk songs which have created the basis of folklore youth repertoire for a long time will disappear from school materials. As the partial ethno-musicological researches and analysis of folklore material in textbooks suggest,²⁹ some song genres are disappearing from the folk repertoire of the youth and didactic materials. Thus, it would be beneficial to help with the choice for school songbooks and enrich the fund of ceremonial songs, ballads, legends or tunes of so-called eastern type with archaic progresses in tune direction, irregular rhythms or more varied latent harmony. The folklore offer would gain a more varied picture of traditional singing, in accordance with the song fund in songbooks.

2. The change of the folklore repertoire in textbooks might be also accompanied by the changes in the methodological approach to songs. Folk tunes will not be only the means of music skills development, as the current school practice suggests (Kučerová, 2001; 2003; 2011; 2016), but also the source of new experience and knowledge. The youth might be motivated by music and out-of-music means. If we use ecological method (Pajer, 1989), which means we integrate traditional folk music into various culturally-historical contexts accompanying life in particular songs, we can extent motivational field in education, provoke interest in so-far unknown phenomena and relations. The youth might be interested in cultural curiosities that we uncover, e.g. while presenting a song of a certain ethnic group, religious or age group, women, men or children repertoire. During the interpretation or listening to the song which reflects common or festive moments of human life, means of support, attitudes to ethic and aesthetic values etc. even these cultural aspects might encourage pupils, as they have a historical dimension for them.

How the Knowledge of Ethnomusicology Might Be Applied in Musically-Educational Practice?

Ethno-musicological, or rather ethnological knowledge might be realized in musically-educational practice only in conditions of cooperation of professionals from both disciplines. It is essential that on both sides, erudite and sensitive approach and the principle of adequacy

²⁹ In Moravia, ethnomusicologist Marta Toncrová paid the greatest attention to this issue (see the list of the references).

are used. Besides other things, also with respect to other music kinds and genres which surround the world of children.

Ad 1

The choice of songs should correspond to children's age and musically-didactic regards, but also culturally-historical and ethno-musicological viewpoints. This demanding task requires sensitive balancing between individual requirements. We carry it out regarding the content and topics of songs, their music or poetic rarities, original function, regional representation etc. The form with a more complicated music structure might be placed mostly together with listening activities (listening to folk music is missing in the common school practice). We intensify the educational effect e.g. by connecting audio record with a graphic record of the song. While choosing songs, there are alternative ways of doing it: processing of folklore material within the regional education or the choice from the most significant manifestations, typical of individual areas.

Ad 2

To raise interest in the youth in the presented music form and to create conditions for their full perception, it is necessary to extend the scale of motivational strategies in such a way that emotional area of young recipients' perception will be positively touched. The basis is convincing interpretation of an adequately chosen song. This might be accompanied by the aspects growing from the life of song in the original environment; the starting point is the ecological method mentioned above.

We use musically-folklore manifestations for musically-didactic purposes and education in wider culturally-historical sense. Children are led in adequate way to the perception of music and text side of a folklore form, they are taught the content of the songs. We motivate them to purposeful observation of partial elements, independent thinking, comparison and analysis by different means, discussion about content, topic of the song, about the music they like or do not like and why.

Conclusion (Some Positive Examples from School Practice)

Although the use of music folklore is not very satisfactory in today's Czech schools, in pedagogical practice there are also teachers (sometimes leaders of folklore ensembles at the same time) who apply folklore phenomena in children and youth lives adequately for their age and needs. We received the knowledge at the visits of schools, music education lessons, interviews with teachers and students in the field at faculties of education.

1. Example (demonstration from the lesson at elementary school):

In education of young school age children (at the 1st grade of elementary school) in Dolní Rožínka, a small village in west Moravia, we found a suitable use of folk song not only in music education. The teacher placed song singing accompanied by own violin play also before the education (“morning greeting with a song”) or at the moment of required motivation or relaxation of the pupils in different subjects. The teacher uses the folk song together in Czech language, Mathematics, Biology, National History and Geography and all educations (music, physical, art, work activities) in the sense of integrative education conception. She expressed her attitude to the importance of folk song in children education also in the project *Tady jsme doma – Regionální folklor do škol* [Here We Are at Home – Regional Folklore into Schools], whose initiator and guarantor became the National Institute of Folk Culture in Strážnice (in southeast Moravia). The outcomes of the project became the public presentations of work with children, the edition of the book (Shauerová & Maňáková, 2015) and the texts on the websites of the institution.³⁰

2. Example (production of the regional textbooks):

Some textbooks of the regional type³¹ reflect the positive attitude of some teachers to educational function of traditional folk culture and folklore of own region. These are rather exceptional pedagogical and publishing activities, supported by cultural institutions or school authorities. They are mostly in the areas where there are still quite live folk traditions, e.g. in the southeast Moravia (the Slovácko region) and they are especially for children of young and middle school age.

3. Example (competitions for children singers of folk songs):

In the region of Slovácko (southeast Moravia), there is more than a forty-year long tradition of holding competitions for children singers of folk songs. At the present, it is a national competition; 35 best children from the region of Slovácko (coming from 8 micro-regions with live manifestations of folk tradition) move on to other rounds of the competition.

³⁰ I. Janoušová wrote on the role of the folk song in education: “*Folk song is a natural help for teachers in whole span of their pedagogical activities, not only in pupils’ education (knowledge and skills passing), but also in children bringing up. Through folk songs we develop children’s personality, we cultivate their behaviours during the interpretation of songs, we foster their national pride, at the same time we provide opportunity for them to be active and experience success. Collective singing of children connects and develops their ability of empathy. Thus, folk songs are a natural means of moral education of pupils.*”

Cf. http://www.nulk.cz/tadyjsmedoma/soubory/Misto_lidove_pisne.pdf, p. 4.

³¹ One of the examples represents the publication: *Lipov, regionální pracovní sešit pro základní školy* [Lipov, regional workbook for primary schools], published in 2013 within the Rural Schools project (CZ.1.07/1.1.00/14.0208).

4. Example (Czech concept of the EU project *Musikkreativ+*)

The Czech concept of a three-year long project³² held under the patronage of the European Union follows the use of folk song, instrumental music and dance in music education, especially for the purposes of creative activities. Developed and tried didactic topics comprising the file *To Musically-Folklore Roots* showed possibilities of work with music and verbal file of Czech folk songs, regional types of tunes, dances and the ways of instrumental accompaniment. Stimuli to creative activities of pupils were the aspects reflecting functionality of folklore forms, relations to everyday and festive moments in human life.

The mentioned examples of musically-educational and cultural practice suggest professional (and non-professional) attitudes of the public to manifestation of musically folklore heritage and possibilities of interdisciplinary cooperation. If we are to follow cultural and educational heritage of our ancestors and use it fully in rational and emotional maturing of the youth, we must search ways of introducing traditional phenomena, even if in updated contexts, so that they attract current and future young generations (Kučerová, 2011). Czech ethnomusicologist Dušan Holý emphasized timeless validity of traditional song fund and he stated that “young generation will accept folklore in the way we will present and transfer this cultural heritage, if we manage to clearly show the depth of folklore, its truthfulness, simplicity and purity.” (Holý, 1979, p. 126). And how did Leoš Janáček express to the process of folklore heritage learning? **“Do not overestimate – do not underestimate – get to know!”**³³ This concise composer’s statement is still a topical challenge after almost one hundred years.

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³² The project was published electronically on the website <http://musik-kreativ-plus.eu/>. The aim of the project called *Förderung von Kreativität und Entrepreneurship durch Musik, Performance und kulturelle Zusammenarbeit*, whose results I presented at EAS conference in 2016, is to stimulate children’s creativity and entrepreneurship.

³³ Janacek said this statement in 1922 in a lecture about the folk song organized by the then Agricultural University in Brno for rural youth. Cf. Janáček, 1955, p. 434.

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Representation of Musical Activities in the Teaching of Music Theory at Czech Elementary Art schools – Particular findings of the Exploratory Survey of the Department of Music at the Faculty of Education, Masaryk University in Brno 2018

Hana Havelková

Abstract: The paper will present and interpret the results of an exploratory survey on the trends and (best practices or teacher preferences) in the teaching of music theory at elementary art schools, specifically in relation to the selection of certain musical activities, the representation of different genres of music and the application of musical activities within the genres of music. The exploratory survey was conducted in the form of an online questionnaire among music theory teachers at the basic art schools. The survey was carried out in the spring of 2018 as a constituent part of a specific research by the Department of Music Education at the Faculty of Education of the Masaryk University in Brno entitled: *Current Trends in Musical-Theoretical Teaching at the Elementary Art Schools in the Czech Republic*.

Key-words: musical activities, teaching, music education, music theory, elementary art school, research

Introduction

Deepening student's knowledge of music theory is considered an inevitable part of music education at Czech Elementary Art Schools. The interaction of practical skills with theoretical knowledge in young people's musical performance is assumed to form the necessary prerequisites for student's successful musical self-realization, either on an elementary or professional level.

Most applicants for the study of teaching Music at the Faculties of Education all over the country have been firstly educated in music at these elementary art schools. The level of their music theory knowledge is verified, among other things, during the entrance examinations. While music theory exam scores have fluctuated, over the long-term, a decreasing tendency is evident.

Drawing on these findings, in the spring 2018 the Department of Music Education at the Faculty of Education, Masaryk University in Brno carried out an empirical survey dealing with the character and level of teaching music theory in Czech elementary art schools named *Current Trends in Musical-Theoretical Teaching at the Elementary Art Schools in the Czech Republic*.

Although, research was conducted to determine and characterise the general state and trends in teaching music theory in Czech elementary art schools, this paper focuses on presenting and discussing just part of the survey's result, specifically dealing with the selection of different genres of music and musical activities as applied to teaching music theory.

Context of the study

Music theory in Czech Elementary Art Schools

Music Theory represents a significant mandatory part of music education in the system of Czech Elementary Art Schools. As we look at its focus, educational content, expected outcomes and subject matter, it covers a broad area of music education. Previously, it was perceived as a necessary theoretical basis without which the elementary art school pupil is not able to interpret and understand music. Nowadays, it is regarded as a part of all musical disciplines in elementary artistic education, rather as a supportive mean to better interpret and understand the music, in other words it is considered as a “*theory in music*” rather than “*theory of music*“ (Lojdová, 2015). The main aim of this course is to extend pupil's music theory knowledge through the reception and subsequent reflection on the musical means of expression in a particular piece of music. In addition to that, the aim is to develop pupils' abilities and enable them to listen to music analytically and create their own compositions.

Within the default Czech curriculum document called Framework Education Programme for Elementary Art Education (RVP ZUV) the subject Music theory is defined in the chapter *Educational Content of the area Reception and Reflection of Music*. In terms of student output, the document determines the following expected outcomes for the first stage of basic study (RVP ZUV, 2010):

Student:

- *Orientates him/herself in the graphical record of the musical work and in some way realizes it.*
- *Understands the construction of scales and chords in major and minor, determines the intervals, recognizes the tone fiction musical idea.*
- *Understands and uses the most important musical terms, names and terminology.*
- *Creates its own melodic and rhythmic formations.*
- *Transmits a simple melody to another.*

- *With the understanding of the meaning of harmonic functions creates a simple accompaniment.*
- *Orientated in different musical ensembles, understands the principle of the voice / instrument distribution, identifies them and classifies them into their certain groups.*
- *Has a basic awareness of the song construction, orientates him/herself in simple musical forms.*
- *Actively listens to music, orientates himself in its types and ways of interpretation.*
- *Understands the context of music development, recognizes the characteristics of the musical expression within individual epochs, based on one's own experience individual views on sounding music and can justify them.*
- *Links theoretical knowledge with practical skills, understands meaning of this connectionl.*

Musical activities

As is evident from the expected outcomes listed above, the Music theory curriculum consists of various different music theory disciplines, such as: studies in harmony and counterpoint, musical forms, history of music, musical acoustics, aesthetics and semantics of music, studies about musical instruments. Individual music theory disciplines are usually taught through theoretical lecture or practical integration of musical activities. As a musical activity, we consider the individual's communication with music that takes place in the perceptual, reproductive or productive sphere and is characterized not only by psychic but also by behavioural content. (Sedlák & Váňová, 2013).

Musical activities do not represent a single concept in the field of musical psychology. In this context, Franěk (2009) recalls the controversy over the definition and conception of musical abilities and activities during the 20th century. On one hand music psychologists argue that musical ability can be understood as a broad and universal factor that is included in all kinds of musical activities (Seashore, 1938; Karma, 1985; Révész, 1953; Těplov 1965). On the other hand, in contrast some psychologists that there are a number of different factors specializing in different types of musical activities (Révész, 1953; Michel, 1967).

When classifying musical activities, it is necessary to specify whether they are considered in the context of art or music pedagogy. In the artistic field, musical activities can be sorted into the categories of creation (composing or artistic improvisation), interpretation (vocal and instrumental, or conducting), musical perception and apperception (perception of the musical work and its decryption content). For the needs of music education, music activities *can be divided* into singing, listening, instrumental play, musical movement activities (Fukač,

Tesař & Vereš, 2000; Sedlák & Váňová, 2013). Musical activities are realized both in the external (subject) plane and in the inner plane (psychological), so their structure is not only the activity of the output organs (voice, hands, legs) but also the synergy of cognitive operations with other components. In both types of musical activities there is a change in psychological structures, musical ideas and musical thinking are enriched, musical and life experience is enhanced, the musical abilities of the individual are developed (Sedlák & Váňová, 2013).

In the presented exploratory survey of the Department of Music Education in Brno, the research team followed on the distribution of musical activities used in music pedagogy (Sedlák, 1985; Sedlák & Váňová, 2013), however, this classification still seemed to be too broad. In order to clearly specify the teaching form, some of the activities in the questionnaire were further described and presented in concrete examples.

Data collection

The empirical survey *Current Trends in Musical-Theoretical Teaching at the Elementary Art Schools in the Czech Republic* consisted of a written questionnaire for pupils and an online questionnaire for teachers. A total of 493 Czech elementary art schools were approached, with 146 teachers completing the online questionnaire. The aim of the online questionnaire was to investigate teachers' tendencies and practices in teaching music theory at Czech elementary art schools. The questionnaire was carried out to gather data in the following areas: demographic characteristics of respondents, participation in the process of implementing new curricular documents, didactic aids used in teaching music theory, musical activities and related preferred music genres, use of multimedia technologies, further education of teachers. Data collected from the online questionnaire for teachers were evaluated and compared with results from the pupils' written questionnaire. This paper aims to inform only about findings from the teachers' questionnaire related to the area of musical activities and their associated musical genres.

Findings

Distribution of musical activities in the teaching of music theory

The first question of the questionnaire was devoted to the representation of musical activities in the teaching of music theory and was intended to find out which components of musical activities the teachers prefer to spend the most time on. The majority of respondents

consider the oral exposition, among all other components of music activities, to be the most common way to extend pupils' knowledge of a music theory (about 25% of the teaching time). On the other hand, instrumental, intonation and hearing exercises, and especially musical movement activities, are usually used less frequently by teachers during the teaching of the music theory. A pretty dominant component seems to be singing, which decreases significantly with the higher grades, the exception is the 6th and the 7th grade when singing takes more time again. Except for in 7th grade, active listening and music history are practiced increasingly as pupils move into higher grades. Rhythmic exercises are consistently represented in all grades.

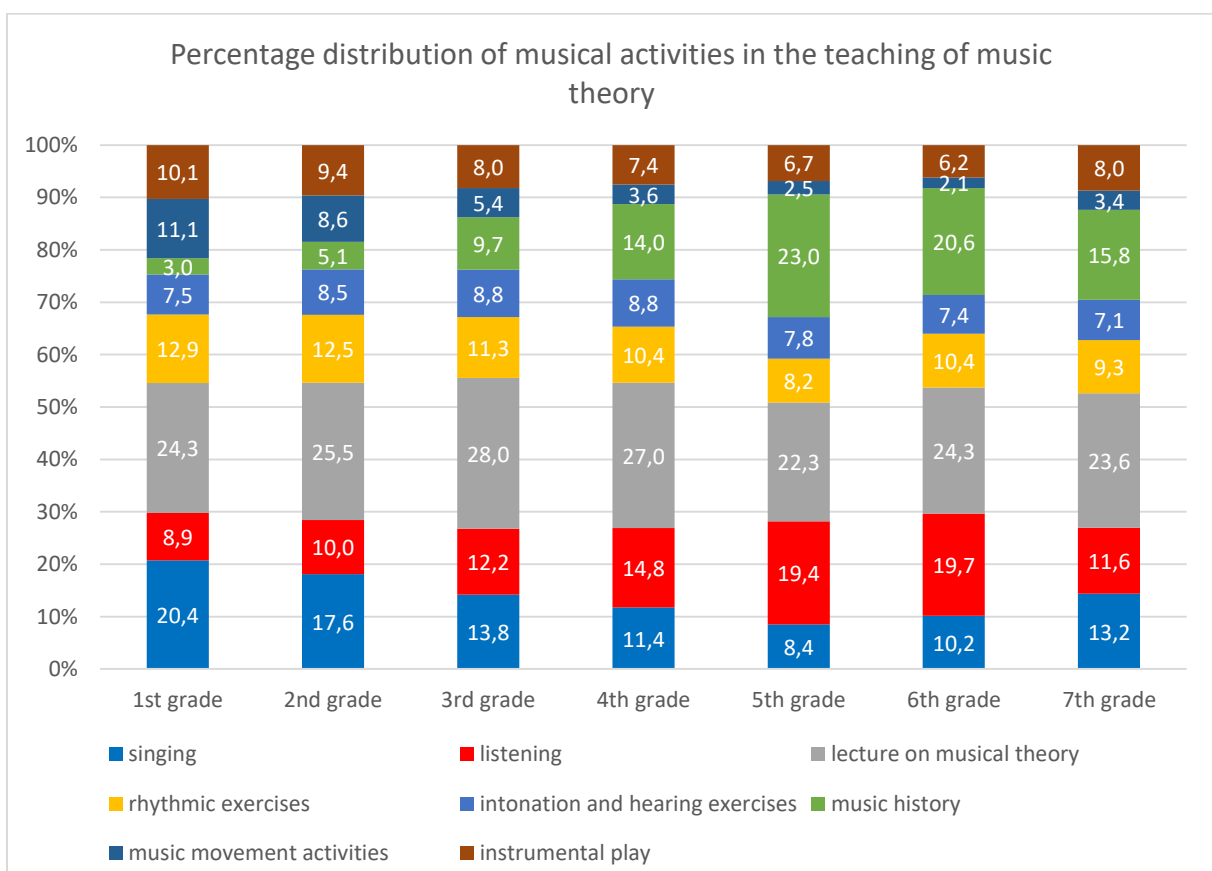


Chart 1 – Percentage distribution of musical activities in the teaching of music theory

The music theory subject focus

In the next question the content focus was investigated among teachers. Of the 119 responses to this question, most of the respondents focus their lessons on acquiring knowledge about musical instruments (74,7%), a little less than they prefer musical-creative activities (74,7%) and the least time is devoted to the teaching of musical aesthetics (48,6%). The question was answered by 27 respondents (18,5%). If we are interested in the realization

of all three areas as an ideal state, then 56,3% (67) of the respondents' state that their music theory teaching is focused on all three areas at a time. Fewer respondents, namely 25,2% (30), teach 2 of the selected areas and only 18,5% (22) of the respondents are, among these options, engaged in teaching only one category, either in musical creative activities, or in the theory of musical instruments.

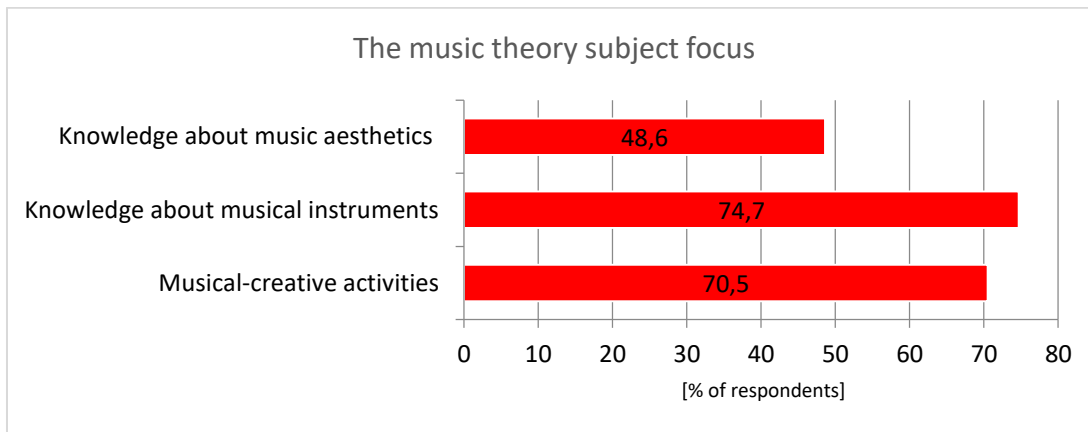


Chart 2 – The music theory subject focus

Representation of particular music genres in the teaching of music theory

The purpose of the question nr. 12 was to map the representation of particular genres of music as they appear in the teaching of music theory. The broad spectrum of musical genres has been summarized into 4 categories: classical music, folk music, modern pop music, jazz music. Most of the answering respondents, concretely 128 (87,7%), prefer to work with the genre of classical music. The second most frequently appearing type is folk music (58%). As less represented, 54 respondents (37%) reported modern popular music. The least common genre is jazz music, as 66 respondents (45%) stated in. The results are confirmed by the fact that among the respondents a very small number of active jazz musicians appeared and, in contrast, there were a relatively high number of classical music oriented musicians.

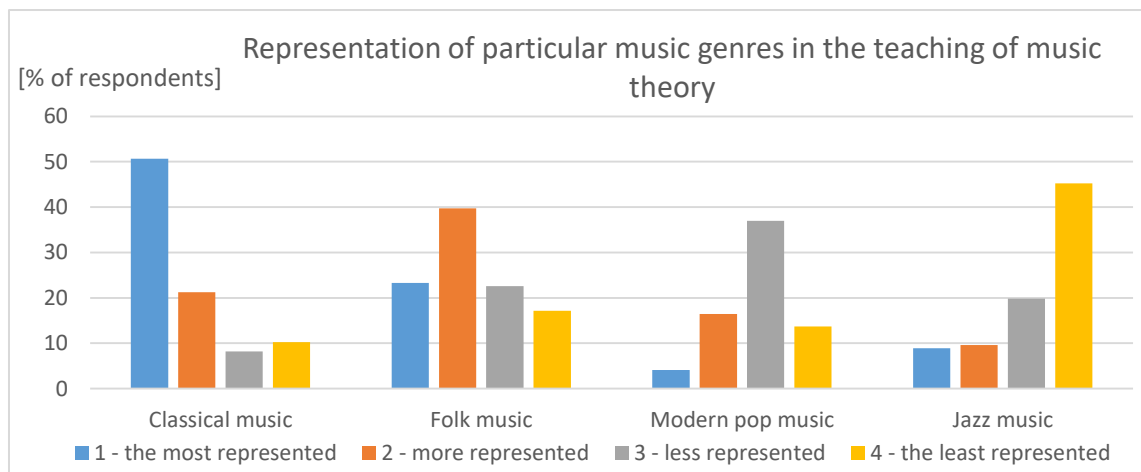


Chart 3 – Representation of particular music genres in the teaching of music theory

Application of musical activities in the teaching of music theory according to individual musical types

The question nr. 13 was concerned with the issue of what types of activities teachers most often associate with selected musical genres. The correlation between musical activities and musical genres can be seen from two points of view. At first glance, the comparison of individual musical genres within a given type of musical activity is at the centre of interest. This comparison is clearly shown in chart nr. 4. In the second perspective, we focus on comparing the application of specific musical activities within one type of music. This case is graphically illustrated in the charts nr. 5, 6, 7, and 8.

Singing songs is most practiced in the field of folk music, similarly to instrumental accompaniment. In contrast, listening and interpretation are most realized in the field of classical music. The answer "other" was rated by the respondents only in a small number of cases, without further specification.

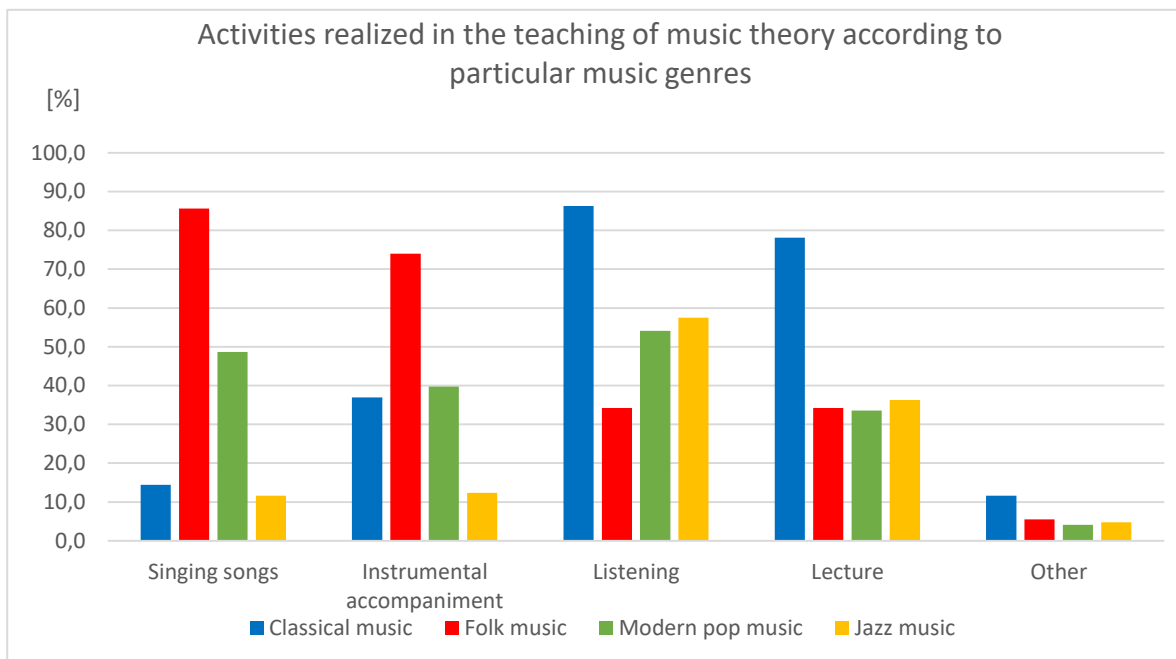


Chart 4 – Activities realized in the teaching of music theory according to particular music genres

Of the 128 respondents' answers, in the context of classical music the majority of respondents spend most of their teaching time listening to music samples and interpreting them (86,3%) as well as lecturing on the significant events of the music history (78,1%).

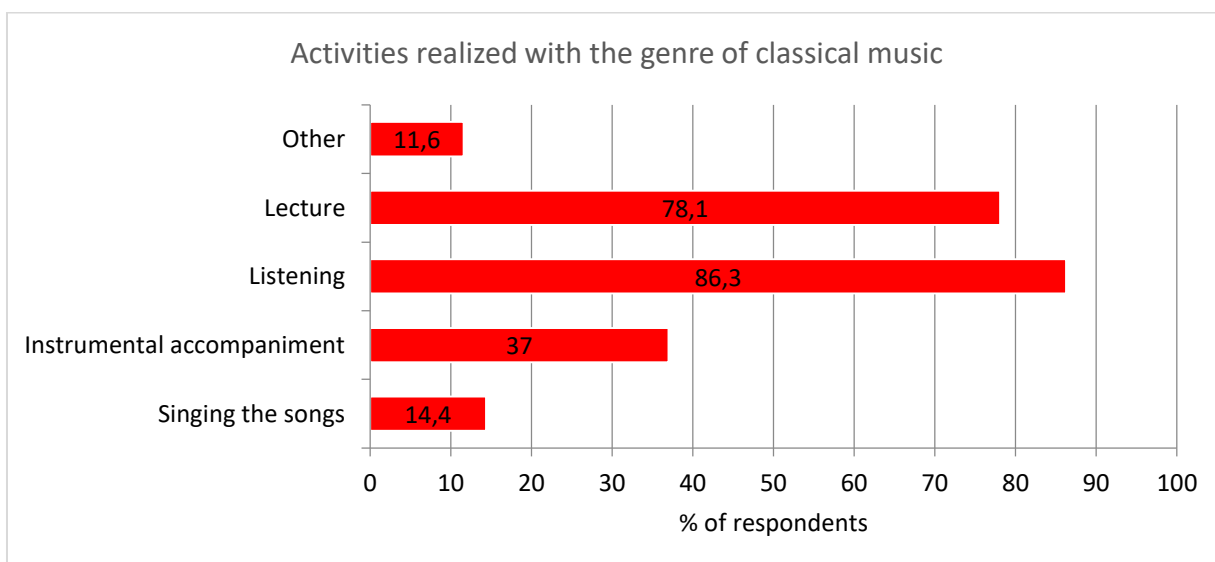


Chart 5 – Activities related to the genre of classical music

Among the results, it is no surprise that folk music is represented during music theory classes mainly in the form of singing folk songs and accompanying them with instruments. These activities have the greatest representation across all genres of folk music.

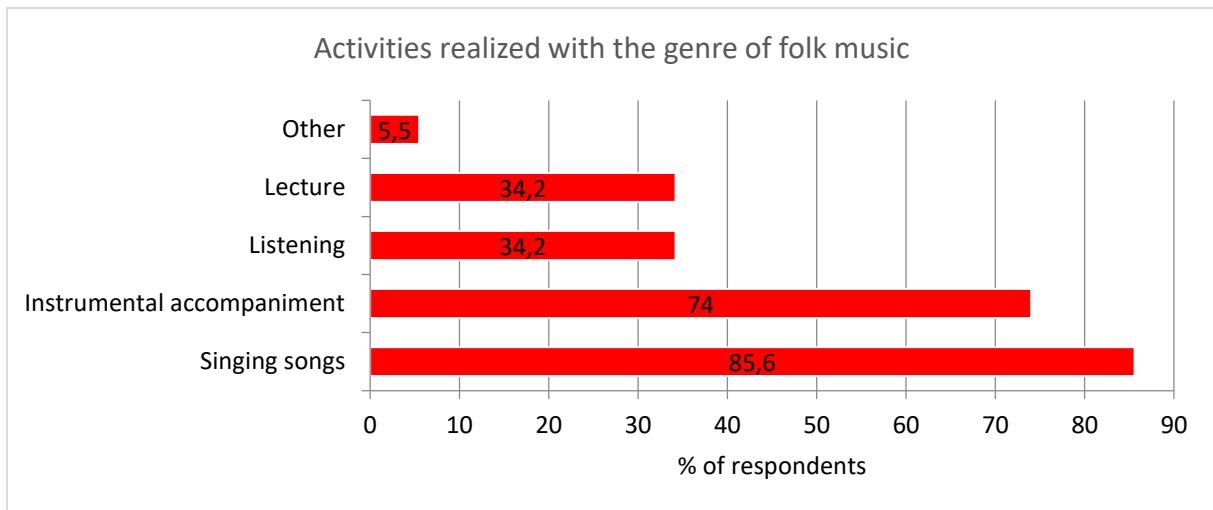


Chart 6 – Activities realized with the genre of folk music

A slightly different situation is observed in a modern pop music, where more than half of the respondents (54,1%) prefer listening to, rather than singing, popular songs. However, singing modern pop songs is the 2nd most common activity in the context of teaching music theory using modern pop music (48,6%).

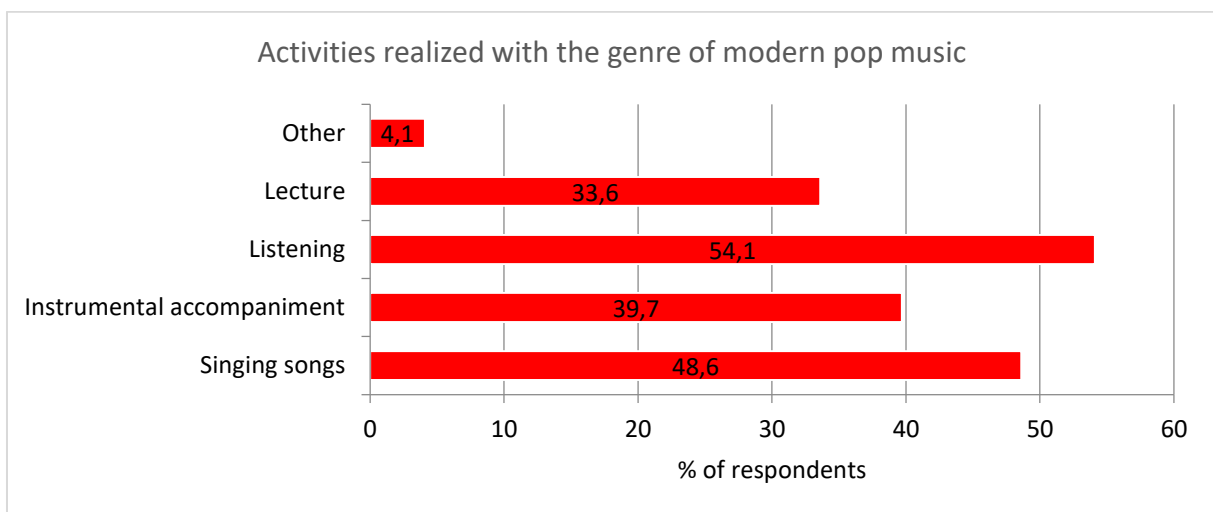


Chart 7 – Activities realized with the genre of modern pop music

Due to the high requirements for jazz interpretation, including an advanced level of listening and improvisation skills, along with a specific rhythmic feel that is not typical of the Central European region, it was confirmed that respondents who incorporate jazz music in their teaching of music theory mostly do listening activities (57,5%) or complement it with a theoretical explanation (36,3%).

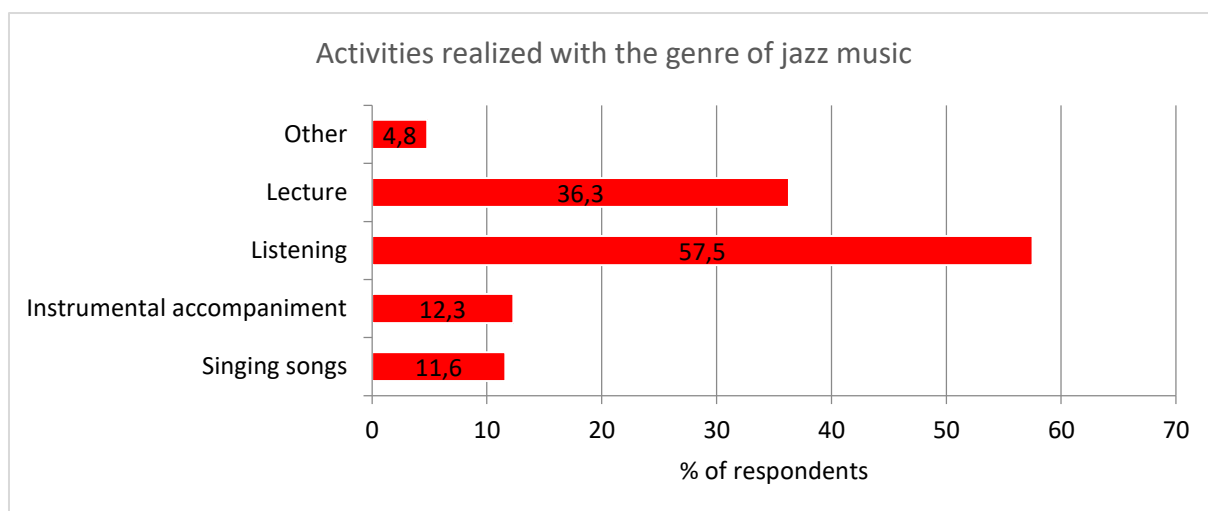


Chart 8 – Activities realized with the genre of jazz music

To recapitulate the findings of the presented survey, we can state that although a wide spectrum of musical activities are represented in the teaching of music theory, the emphasis is still on acquiring music theory knowledge through theoretical lecture. Further, we can claim that music theory teachers most often present classical music, less represented is folk music, even less modern popular music and the least represented is jazz music. While classical music is, according to teachers, predominantly associated with theoretical interpretation and listening to musical examples, in folk music singing and instrumental accompaniment is often used. In the context of modern popular music, teachers prefer to actively experience music with their pupils, either in the form of singing, instrumental accompaniment or listening. Considering jazz music, listening to musical performances dominates.

Concluding remarks and practical suggestions

„Since the beginning of time, children have not liked to study. They would much rather play, and if you have their interests at heart, you will let them learn while they play; they will find that what they have mastered is child’s play.“ (Orff, 1978)

Students’ responses gathered in the written questionnaire of the presented survey shows that students lack the possibility of being more actively and interactively engaged during classes of music theory. Students would appreciate incorporating more games and active music-making mediated by playing the musical instruments, singing, moving with the music or composing. The data yielded by this survey provide convincing evidence that majority of teachers, teaching the music theory, still do not sufficiently use the possibilities of diverse and

creative teaching according to the didactic principle of creative activity and pupils' learning awareness (Sedlák, 1985). Teachers provide only limited room for independent and creative child labour and underestimate the importance of pupils' inner motivation in learning, which is stimulated by their own musical activity. To cope with that, there is still gradually growing support of inspirational methodical sources and ideas available to use in the teaching of music theory, for instance: Orff Schulwerk (Carl Orff), Eurythmia (Emile-Jacques Dalcroze), Zoltan Kodaly's method, Music learning theory (Edwin Gordon), Integrative music pedagogy and Polyaesthetic education (Wolfgang Roscher), Suzuki's method (Shinseki Suzuki), Reggio Emilia Approaches, Slyšet jinak (Jaromir Synek et al.) and others.

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