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EAS - EUROPEAN ASSOCIATION FOR MUSIC IN SCHOOLS

THEORY **AND PRACTICE** **OF MUSIC** **EDUCATION** **IN SCHOOLS** **VISEGRAD DOCTORAL FORUM** **PRAGUE 2013**

University teachers' and students' publication
inspired by the current needs
of general Music education in the Visegrad countries

PRAGUE 2014

This publication with contributions from university teachers and students is inspired by the current needs of general music education in the Visegrad countries, encouraging universities to focus more on conceptual work related to the profile and conditions of music education teachers in schools today. It also reflects research work of both teachers and students from all Visegrad countries and brings to life the ideas of regional cooperation among EU countries as promoted by the European Association for Music in Schools.

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INTRODUCTION

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By Way of Introduction

The Visegrad team of music teachers was established in 2007, one of its goals being the support of research activities of teachers and post-graduate students at music departments of Czech and Slovak universities, focusing on music psychology and music teaching and the implementation of research findings into practice. The first conference, resulting from the initiative of prof. Jaroslav Herden (Faculty of Education, Charles University, Prague) was held in 2009, entitled The Theory and Practice of Music Education. Two more conferences, with the same title, followed in 2011 and 2013. In 2013, the conference focused on music teachers and post-graduate students from the four Visegrad countries.

This publication, aiming primarily at university teachers and students, was put together thanks to the support from the International Visegrad Fund in Bratislava. Its main motto is: „To help teaching in practice“, and it discusses music education in the context of changing aesthetic and music values and develops the core ideas promoted by the EUROPEAN ASSOCIATION FOR MUSIC IN SCHOOLS.

We hope that doctoral (PhD.) students and teachers from music education departments throughout Europe will find in here ideas for further research and cooperation, both in the fields of theory and practice. On behalf of all who have contributed, I wish for this Visegrad activity to continue in the coming years.

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Kind regards from the president of EAS

ADRI DE VUGT, President EAS – European Association for Music in Schools
University of the Arts, The Hague Juliana van Stolberglaan 1 NL-2595 CA, The Hague
Netherlands

Dear Ladies and gentlemen, dear colleagues, dear guests,

It is an honour for The European Association for Music in Schools to support the 3rd international conference on theory and practice of music education and I would like to thank the Charles University of Prague and in particular Assoc. prof., Dr. Milos Kodejska for the invitation to say a few words at the opening of this important event.

The European Association for Music in Schools is a music education network. It brings together all those concerned with music education to share and exchange knowledge and experience and to advocate for high quality music education accessible to all. We provide a forum for teachers, teacher educators, students, researchers, artists and policy makers working in school related music education in Europe.

Since its establishment in 1990, the Visegrad countries have always been represented in the European Association for Music in Schools. Either by being represented in the EAS board or by organising one of our yearly conferences. In 1996 a conference was held in Presov, in 2000 came Budapest, in 2005 Prague and in 2011 we were hosted by the Music Academy of Gdansk. The active involvement of the Visegrad countries with music education as showed in the past and today is as well a perfect example of the cooperation between countries. As an association EAS works to support the music education community through the development, coordination and stimulation of networking. We really appreciate the way the Visegrad countries are exchanging their expertise and joining their forces in the improvement of music education.

The role of research is of unprecedented importance for the development of music education. The timing of this conference couldn't be better.

In a time of economic crisis, it is more important than ever to reflect on music education. Starting from what is formulated in the Bonn Declaration, which says that music education should be accessible as a fundamental and sustainable component of a high quality renewal of education, that music education activities and programmes must have a high quality in conception and delivery and that music education principles and practices need

to contribute to resolving the social and cultural challenges facing today's world, it is clear and obvious that we need research. Research is one of the powerful tools to show how important music education is. I must however say, that we have to act critically. Sometimes music education is too much going along with easy slogans like "music makes you smarter". I would suggest to continue with good research in order to be good equipped to legitimize music education.

But do we need research for advocacy only? No, even if we didn't have to prove anything we still urgently need research.

At first it is a researcher's own teaching and professional practice that can be improved by it. A second reason is that the professional community is strengthened by deeper knowledge and understanding.

Concerning the first I would like to say that unfortunately research is not always reaching the classroom. There is criticism that scientific knowledge is not enough reaching the everyday teaching practice. I would like to stress the importance of practice oriented research. One way is that researchers work in cooperation with music teachers. If we want to know how children can learn music more aurally at an elementary school, it makes sense to test this approach in the real context of the classroom.

Another way is research undertaken by teachers themselves. Teaching is a complex skill in which a teacher is acting in situations where a lot of things are happening simultaneously, often unexpected and with great responsibility. In a profession that is so versatile and variable, you cannot work with fixed recipes. You should always reinventing what is good in a given situation for your education.

It is important to realise that there is a growing demand on teachers caused by many factors including taking care for the individual needs of students and the environmental factors of education. There are more and more differences between learners, both in terms of their background, their intelligence, their individual problems as their talents that they want to develop. Besides this parents do appeal to schools and teachers, our management want us to work on improvement and last but not least our governments are asking us to innovate.

This asks for flexibility. In their development of their profession, teachers should to be able to reflect critically on their own actions on the long term. Given the numerous and never ending changes in education, teachers should understand the paradigms and ideologies that underpin all these changes. And teachers must understand that they really can influence their practice and their own development. By taking an inquisitive attitude and by doing research, teachers might be able to see themselves as change agents capable to understand their professional life and environment and able to change these towards their own or shared ideas. A curious, questioning and inquisitive mind is actually one of the most important conditions for teachers.

To increase the knowledge and expertise of our community as music teachers, more research has to be undertaken. There are many things that we still don't know or that we have to reconsider. There are still many things unknown about how children perceive and learn music and musical development is much more complex than we thought before. The role of music in society is changing and because of that we should know how this is influencing concepts of music education. For example the role of new media did start just

some while ago and we hardly cannot imagine that the learners of today are different from ten years ago.

To finalize, there is an incredible need for research in music education. And there many ways to do this. As experts on practice or as advisors and with empirical or more descriptive studies. I would however suggest that practice related research is urgently needed.

Research in music education is relatively young and in the last years there are increasingly musicians and music teachers themselves doing research. This makes the research functional, meaningful and applicable.

The developments within the research methodology itself contribute to this practical approach. Observations, videos and interviews in recent years have provided insight into how as children study on their instrument. By this research has become more reliable.

For educational institutions and teachers at all levels, it is necessary to understand what we do and why we do this. This in order to deliver better quality and to justify what we do. Research is an important tool for realising this.

Dear researchers and those who are becoming researches: Music education needs you.
I wish you a fruitful conference.
Thank you for your attention.

Prospects for Music Culture and Education in Visegrad Countries

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Abstract: The paper informs of Visegrad doctoral conference Theory and Practice of Music Education III, which was held on November 13th - 16th, 2013 in Prague. It presents the main organiser of international conference Assoc. prof. Miloš Kodejška, CSc. and the other significant personalities of contemporary music pedagogy from Czech Republic and foreign countries which took part in the conference. It approaches main ideas of speeches made by individual conference participants as they were presented in six thematic topics of the conference sessions.

Key words: Visegrad doctoral conference, music education, music culture, European Association for Music in Schools (EAS)

Introduction

Results of theoretical research or scientific exploration, even if their quality is high, do not find their own utilisation until they are carried in the domain of practice. This relates mainly to junior scientists and pedagogues who engage themselves in research activity. In Czech Republic there was created an international platform for meeting and exchange of

experience in the field of music education that continues in successful development and is going to be a welcome tradition.

The first conference aimed at help to the practice of music education, was held in 2009 in Prague, Faculty of Education and was initiated by prof. Jaroslav Herden. The conference continues thanks to dedicated work and organisation of Assoc. prof., PaedDr. Miloš Kodejška, CSc. from Faculty of Education, Charles University in Prague, EAS national coordinator for Czech Republic who organised Visegrad doctoral conference. It was held in Prague in the years 2009, 2011 and 2013. In even years it is prepared by Slovak colleagues from Faculty of Education, Matej Bel University in Banská Bystrica with the head of organisational committee, prof. Belo Felix, PhD.

The last Visegrad doctoral conference was held on November 13th – 16th, 2013 in the conference hall of Ministry of Education, Youth and Sports in Prague. More than 80 doctoral students and university pedagogues from Visegrad countries took part in it, together with kindergarten, elementary school and grammar school teachers from Czech Republic. It was held under the auspice of European Association for Music in Schools (EAS) and its president prof. Adri de Vugt from Netherlands who took part in it. The conference was supported by International Visegrad Fund (IVF) from Bratislava (Small Grant Program no. 11330011 *Perspectives of Music Culture and Education in Visegrad Countries*, with the responsible solver Assoc. prof. PaedDr. M. Kodejška, CSc.), and by two grant projects GAUK in Prague (GAUK no. 934213 *Music as substantial means of cultivation of preschool children's speech*, with the responsible solver, Mgr. M. Kmentová and GAUK no. 658012 *Comparative music pedagogy in countries of V4, research and its Professional reflection*, with the responsible solver, Mgr. J. Lojdová).

The conference was opened by Assoc. prof. Jana Palkovská, a department head of Music Education Department, Faculty of Education, Charles University in Prague, with her speech of welcome. She mentioned the importance of similar music pedagogical meetings for improvement of the present-day situation in music education. Music art branches and disciplines nowadays had to resist tremendous pressure caused by overload of technical and science branches, even if the significance of artistic activities devoted to harmonious spiritual development of children and adults had been scientifically verified. The precious guests of the conference were prof. Adri de Vugt (Netherlands), president of EAS, and Dr. Jan Prchal (CZ), President of the Association for Music Education of Czech Republic, who presented their plenary speech, national EAS co-ordinators for Hungary, Poland, Slovakia and Czech Republic, as well as a presidium committee member of EAS, Mgr. Jaroslava Lojdová, who took part at the conference which title was Theory and Practice of Music Education III. The main partners were Prešov University of Prešov, Faculty of Philosophy (SK), Szeged University, Juhasz Gyula Faculty of Education (HU), University of Rzeszow, Pedagogic and Artistic Department (PL), The Ministry of Education, Youth and Sports - MEYS (CZ), and Music Art School – Faculty Music School in Prague (CZ). Media partners were four professional journals from Czech Republic, Slovak Republic and Republic of Poland: Journal Music education represented by Assoc. prof. Hana Váňová, CSc., Czech journal *Adviser of Kindergarten Directress*, represented by Mgr. Šárka Kociánová, Slovak journal *Muses in school*, prof. Belo Felix and Polish journal *Ars Inter Culturas*, represented by Dr. Jarosław Chaciński, PhD.

The chief mission of the conference was to use music theory and research in music-educational practice at elementary schools, and in grammar schools in four Visegrad countries. There were presented speeches and presentations from the participants of all four countries which approached music education with similarities, differences, and changes in aesthetic and music values of children in the present-day. The participants devoted their attention to utilisation of pedagogic reform. In two days there were presented sixty-four plenary speeches, presentations, three workshops and five concerts.

Conference programme was aimed at the following thematic topics:

1. All Society Changes in Music Education, the Upbringing and Culture of School Children
2. Singing and Vocal Music Activities in Schools
3. Instrumental Music Activities in Schools
4. Music and Movement in Schools
5. Integrating Music Perception and Other Music Activities into Schools
6. Presentation of Music Pedagogy Projects Aimed at Enhancement of Music Education in Schools.

We sketch main thoughts of presented speeches according to six thematic topics.

1 All Society Changes in Music Education, the Upbringing and Culture of School Children

To this topic Mgr. Jaroslava Lojdová (CZ) presented her speech entitled *Music-pedagogical initiatives of the youth in Europe of today*. She dealt with music-pedagogical initiatives of the youth in Europe. She depicted the current trend of active youth involvement not only in music pedagogy but also in other music fields. The authoress found such tendency detectable also in international music organisations (IMC, EMC, EAS), where the youth builds its irreplaceable position in decision-making processes about music in Europe of tomorrow.

Prof. Mgr. art. Irena Medňanská, PhD. carried out detailed revision of implementation advancement of school reform in education after 2008. She informed of the changes in the legislation and content of music education in comprehensive and vocational music education and in further music education teacher training. Then she drew listeners' attention to the revision and remarks of State Educational Programme in school year 2013/2014 after the conclusion of the whole cycle. She summed up the existing experience, positives and negatives of State Educational Programme. Finally, she analysed the creation of State Educational Programme for music branch Music School, the normative and content standard for individual musical instruments as well as Music Education Teacher Training within the programme Teaching of Music Art (1.1.3) in the combination and also one-subject programme before complex accreditation in 2013.

In his speech Assoc. prof. Miloš Kodejška, CSc. informed of a newly published work entitled *Music Psychology for teachers* written by František Sedlák and his daughter Hana Váňová. The monograph moves Sedlák's critical detached view into present-day society. It was his daughter Assoc. prof. Hana Váňová, CSc. who cared about intensified cognitive approach in conception of particular mental processes. The presenter expressed his belief that the monograph would in a positive way influence the music education at faculties of

education in Czech and Slovak Republic and would become an inherent part of professional literature for doctoral music-educational studies. He said *"it is important to translate it in English language for foreign students who study at European and non-European universities"*.

Assoc. prof. Mgr. art. Jaroslava Gajdošíková Zeleiová (SK) in her presentation *Relationship between personality variables towards musical preferences* utilised new research findings of music philosophy to answer the question if there was a connection between personality and musical taste regulated by favouring of certain music attributes. Research results of a large research sample size (N=648) provide the information of the impact of personal qualities on the structure of musical preferences and listening to music by privileging of its musical-expressional qualities and qualities of musical-meaning. Based on the research findings the authoress categorised the typology of music listeners and deduced the receptive patterns of musical behaviour. She summed up research results to help conference participants understand mutual connections between the functionality of music listening, qualities of personality and musical preferences as the follows: *"Perceived music can meet functions of self – adaptation, identification, and also regulatory and integrative functions of self"*.

Mgr. Zuzana Ondrejková (SK) devoted her attention to *the most significant personalities of Slovak Violin Pedagogy in the second half of 20th century*. She carried the research in which she summed up the most important violin educators in Slovak Republic in the second half of 20th century. Their students and graduates are successful performers in string sections of professional music orchestras. In her speech she was focused on the creation of united criteria, from the field of didactics and violin musical piece methodology, to make an interview with these chosen educators, in order to acquire relevant knowledge. Following this, she tried to create the scientific platform of violin pedagogy in Slovakia.

The theme Polyesthetic model in the perspective of current research findings was presented by PaedDr. Zuzana Sláviková, PhD. (SK) a PhDr. Mgr. Katarína Fuchsová, PhD. (SK). The authoresses aimed at the didactic impulses of polyesthetic conception that reveal new, expanded view of creativity and cultivation of aesthetic relationship toward reality. They verified the impact and effectiveness of J. Hatrík's approach, unique in Slovakia. By means of "quasi-experiment" they examined the development of creative abilities and selected characteristics of emotional intelligence in children, with which they worked using Hatrík's method. The control group consisted of children from Literary-dramatic Division of M. Moyzes School of Art in Prešov.

One of the most significant trends in contemporary European music education has been intercultural education. This field which was originated in Western Europe as means of foreigner integration, in relation with making European union wider, opening borders, development of media and globalisation, it has become also popular in the former Eastern European countries. Dr. Jarosław Chaciński (PL) in his speech *Authorial concept of intercultural Music Education Programme* introduced his own concept of experimental programme Teaching music, which was realised in Poland, Germany and Ukraine. In his presentation he introduced the results of the research that was provided after its completion. In his paper, the author utilised the following main techniques: testing knowledge, skills and competences, Likert scale Intercultural Attitudes and also analysis of free demonstrations and written works of pupils after listening to several music works important in particular

countries for their cultural context. Experimental programme and research results led the author to development of Intercultural Music Education Model which was specific for Middle and Eastern Europe.

In his contribution Erdinc Candar (TR) focused on *Music Education in Turkey*. He said that the establishment of the Republic of Turkey started in the country the development in many fields, including that of music. Throughout 1968, 1984, 1994, and consequently in 2006, study programs aimed at music education in a school of arts, started to be developed in the Republic of Turkey. He said that music education was very significant and thus creative teachers were important. In general, nowadays, professional and creative work in the field of music education there in Turkey, is important to increase creative thinking on the side of a students. Author included the results of his survey in which he investigated music education of music teachers from the aspect of their creativity.

Mgr. Radka Binderová (CZ) and Mgr. Kateřina Šrámková (CZ) in their speech Music preferences depending on music education in primary and secondary schools linked up their paper to the research activity of Department of Music Education at Masaryk University and focused on last year's project, which dealt with musical preferences in the field of artificial music and non-artificial music of university students. Their research examined the efficiency of music education in primary and secondary schools in the Czech Republic. The goal of the paper was to summarise the research results, particularly their theoretical reflection.

MgA. Zuzana Berešová (CZ) in her presentation Autogenesis of a performer based on selection of a piece of music focused on the authogenesis that is conditioned by the level of performer's music aesthetics and depends on his developmental stage. She introduced three stages of the autogenesis: the first - primary music school pupil, the second - conservatory student (high school) or a grammar music school student, the third - a music academy student, and finally the fourth stage - independent creative period of the professional performer. On the autogenesis of the selection of piece of music by the performer considering his actual developmental stage has an environment.

Research methodology of the selected aspects of musicality aimed at pupils of lower secondary education was a problem that Mgr. Lubomíra Kurtulíková (SK) dealt with in her presentation. She focused on the research of music skills, music interests and music preferences. Within music preferences she offered the research which dealt with preferences of music genres, and styles in elementary school pupils of 6th and 7th grade. Music preferences were examined via audio questionnaire which included 17 representations. In the further planned research she wanted to intervene in music-educational process intentionally.

In her contribution Mgr. Lucyna Kreft (PL) focused on a theme Scholar and extracurricular music education as a factor stimulating the development of musical interests of junior high school students in Gimnazjum No. 1 in Starogard Gdański. The authoress expressed her opinion that music activities as a part of music education were stimulating factor which supported the development of music interests of grammar school students. Her research findings demonstrated that young pupils who performed extra music's activities had more valuable music interests and preferences than the pupils who did not. Active experience gained from music was shown via emotions connected with music reception.

2 Singing and Vocal Music Activities in Schools

Prof. Milan Pazúrik, CSc. (SK) devoted his attention to the topic *Choral singing in school practice in Slovakia*. He reminded the participants that choral singing at primary schools was a part of educational process, to which insufficient attention was paid these days. In the age of changes in politics, economic and financial problems of contemporary school, schools started to decline. In last ten years four hundred of school children's choirs were cancelled, what surely left traces in music education and in children's perception and understanding of ethic and aesthetic values. He said that he saw the main reason for this in low motivation and stimulation of teachers and of students. He thinks there is a broad field for the enthusiasm of teachers, chiefly their love to music and children which can help manage the aforementioned problems.

Mgr. Zuzana Uhríková (SK) in her contribution *Aspects of vocal interpretation in the selected songs of Mikuláš Schneider-Trnavský* analysed and systematised signs of vocal interpretation features that were typical for Slovak author Mikulas Schneider-Trnavsky in the selected songs *Keby som bol vtáčkom* and *Die gebeugte Rose*. The expression and the features of meaning in her opinion needed further cultivation of vocal performance.

MgA. Mária Molnárová (HU) in her contribution *Vocal activities in Hungarian schools* approached the education in Hungarian professional music schools and the task of music education at elementary schools. She introduced in detail Zoltán Kodály method, the history of Hungarian choral singing and the way of teaching singing.

Jiřina Jiříčková, Ph.D. (CZ), presented her contribution *When children sing with joy. She said: 'When children sing with joy, their eyes shine. When children sing with joy, they are with their friends. When children sing with joy, they consider themselves successfull.'* Authoress established and conducted children's singing choir. She pondered over self-reflection of her educational experience with children. It introduced the subjective depiction of up-to-date children while she focused on practical advice for students and junior music teachers. The authoress aim was to show how to conduct lessons so as children were educated toward love and pleasure from singing.

"Technique of singing performance is close to that of speech and contributes to the development or remedy of speech", said Mgr. Milena Kmentová (CZ) in her presentation *Music as significant means of speech cultivation of pre-school children*. She depicted the sources of speech disorders and disorders of communication in pre-school children in contemporary classes of kindergarten. She aimed her theoretical background at speech cultivation by means of music activities and introduced several examples of music activities realised in a large classroom of a kindergarten. She used music activities as a form of integration of the aims within the field of music and speech development of children. Her contribution was concluded with the information about experimental teaching.

Jozef Hrušovský, Ph.D. (SK) introduced current condition of music folklore in his presentation *Music folklore in schools and media of Eastern Slovakia*. The author conducted survey of the current state of preserving Slovak traditional culture in schools and non-school setting in the form of folklore music based activities in the field of music art activities of children's interest. He also informed of media advertising, distribution and quality of folk music, which is currently offered by the mass media and music publishers in the Eastern Slovakia.

To the possibility of making singing lessons more effective, contributed Mgr. Viktória Nagyová (SK) based on her own pedagogic experience. She presented the theme, Releasing, respiratory and articulation exercises utilised in singing lessons. In her singing lessons the authoress applied releasing, respiratory and articulation exercises. She used them to avoid cramps and tension when singing. These two elements were the most frequent attendant phenomena which emerged on her singing lessons.

Emília Sadloňová, PhD. (SK) devoted her attention to singing pedagogy. In her contribution Singing lessons and its particularities she focused on singing schools that positively influenced singing education in the majority of European countries. The authoress pointed to the fact, that in the process of teaching singing, the individual lesson had its stable position, specified the single lessons, which were used in the teaching process in Slovak music education system and focused on psychology of a pupil during the lesson.

The presentation of Mgr. Jarmila Zavřelová (CZ) Talent is not enough, explained everyday practice of music education teacher. The authoress attempted to describe unconventional concept of the subject. She offered practical topics how to teach theory of music creatively and enjoyably, at lower secondary education and grammar school, in the subject Music education. The contribution was made within the scope of module Digital teaching materials of the portal www.rvp.cz and techniques were verified by research methods.

Mgr. Magdalena Czechowicz (PL) presented her contribution *Application of project method in polyaesthetic education*, while she drew from her diploma thesis. She dealt with the problem of theory and the task of polyaesthetic project method. The authoress analysed traditional music education from the aspect of contemporary pedagogic psychology and musicology. On the other hand she introduced her own opinions, attitudes and skills with project teaching.

3 Instrumental Music Activities in Schools

The conference session of instrumental activities was opened with two presentations from the field of professional instrumental play.

MgA. Ena Stevanovic (CZ) in her speech, *Stage fright, self-effectiveness, self-confidence and attitude of students of music schools toward public performance*, dealt with a serious problem of many musicians which caused a significant damage of performance and evoked stress and suffering to them. She said, “*four complement factors determine the intensity of stage fright and its impact on performance: self-confidence, self-effectiveness during exercises, the level of preparedness and experience during performance*”. The aim of her presentation was to examine the relationship between stage fright, self-effectiveness and self-confidence and to find out the differences in relation to public performance in students of music academies in the United States of America, Czech Republic and the Balkans. Her research results indicated that women significantly more often than men suffered from self-fright. Her contribution also dealt with further implications for teachers and students in the field of instrumental education.

Mgr. Katarzyna Feret (PL) presented an interesting theme *Pedagogue, or artist? Graduate of the branch Artistic education in music art (Teaching music art) in the role of teacher of education to music and by music*. Her aim was to evaluate pedagogic-artistic competences

of graduate of the branch *Artistic education in music art* at universities and faculties of education in the Republic of Poland. Her analysis concerned the evaluation of knowledge and skills of a student of the branch and programme, and his further functioning as a teacher. Authoress also realized a questionnaire survey among students and graduates of the aforementioned programme at Institute of music, Rzeszow University, and added demographic and sociological analysis in specified space of time.

From work-based experience with teaching music at grammar school was presented theme of Mgr. Dagmar Makovcová (CZ) *Music group Gěčka*. The authoress dealt with the project in progress, Know your region. She informed about the manuscript Podstržišské písničky, songs from folk region Horácko. Students from Pelhřimov Grammar School made the collection to digital form and the songs were recorded in music notation software Sibelius. Students worked with songs during music education lessons, Czech language and literature lessons, Geography and Civic Education. Arrangement of chosen songs was made mainly with school music group Gěčka.

In former days the keyboard improvisation was considered inseparable part of keyboard education on which was often put bigger emphasis than on the interpretation itself. In contemporary age there does not exist a methodology technique for this branch of study what has its consequences in its insufficient development. Aim of the speech by Mgr. Petr Sobotka (CZ), *Education of keyboard improvisation at music schools*, was to depict contemporary education of keyboard improvisation at music schools and their relation to education of another keyboard music instruments. In his speech improvisation was depicted as the form of specific music performance which needed natural talent of pupils and chiefly from the systematic study of the discipline.

In his speech, *Design of educational standards for the profession of an accompanist*, Mgr. art. Adam Kavec (SK), presented the work of an accompanist that was in addition to a dance educator closely involved in educational process at a six-year type of conservatory providing a wide range of learning areas and subjects. The author pointed out to the differences between status, competencies and duties of an accompanist in dance and music pedagogy. Finally, based on the available resources and the author's teaching experience, the author completed the standards of accompanist proposed by Methodology-pedagogical centre in Zilina.

4 Music and Movement in Schools

Theme music and movement education as a part of music pedagogy and didactics of music education was opened by Mgr. Milan Motl's (CZ) plenary speech *Music and movement in the work of Czech music pedagogue, Prof. Eva Jenčková*. The aim of his speech was the analysis of E. Jenčková's pedagogical ideas. She as the authoress of university textbook *Music and movement in school* devoted her work to music for children, spectra of movement devices to move in a creative way during complex work with a piece of music differential attitude toward pupils, experiential learning, and work with requisitions (props). The author said that for a child movement was a device of musicality and deeper understanding and experiencing means of music expression and thus also the content of a piece of music.

PaedDr. Jan Prchal (CZ) presented the plenary speech, *Towards contemporary problems of music education*. From his role of a pedagogue and president of Association for music education, he evaluated the subject music education and its significance to a pupil from the aspect of education goals in the beginning of 21st century. He evaluated the role and form of standards for primary education from the aspect of music education. He highlighted current problems of the subject and its education at schools, the need of further education of teachers. In 2013, summer workshop of music education took part in Czech Republic took. Year 2014 was a year of Czech music and Czech people celebrated 80th anniversary of establishment of the Association for Music education. To this anniversary there is being prepared an international conference in Ústí n/Labem on November 7th – 8th, 2014.

Integration of music and movement activities in education process with pupils after transition to middle school, is the theme that was presented by Eva Králová, Ph.D. (SK). The authoress dealt with the integration of music, dance and movement as the means of overall encouragement and stimulation of children's mind, will, character, motor skills and imagination. She concluded the paper with an example of music and movement activities integrated in the school subject English Language in the 5th class of elementary school.

In her speech, Mgr. Martina Šebová (SK) presented an interesting project, *Superclass – the phenomenon of creative music education in Slovakia*. The project was originated in 2005 on the suggestion of the need to establish grant for artistic teaching and music education at elementary and secondary schools. There was a need to increase the level of talents and the need of culture itself. The authoress said that project Superclass did not have the ambition to make artists, singers out of pupils, but it sought to educate the audience – consumer, who would search and support culture in Slovakia. The project Superclass had its motto "*All children are ours*" which meant that every single child could take part in the project. Superclass was introduced as Slovak contest with competition rounds – school, regional and Slovak (the winner should continue in international contest). The rehearsal was realized in elementary and secondary classes. The main requirement to take part in the contest was to take part in Superclass contest.

Utilisation of music activities directed to psychological stimulation of pupils with hyperactivity (ADHD) was the aim of Klaudia Košalová's, Ph.D. (SK) presentation *Positive stimulation of pupils with hyperactivity (ADHD) by means of kinetic and dance techniques of music therapy*. The authoress dealt with the utilisation of music activities directed at kinetic and dance techniques of music therapy. She said that these progressive possibilities of intervention were important mainly for their supporting and positive influence on pupils' somatic, mental and social development, on their own experience of how to move in the space, which lead to a positive stimulation and overall enhancement of their mental health.

The speech of Jana Hudáková, Ph.D. (SK) *Music and drama project of music art students as an inspiration for the work of music art teacher at elementary school*, was focused on a decrease in utilisation of music and movement activities during classes of Music education at the lower secondary grade of elementary school. She saw the reason in the psycho-motor changes during adolescence. External manifestations such as motor impairment and internal changes such as shyness, anxiety, constant self-observation often prevented them from spontaneous locomotor expression. She said that by means of music and drama project there was a possibility to get inspiration and courage to movement responses to music.

MgA. Jindra Nečasová (CZ) presented very interesting theme *Libuse Kurkova – a phenomenon of Czech music pedagogy in the field of music and movement education and the music of Petr Eben in her publications*. The authoress discussed the relationship of music and movement in preschool children. Her speech also brought the generalization of the basic movement techniques in music and movement education with the short analysis of specific musical attachments publications written by Libuse Kurkova: “The grass”, “Christmas Book”, “Playing with Pictures” and “Music and movement education for six year and eight year old children”, with the music composed by Petr Eben, who was one of the most significant Czech composers whose works had been performed in the 20th and 21st centuries.

Bc. Karolina Andraszewicz (PL) contributed to the session with her theme *Folk Dance in Kociewie region and its impact on revitalisation process of ethnic culture and regional education conducted on youth environment*. Dance was presented as one of the oldest ways to perfect mind, body and emotions flowing from the essence of harmony between music and motion. In her thesis she would like to approach the process of revitalization of ethnic culture and regional education with youth environment. She would recount ways in which folklore that could be implemented in a music lesson. The participants practiced breathing, used local dialect and learned history through dance, music and singing. She also presented short fragments of films taken from local ‘Zespół Pieśni i Tańca’ rehearsals and briefly introduced traditional outfit and dances from Kociewie region.

5 Integrating Music Perception and Other Music Activities into Schools

Mgr. Anna Romanovská Fliegerová (CZ) in her presentation *Perception of contemporary music at elementary school*, stressed the importance of active perception of contemporary music at elementary and middle school. As an example the authoress introduced and analysed the composition *Three Preludes for two violin* (2009) by Irish composer. In her speech she outlined historic and semantic analysis within the context convenient for elementary school pupils. Her speech was concluded with the live music, *Three preludes*.

The personality of musicologist, composer and pedagogue Emil Hradecký (1913 – 1974), whose a hundred anniversary was celebrated this year, was profiled by Mgr. Milan Bátor (CZ) in his speech, *The conception of music teaching in the work of Emil Hradecký*. The author brought himself to the notice of the Prague Conservatoire and the Academy of the Fine Arts with his then exceptional publication “*The Introduction to the Study of Tonal Harmony*”. The ideas that he left were the proof of his extraordinary intellectual scope. Although his main area of interest was the theory of music, there were occasional methodical and pedagogical remarks in his work, which would be even nowadays worth of attention.

The aim of Mgr. Marek Gajda’s (CZ) speech *Reception of Petr Eben’s chamber organ compositions at elementary school of music and its specifics* was to emphasise interdisciplinary character of the researched problem that was governing in themes concerning Eben. The author further dealt with the concept of reception, its notion, taxonomy and other important related terms and aspects such as relationship between music and human emotions. He also focused on the term „music speech”, predominately Eben’s music speech. The author concluded his speech with the research design, its goal, hypothesis and methods utilised in it. The research itself took part in October 2013 and its results were introduced.

Mgr. Filip Chobot (CZ) presented the theme *Ontogenesis of music preferences, attitudes and their relationship to music disponibilities* which dealt with relationship between music disponibilities of younger school-aged children and their music attitude. The author briefly depicted the reason of qualification of horizon of aesthetic experiences in individuals and finding of the difference between musically talented and less talented children. At the same time he tried to find out the impact on music genre preferences through the medium of pedagogue who would teach them about music features at particular music examples. His research did not reveal any more significant correlations between successfulness and fondness of certain music genres, and no significant correlation was verified with music instruments. Even if the attitude and interest in music examples of classical music were vague for more talented individuals, the other music examples could, at least on elementary level, stress the music qualities of genres via semantic differential. His speech pointed out to children's unawareness of characteristics of music genres, and thus to the possibility of a higher quality pedagogic activity within this field.

The speech of Mgr. Anna Najsrová (CZ), *Project Church in our community as means of introducing Liturgical music to pupils*, introduced a new project of Catechistic pedagogical centre of the Diocese of Ostrava Opava. The project was named *The Church in our village* and it emphasised liturgical music and acoustics of the church. The speech highlighted the contribution of the project to explain and clarify liturgical music to students. The explanation was realised by means of experiential learning because this sort of music was not so popular among pupils.

Gabriela Karin Konkol, PhD. (PL) presented very interesting theme *Creative listening to music. Theory and school practice in Poland*. The authoress devoted her attention chiefly to creative music educational methods in school practice. In her presentation she said that creative listening in music education lessons promoted development of music skills – memory, concentration and music imagination, and also music skills. She said: *"Children learn in activities, by means of singing, playing musical instruments, movement and improvisation on music"*. Music was accompanied by Orff instruments, declamation, painting and music games were also utilised. According to authoress, the result was mainly to arouse the interest of children in music.

The speech of assoc. prof. Božena Balcárová (SK), *Integrative potential of receptive music education in primary*, dealt with receptive music education. The authoress expressed her belief that the key in its communication chain was the music dialogue and the essential part of it was the pedagogical interpretation of a musical work. In her presentation she dealt with integrative potential of receptive music education in intersection of musical activities and elements of polyaesthetic education as one of the tools for formation and development of musical and aesthetic literacy in children at primary schools.

PaedDr. Slávka Kopčáková, PhD. (SK), presented her theme *Evaluation of musical works in the process of teacher training in aesthetic education*. She said: *"(...) to take an aesthetic attitude which culminates in an evaluation approach is an important part of aesthetic experience with a piece of music. In art education we strive to achieve the highest possible forms of artistic experience..."* However, she added that it was not the main subject of artistic evaluation. In music education, the enrichment of experiential field through cognitive processes led to value orientation. In her speech, the position of the disciplines "music criticism" and

“interpretation of musical works” (including projects created within these disciplines) during aesthetic education teacher, was considered from the above mentioned point of view.

Mgr. Karel Procházka (CZ) focused on the theme, *Listening to music at eight-year grammar school*. His presentation dealt chiefly with a problem of listening to music at lower secondary education grade of grammar school (prima - kvarta) and at upper secondary education (kvinta - sexta), where music education was an optional subject. The author focused on different approach to music listening in particular grades and searched the reasons of assignment and usage of “List of basic works of world music”, he evaluated its knowledge, theoretical and practical. He also evaluated inclusion of a new theme into curriculum plan in tercia and sexta and utilisation of relationships between subjects by means of “Regional music of past and present days”.

Mgr. Michal Brodniansky (SK) devoted his attention to the theme *Sense of harmony*. His aim was to clarify the concept of harmonic sensibilities and at the same time to explain the concepts related to harmonious feeling of harmony, tonality, etc. as they were. He carried his research in co-operation with Matej Bel University students, from Banská Bystrica and his research results were presented graphically.

Mgr. Ingrida Bát'ková (SK) presented theme *Preferences of music categories and characteristics of their experiencing in the subject History of Music at conservatoire*. Authoress's interest concerned the listening of instrumental and vocal-instrumental pieces of music at conservatoire, during History of Music lessons. There was conducted a research by means of a questionnaire. Its aim was to clarify what music types, genres, styles appeal to students and what feelings they evoked in them. The authoress depicted the differences in the preferences of music genres in students according to particular study branches. She dealt with abilities of students during their study and via music listening. She concluded her paper with the description of cognitive and emotional processes in students during music listening.

New branch Music and Drama at elementary schools of music in Slovakia was the topic of Antonia Ťahún-Mendelová's, PhD. (SK) presentation. The authoress dealt with a current condition of music and drama art in Slovakia and the circumstances of a new branch department of Slovak music schools: Music and Drama.

PaedDr. Lenka Kaščáková (SK) presented the theme, *Musical fairy tale as an integrated music drama project for children* in which she clarified the essence of a musical fairy tale and its characterisation. She approached motivational significance of musical fairy tale as a means of interest arousal in arts by children and particular phases of an integrated music drama project. In the end she presented the example of a musical fairy tale.

Mgr. Pavel Martinka (SK) presented his speech *Chosen aspects of music perception by lower secondary school pupils* in which he briefly outlined the issue of aesthetic perception of secondary school students and approached the phenomenon of verbalizing the perceived music influenced by present nature of aesthetic perception – a superficiality and a lack of cognitive preconceptions in Slovak language.

Plenary speeches and presentations of conference participants were enriched with three workshops: by Alena Tichá, Ph.D. entitled *Breath and voice games as means of self-reflection, communication, voice and mental health*, the second workshop was presented by

Mgr. Ludmila Vacková who entitled it simply *Music and movement in schools*, and the last workshop was presented by prof. Belo Felix and was entitled *Creative activities conditioned by music listening in schools*.

Concluding remarks

Professional scope of the conference was enhanced by artistic experience of conference participants within the scope of music performances during the conference and individual concerts. In this sense it is proper to say a word of thanks to the students from the Faculty of Education, Matej Bel University, Banská Bystrica, Slovakia; Faculty of Education, Charles University, Prague, Czech Republic; Rzeszów University, the Republic of Poland and Szeged University from Hungary. The conference participants had an outstanding artistic experience from the piano performance of prof. Noemi Maczelka within the scope of student concert on November 14th, 2013 in Baroque Hall of Jan Deyl Conservatoire. National treasure from Moravian music and songs was performed by pupils of Arts School from Hluk in Jan Deyl Conservatoire on November 15th, 2013. That day many participants took part in the concert of Czech Philharmony in Praha Rudolfin, conducted by Jiří Bělohlávek.

The conference was concluded by the president of EAS, all national co-ordinators of V4, the president of Association for Music Education in Czech Republic and deputies of MEYS (CZ). The conference in 2013 was another qualitative step and was adapted to the needs of general music education practice in the countries of V4. Leading co-ordinator of the team Assoc. prof., PaedDr. Miloš Kodejška, CSc. entitled the conference as a student and doctoral music forum of Visegrad countries. He thanked everybody who participated and helped during the preparation and course of the conference.

English translation

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ALL SOCIETY CHANGES IN MUSIC EDUCATION, THE UPBRINGING AND CULTURE OF SCHOOL CHILDREN

Relevant Questions to Music Education

PaedDr. JAN PRCHAL

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Abstract: Importance of music education at present time - Standards of basic education - workshops for teachers - 24th Summer workshop of music education 2013 - Symposium Ústí nad Labem 2014.

Key words: current questions of music education, standards, further education of teachers.
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Dear professors – chairing the session, dear Ladies and Gentlemen, dear colleagues,

After having read the conference programme, I realised what a wide range of topics music education offers. I believe that Music Education as a school subject is the focal point of our interest. It is compulsory for pupils, at all primary and lower secondary schools in the Czech Republic. This means that all school education programmes should list Music Education as a compulsory subject from the first through the ninth grade. I did not use the conditional by mistake. However, as a consequence of quite an unfortunate measure of Mrs. Kuchtová, the Minister of Education, Youth and Sports (Čj. 15523/2007-22), the reality does not meet the ideal. The fact that Music Education is not taught in all grades at some primary and lower secondary schools determines the first up-to-date problem which the Society for Music Education of the Czech Republic has been pointing out since its very first intervention in the process of Framework Education Programme for Basic Education creation.

It is vital to keep in mind that existence of Music Education as a school subject is endangered. It might be replaced by pseudo-education subjects or integrated into aesthetic-education subjects. This is not the only reason why Standards for Basic Education, namely Standards for Music Education, are needed. It was my great privilege to chair a board of professionals who created a draft of Standards for Basic Education at the Ministry of Education, Youth and Sports of the Czech Republic in cooperation with the National Institute for Further Education. Jointly created Standards for Basic Education are undergoing the consult proceeding and through the means of round table discussions with Music Education teachers, they can be further developed. The standards, among others, stipulate the

minimum level of competencies that all pupils at the end of the fifth and the ninth grade of compulsory education should achieve.

Through analysis of feedback that pedagogues provided as a reaction to the draft version, it has become clear that standards cause difficulties to teachers rather than to pupils. I have to amend critically that mainly to teachers who lack competencies. This relates to the second up-to-date problem of insufficient quality of teacher training at faculties of education. Many graduates of such faculties are confronted with problems and situations they have not been prepared for that is why they cannot solve them in a proper manner. We would like to point out the irreplaceable role of further education of pedagogues which reflects up-to-date problems of Music Education teaching practice more flexibly and thus to offer possible solutions to the current state.

These and other problems and challenges will be subject to discussions during the international music-educational conference Music Education for 3rd Millennium. The symposium will be held at Jan Evangelista Purkyně University in Ústí nad Labem on 7th and 8th November 2014 in the framework of 80th anniversary of Society for Music Education of the Czech Republic establishment and of Czech Music Year celebrations. The conference is organised by the Department of Music Education of Jan Evangelista Purkyně University in Ústí nad Labem in association with the Society for Music Education of the Czech Republic. All of you are heartily welcome!

Last but not least, I would like to point out that it is necessary, through all possible means, to support the importance of Music Education in systems of education, its irreplaceable role in shaping young people's personalities, their values, their critical attitudes and it is well-deserved to present all examples of successful teaching practice. I believe that despite certain sceptical points of view can we proclaim that music education in the Czech Republic has good quality, very rich and inspiring past and is – to say by words of today – able of competition in an international scope. Let me illustrate my words by two examples.

Last year, the Society for Music Education of the Czech Republic managed the unbelievable: the topic of music education appeared during all main broadcasting times on Czech Television news programmes (24/08/2012 – News and News, Commentaries). This has not been achieved by anyone else for years.

The last example relates to presentation of outcomes of creative approaches to Music Education resulting from 24th Summer Workshops of Music Education 2013 that are traditionally held in Liberec (CZ). The above mentioned summer school, unique of this kind, is accredited by the Ministry of Education, Youth and Sports of the Czech Republic and is aimed at pedagogues of all types of schools. You will see a short film of the closing concert which demonstrates one of the outputs of a five-day intensive, inspiring and in most cases amusing work during individual seminars and courses and thus serves as a live evidence of variety of work forms, methodical approaches and genre richness. This is exactly what music education of today needs.

Thank you for your attention and please, consider the possibility of joining the Association for Music Education of the Czech Republic.

English translation

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Changes in the Legislation and Content of Music Education in Slovakia, in Comprehensive and Vocational Schools and also in the Further Music Education Teacher Training

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Abstract: The revision of realisation of school reform in the education after 2008; the changes in the legislation and content of music education in comprehensive and vocational music education and in the further music education teacher training. The revision and remarks of State Educational Programme (SEP) in school year 2013/2014 after the concluding of the whole cycle; the summary of the existing experience, positives and negatives from the application of SEP. Creation of SEP for music branch Music school, normative and content standard for individual musical instruments. Music education teacher training in the programme *Teaching of music art (1.1.3)* in the combination and also one-subject before complex accreditation.

Key words: state education program, revision, discussion, music school, standard of music teacher.

Introduction

For the school year 2012/13 in Slovak school system passed with revisions, evaluations and discussions initiated directly by the ministry of education, science, research and sport of Slovak Republic, because five-year cycle went by since there was implemented the national school reform¹. The reform in a significant way influenced music education at comprehensive schools and also at primary and secondary vocational music schools. The revision of national educational programmes (ŠVP) was accomplished by the national institute for education in Bratislava where there were several advisory committees set up.²

1 Artistic School Subjects *Music Education and Artistic Education* in Lower and Upper Secondary Education

ISCED 1, ISCED 2: General curricula for elementary schools with Slovak language tuition since 2008

Educational field	School subject/ School year	1.	2.	3.	4.	5.	6.	7.	8.	9.	Altogether
Arts and culture	Art Education	1	1	1	1	1	1	1			7
	Music Education	1	1	1	1	1	1	1			7
	Education by Art								0,5	0,5	1
											15

Table 1 Artistic-educational school subjects in educational field arts and culture in the 1st and 2nd grades of elementary school, ISCED 1, ISCED2 (ŠVP), in National educational programme from 2008

1 The Act No. 245/2008 of education from May 22, 2008 is a significant asset for music school system as there were included also music art schools into it. The Act brought equal status for schools of music and elementary comprehensive schools. It equalizes status of schools and school institutions with no difference between their promoters.

2 The authoress of the paper was a chairwoman for advisory committee – The National Institute for Education for the revision of National Educational Programme in the school subject *music education* ISCED 1, ISCED 2 and for the *Education by means of Art* in the school year 2012/13.

New School Reform in 2008 had quite a negative impact on artistic-educational school subjects at elementary schools. For example, it brought deletion of music education and art education classes in the years 8 and 9 and they were replaced by a new school subject **Education by art**. The subject **Education by art for 8th – 9th years** integrates Art Education, Music Education, Drama Education and it is taught altogether 0.5 class a week. Since the school year 2011/12 when the school reform started in 8th and later in 9th grade, there was officially taught the subject **Education by art**. New experience was achieved; serious remarks and discussions ran to its realisation which might be summarised into the following problem fields.

Within the organisation of educational process at schools with traditional conception of 45-minutes lasting lessons, there played a new time subsidy of 0.5 class (half a class) problems mainly during the creation of timetable. The solution was found, even if it was not the best one. There was taught one lesson every other week and in the towns and cities with galleries, the pupils with their teachers simply visited concerts or galleries and their subsidy for a month was worn out. There were also schools which did not provide this subject in curriculum at all. Even professional teachers able to teach this subject were considered a problem, as there were not professionals with artistic and musical skills, and they also did not feel competent to teach both subjects included in the National Educational Programme as **Education by art**.³

In view of problems with realisation of subject **Education by art**, and thus unsuccessful accomplishment of its goals, the committee suggested to re-establish and return back the subject Music education to the grades 8 and 9 of elementary schools.

This requirement was fulfilled partially in 8 grades and thus the suggestion of general courses of studies is the following:

ISCED 1, ISCED 2: The suggestion of general curricula for elementary schools

Educational field	School subject/ School year	1.	2.	3.	4.	5.	6.	7.	8.	9.	Altogether
Arts and culture	Art Education	1	1	1	1	1	1	1	1	1	9
	Music Education	1	1	1	1	1	1	1	1		8
											17

Table 2: Suggestion: artistic-educational school subjects in the educational *field arts and culture* in national educational programme in 1st and 2nd stages of ISCED 1, ISCED 2

New space for education by art started in grammar school where during the whole study there is one class which integrates in its content several kinds of art. A student can choose this subject as a facultative subject for his or her school leaving exam. The content

³ The authoress of the paper, as a long-time teacher of continuous education at Methodology and Pedagogy Centre in Presov, has the experience from observations of headmasters of elementary schools during their functional training. Their remarks were not obtained only from Eastern Slovakia, but from all regions in Slovak Republic.

of a school subject arts and culture at grammar schools has thematic spheres which relate to particular kinds of art.⁴ „*The subject is directed from active aesthetic activity of pupils and their aesthetic perception, through reflexion of experience and historical perspective and culture, to final aesthetic and culturological generalisation.*” (ŠVP, Arts and Culture, p. 2)

In both stages of educational field *Arts and Culture* it is important for students to experience in practice the work with expressional means of every separate kind of art. It is not useful to limit the subject only to the theory of art, or search for sources and kinds of arts on the internet. What contemporary school really misses is education and the real touch of arts in practice. Education by music was working well for years, it is weird nowadays that it is *not needed*, because “the society” needs more important subjects and values. The accent on mathematical-technical and science subjects⁵ did not bring the results anticipated. However, evaluation by PISA brought only disappointment and questions over the quality of educational system in Slovakia.

ISCED 3A: General curricula for grammar school with Slovak language tuition

Educational field	School subject/ School year	1.	2.	3.	4.	Altogether
Arts and culture	Arts and culture	1	1	1	1	4
						4

Table 3 Subject *arts and culture* in national educational programme for grammar schools in *National educational programme*

In this context we want to mention the appeal of Swiss pedagogue Jürgen Oelkers⁶ who says that within European qualification scope there is the absence of aesthetic-artistic competence, which would provide for the development of emotional sensibility, and not only development of cognitive thinking. Despite the accent on the subjects whose aim is cognitive development of intellectual thinking, Slovakia has reached the worst results in the evaluation made by PISA since 2003, the year when these measurements started.

If the hypothesis of Jürgen Oelkers, about analyse of PISA results in music education (or artistic-educational subjects), was proven, the position and condition of artistic-educational subjects as compulsory ones at comprehensive schools would improve. Headmasters who have responsibility for quality of education and subject *music education* should occupy it with a qualified teacher with a suitable certification and combination. With such an approach, better results in the development of emotional sensibility should be reached,

⁴ National Educational Programme ISCED 3 Arts and Culture for grammar schools: www.statpedu.sk

⁵ Last results of PISA evaluation (Programme for International Student Assessment) from 2012 has shown that the knowledge of 15-year old pupils tested in Slovakia reached in the certain fields (Mathematic, Science and Reading Comprehension) within countries of OECD decline in comparison to 2009.

⁶ Prof. Jürgen Oelkers is *Erziehungswissenschaftler* is an educational and pedagogical researcher from the university in Zürich. In his scientific works he analyses impact of music on personality development of a human. His most significant works are *Historisches Wörterbuch der Pädagogik* - *Historic Dictionary of Pedagogy - general and personal part*, *Pragmatizmus und Pädagogik* - *Pragmaticism and Pedagogy* and many other.

and the results of pupils' performance would improve. To make wider the PISA evaluation in the field of aesthetic education, it was suggested and reasoned by Polish music pedagogue, prof. Dr. hab. Miroslaw Dymon in the following way:

"We can hardly agree with the argumentation that these are the most important dimensions of education (mathematical, scientific and reading comprehension). Why there is not enlisted the aesthetic competence, including music education? I hope the originators of the programme do not trivialise this field and do not consider it an insignificant in the development of general skills and abilities of young generation. Such opinion can cause prevalent opinion in the society that the interest in music, active participation in various music groups, is perceived only as hobby, not a significant field of education. Till the present day the testing of knowledge and skills in music has been realised within definitely lesser research programmes separately in particular countries. It is important to formularise the following postulates for the future research programmes of the following type:

- *To take note of the field of aesthetic education, including music education in the research of Pisa, and give it a relevant statute, the same way as it was up till present time in the investigated fields.*
- *Get public involved in this problem, which consists of educators, experts, teachers, pedagogues and parents.*
- *Elaborate research project, analogical with the programme of Pisa, in which there will be music tasks appropriately included, similarly as for present fields, that means reading comprehension, thinking in scientific subjects and mathematics.*

Author of the work realises that fulfilment of such postulates is a very complicated issue, however, it is realisable". (Dymon, 2011, p.72)

2 Changes in the Status of Schools of Arts in Slovakia after 2008

System of schools of arts which started to be developed in Slovak republic in 1950s, reached today elaborated concept, represented mainly by elementary school of arts (ZUŠ). This in its horizontal-vertical structure of four artistic branches: music, art, dancing, and literary-musical-dramatic branches, offers education in all grades of formal education and in the last period the possibilities for lifelong learning are widened. School reform in 2008 brought the biggest changes for schools of arts as they were according to act no. 245/2008 coll. About education included in the educational system as a school.⁷

The content of education in particular branches is parallel with the degrees of education at elementary schools, by adding the concept of "artistic". In the school year 2012/13 there were originated new National Educational Programmes⁸ for schools of music which are at present in the process of observation and assessment. *Organisational system of education at School of Music in Slovak Republic* and terminological apparatus for particular grades and parts of the study has been stabilised.

⁷ Ordinance no. 324/2008 coll. Of Ministry of Education SK from August, 6, 2008 about elementary school of arts adjusts the organisation of educational process.

⁸ Schools of Arts worked according to curricular plans, for example in music branch from 1995. New National educational programmes for all four branches of schools of art were elaborated in school year 2012/13 by working teams for particular branches and instrumental groups in a music branch.

Preparatory study at elementary school of arts:

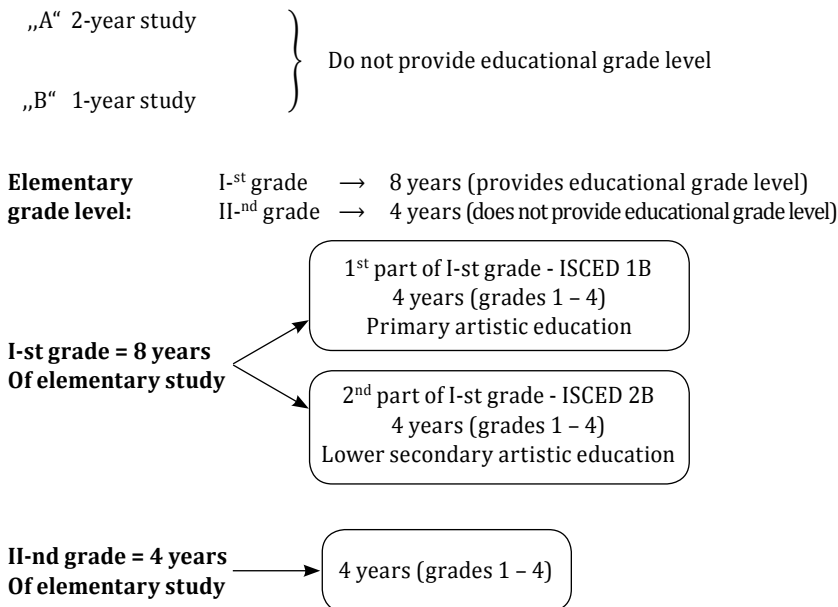


Figure 1 From www.statpedu.sk compiled by the authoress

Within the context of above mentioned legislative documents, a school of music continues in 2-level education which is represented by National Educational Programmes (ŠVP) and School Educational Programmes (ŠkVP).

In school year 2012/13 there was prepared National Educational Programmes for all branches of school of arts that defines compulsory educational content, formularises demands on knowledge, and it also esteems principle of logic of continuity and connectedness of educational levels. (www.statpedu.sk)

National Educational Programme for the branches music, arts, dance and literary-dramatic branch, as well as for a new branch audio-visual and multimedia creation, have all of them unified structure. Basic curricula aims are defined in a performance standard which is being considered a norm that a pupil has to master. To a performance standard the content standard which is obligatory for a teacher is enlisted, but he or she can also constitute it within the context of pupil's performance in a particular year of study.

In particular artistic branches of schools of arts it is important to create activities which fill experiential (affective) field via psychomotor and sensory-motor creative activities, not only cognitive goals.

New and separately outlined field in schools of arts is a new branch *audio-visual and multimedia creation* which opens up knowledge of medial world to pupils, of "how to orien-

tate and utilise this world of media and their products according to the quality of its fulfilled functions. Audio-visual and media creation in elementary artistic education is thus understood on one hand as a means of artistic creation which is possible to utilise in various artistic branches, and on the other hand as a result of artistic process – completed form of artistic expression.”⁹

After definite approval of remarks by National Educational Programme for particular branches of elementary school of arts, the schools can create their own school education programmes (ŠkVP), in which they can concretise educational content based on conditions of schools, their program strategies and regional specificity.

3 Standard of Elementary School of Art Teacher

In 2009 the Act No. 317/2009 Coll. about pedagogical employees and professional employees was started. It was based on the *concept of professional teacher development within career system*. This remained from the creation of professional teacher standards, career system, system of particular kinds of continual education and their credit specification. The conception was based on educational context in all European understanding, that responds to changing aims of education, task of school and role of teacher, as well as society-wide need to make the profession of a teacher a professional one. This is motivated by continual demands for increase of teacher education. Higher demands “ask for” determination of a fully qualified music education teacher, and a result of it is a **teacher standardisation**.

After schools of arts were included in the act about schools, this system has become available also for teachers. There are defined career grades (table 4) for qualification increase of teachers which have in general defined increase of professional competences.

Keeping to the verified “like teacher, like pupil”, the teacher is really the most important factor which influences the quality of education. In attempt to secure the quality countrywide, there were created **professional standards of a teacher**.

The notion professional standard of a teacher defines qualification conditions, and also capabilities of teachers expressed by knowledge, skills, attitudes that are called competences.

Professional standard is elaborated for a teacher of elementary school of arts in the system of “teacher” and it is a separate category.

Professional standard of a music school teacher includes all career levels:

- Autonomous elementary school of arts teacher,
- Elementary school of arts teacher with the 1st attestation,
- Elementary school of arts teacher with 2nd attestation.

In the standard of elementary school of arts teacher there are elaborated requirements which are elaborated in the following dimensions:

- **Pupil** – competences connected with the ability to identify personal characteristics of a pupil entering educational process;
- **Educational process** – competences aimed at processes directed toward the pupil development;
- **Teacher** – competences related to the role and self-improvement of pedagogic employee.

9 National educational programme of audio-visual and medial creation. Access on www.statpedu.sk January, 2, 2014)

GRADÁCIA KOMPETENCIÍ

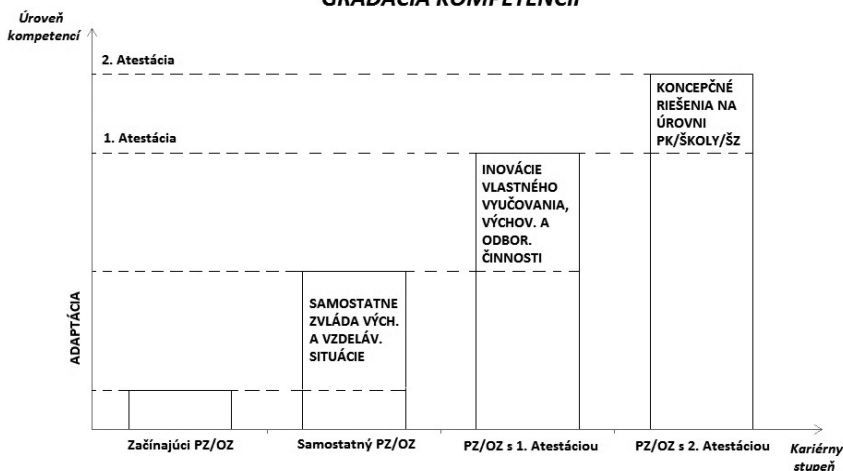


Table 4 Particular grades of career progress of pedagogic employee (PZ), professional employee (OZ). Source: Mária Šnidlová, a teacher at KV, MPC, r.p. In Žilina¹⁰

It is important to understand the mentioned standards as norms needful for teachers, for management of a school, management and administration of schools from the position of region, state, and also for international acceptance.

„Standards need to be positively accepted by teachers, they need to understand them and see importance in them; standards are in a certain sense appreciation of teacher’s work, in adaptation and also continual educational programmes, and teachers need to understand that this is one of the steps to equalisation of teacher profession with the other comparable professions.” (Kasacova, 2012).¹¹

Conclusion

In the system of Slovak elementary artistic schools there were elaborated all the legislative steps for the development of this kind of school and conditions to reach competence profile of a teacher at schools of music. This is an integration of school educational programme as a space for realisation of the standard: a teacher at a school of music, and his or her professional growth, strategies of schools and their further development.

¹⁰ **Legend:** Title: Competence Gradation, Right upper corner: Level of competences, Adaptation; From top to bottom: 2nd Attestation, 1st Attestation. Conception solutions on the level of PK, school and ŠZ; Innovations of own schooling, education and professional activities; Manages educational situations in an autonomous way; Bottom: PZ or OZ beginner; Autonomous PZ or OZ; PZ or OZ with 1st Attestation; PZ or OZ with 2nd Attestation; Career Levels.

¹¹ From the plenary presentation of Prof. PhDr. Bronislava Kasacova, CSc. - Faculty of Education, Matej Bel University in Banská Bystrica during the conference aimed at professional standards of teachers, Methodology and Pedagogy Centre in Presov, June 2012

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English translation

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Relation between Personal Characteristics and Music Preference

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Abstract: Are connections between personality and music taste governed by favouring certain music attributes? Is there any statistically significant disposition of a personality type towards the reception of a certain music genre? This study provides the results of a research focusing on measuring the power of relation between personal variables called »Big Five« and attributes of music. The research results (N = 648) provide information about the impact of personal characteristics on the structure of music preferences and listening to music favouring its music-expressional or music-meaning qualities. Based on the research findings we put together a categorized typology of listeners and we also deduce the receptive patterns of music behaviour. The results enable to comprehend the mutual connections between the functional listening to music, personal characteristics and music preferences: The perceived music can meet the functions of adaptation, identification, regulation or the integrative function of self.

Key words: acoustic music, electronic music, electro-mechanical music, emotional stability, functionality of the perceived music, personality.

Introduction

As a symbolic art, music represents the intrapsychological and interpersonal contents (Knobloch, 1968) due to its characteristics and their dynamic organization within time and space. Simultaneously, it transfers the contents among its creators, interpreters and recipients. The spiralling process of reciprocal music communication of various degrees reflects and builds values, attitudes, social and mental representations, and ways of social perception including self-perception (Zeleviová, 2005). Today, thanks to modern technical possibilities, a large amount of contemporary and historical music of diverse genres and styles is widely accessible. Whatever choice, random or intentional, together with the preference of a certain type of music can become an important sociological-psychological characteristic of an individual (Podpera, 2010). Moreover, the psychological aspect of music taste expresses the attitude to the preferred music style (Fridman, 2005). We expect that distinct music taste as an attitude contains: the psychological and cognitive correlation (*„what I know about the particular music genre“*), the emotional correlation (*„how I experience it“*), and the conative correlation (*„what I do during the music genre and how it appeals to me“*). In relation to this issue I was deeply inspired by the studies of Rentfrow and Gosling (2003) and Chamorro-Premuzic and Furnham (2007). Subsequently, regarding the empirical research results we introduce music preferences and their relation to the personal variables within the socio-cultural and socio-developmental contexts, and we also present the typology of music consumers in connection to their age – adolescence, pre-adulthood and early adulthood.

Research Form

The research whose partial results we present here focuses on music and personal determinants of music favoured by Slovaks aged 14 to 40. The sample research group consisted of 648 respondents and during the period of April to May 2013 the following aspects were examined:

- the degree of preference of various music genres and styles – selected sample of respondents (research findings 1);
- the degree of continuity between preferences and permanent personal characteristics such as extraversion, emotional instability, intellectual capacity and flexibility, indifference and agreeableness (research findings 2);
- music perception style and its functional utilization in life – selected sample of respondents (research findings 3);

Regarding our research aims we employed the following test database:

- We used our modification of the *Test of Music Preferences* (Renfrow & Gosling, 2003, 2009, STOMP). Based on our pre-research findings, we extended the original database by some other genres and music exemplifications; thus we studied the preference in connection to 21 music genres which we divided by factor analysis into seven clusters based on relations among the particular genres.
- *Use of Music Inventory* (Chamorro-Premuzic & Furnham, 2007, UMI). This questionnaire contains 15 items divided into three factors according to the way of listening – the emotional, cognitive or behavioural listening, i.e. the perception of music accompanying another activity.
- *Neo Five-Factor Inventory* (Costa & McCrae, 1992, NEO, the adaptation of Gosling, Renfrow & Swan, 2003, Ten Item Personality Inventory TIPI). This ten-item questionnaire measures the degree of personal characteristics grouping them into five factors: emotional instability, extraversion, openness, agreeableness and conscientiousness.
- *The Semantic Differential of 30 Bipolar Music Adjectives* (G. Zeleiová, 2012). Music characteristics were clustered according to the characteristics associated with intensity, timbre and tempo; according to the quality of emotional reaction based on the music; and due to the source of the sound – its acoustic or electronic sources.

The research findings are based on statistical processing via the Statistica CZ software. Thirteen respondents were excluded due to insufficient fulfilling of criteria given, a questionable reliability or validity, etc.

Research Findings 1

We provide the following division of popular music genres in Slovakia. It is divided according to nominal variables and subsequent comparisons:

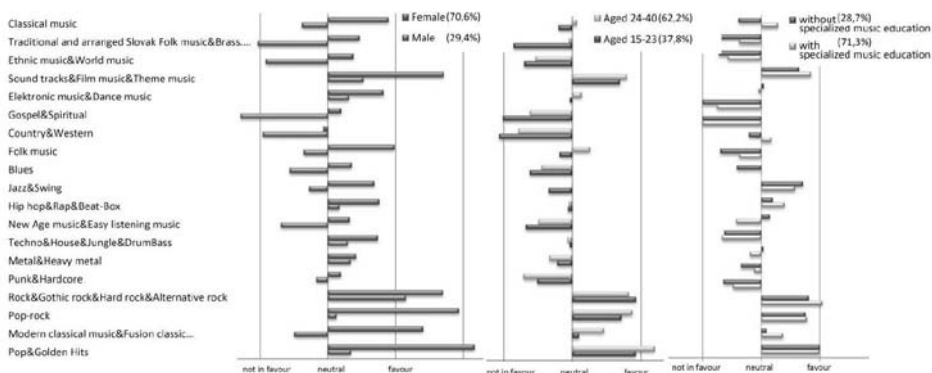
- gender preferences – men [29.4%] versus women [70.6%] (picture 1),
- preferences based on age – adolescents [37.8%] versus early adults [62.2%] (picture 2),
- preferences associated with music education – respondents having attended at least two years of specialized music education at elementary schools of arts or at various centres of leisure time [71.3%] versus those musically illiterate [28.7%] (picture 3).

Statistically significant intergender differences appeared in the area of favouring those

music genres which use acoustic music instruments and are historically proven. In comparison to men, women tend to prefer music pieces and songs associated with classicist, folk, jazz and blues genres. Our results also show that the inclination towards electronic music is not gender differentiated. Considering gender specifics, there was no statistically significant difference in relation to genres such as Techno&House, Hip hop, Beat-Box or Dance Music.

The representative sample of Slovak respondents provides valuable data for subsequent prognoses of the further development of music culture. It is obvious from the results that pop songs and compositions, golden hits, pop-rock and rock compositions in diverse historical and genre-specific variants and sound tracks are the most favoured and probably most commonly listened to. It is rather surprising and unexpected that the preference of these styles/genres is independent of age whereas a much more specific difference appeared in relation to the preference of folk music – a traditional and stylized genre. Preference for this kind of music significantly rises in relation to the recipient's stability based on the level of the development of his/her personality. The preference of gospel, spiritual, country and western music is also gender differentiated. We expect that the probability of favouring these genres rises proportionally to the level of distinctiveness and stability of social relations associated with the respondents and due to the need of getting socially anchored, which is typically associated with early adulthood.

The following finding is logical and to be expected: music education – both formal and non-formal – has a statistically significant influence on preferring the so-called elite music genres which require a certain degree of adoption of receptive music patterns for artificial music since it is tonal-harmonically and tectonically differentiated and integrated. The higher the degree of music literacy, the higher the degree of preference of classical music. Simultaneously, a rising degree of music literacy relates to a decreasing tendency to listen to the so-called easy listening music and new age music. The last but not least, we found that from the current young Slovak generation two thirds have had at least two years of music education at an elementary school of arts or at some leisure time centre. This phenomenon



Picture 1 Female and Male Gender Preferences

validates their institutional inclusion in the educational schooling system and it also highlights the necessity to maintain these centres/art schools which are so important regarding the young people's and children's leisure time possibilities.

Research Findings 2

Regarding the factor analysis of bipolar adjectives associated with the perception of music and music genres (Extraction by iterative communalities MINRES method, the Varimax rotation - normalised; the model depicts 60.1% of total diffusion), we defined 7 genre clusters which to various extents refer to the structure of Slovak listeners/recipients (picture 2). We drew inspiration from Czech research lead by Mužík (2009) using his typology of listeners and, according to the stratification of preferred genres, we added symbolic names of sub-cultures to each profile of recipients.

The fact that the highest percentage (39%) preferred traditional a stylized Slovak folk and also rock genres was surprising. We expect that it has to do with the pre-revolutionary generation of listeners born between 1972 and 1980. It could at least partially explain this cohesion between folklore and cosmopolitan values, and the rebellious and traditional.

What is, however, impossible to explain is why there were no positive preferences of popular music genres of elite culture (which brings long-term values and is time and historically proven) reflected within the clusters. Although we pointed to the influence of music education on the artificial music preference, the number of those who prefer it is statistically insignificant, which means that this group is not large enough to single itself out as an elite sub-culture, which could, however, be expected at least in relation to older listeners.

Our results showed the following interesting phenomenon: listeners of pop-music do not primarily focus on one specific kind of music only. They also listen to a relatively large amount of authentic and arranged folk music. Our research findings show that rock genres are attractive even for rappers. This interference might relate to the fact that there is a certain continuity of music characteristics which are to a certain extent widely acceptable and they tend to highlight themselves and cluster.

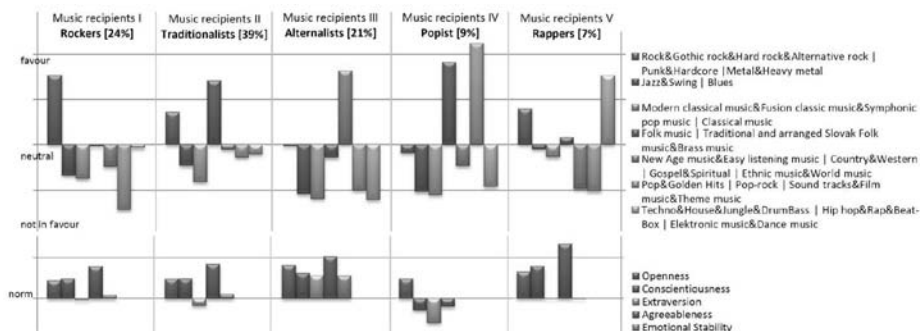
Clustering listeners into particular factor groups was part of the preparation phase which preceded the analysis of personal characteristics. Based on the correlation analysis, we defined significant relations between individual types of listeners and their characteristics (deriving from the 5-factor theory of personality).

Let us present the basic characteristics related to individual factors (Hřebíčková, 2011):

- Openness towards experience and new cognition [Openness to Experience] – it differentiates the level of intellect and flexibility, and it distinguishes creative and inquiring individuals from those less perceptive, conventional, non-imaginative and uneducated. Openness supports an active approach towards looking for new experience, tolerance towards the unknown, and discovering the new.
- Conscientiousness is characterized as the ability to fulfil individually set aims in a responsible way. It is the level of the individual's behaviour focused on an aim. It becomes evident in the implementation and economy of an individual's actions/behaviour, in

his/her motivation and determination/persistence to reach the aim; furthermore, it distinguishes those who are responsible and demanding on themselves from those who are less responsible, negligent and indifferent.

- Extraversion is characterized as the ability to be sociable, open to relationships, gregarious, assertive and bold versus being solitary, introverted, closed, shy, and placid. This aspect deals with the quality and quantity of interpersonal interactions and with the need of stimulation.
- Agreeableness as the ability of being good-hearted, tolerant/broad-minded, polite and kind versus insensitivity, arrogance, intolerance and aggressiveness. This aspect deals with the quality of interpersonal orientation towards the continuity between sympathy and hostility in thoughts, emotions or acts.
- Emotional Stability as the ability to be mentally balanced, calm, relaxed, self-accepting and stress-resistant versus being stressful, restless, moody, anxious or suffering from low frustration tolerance. It deals with the level of adaptability, emotional instability, neuroticism and it distinguishes those sensitive to mental exhaustion or having unreal ideals from those who are balanced, even-tempered and resistant to mental burden.



Picture 2 Preferences based on age: Adolescents vs early adults

Our results provide an interesting overview of the personality structure of individual groups of music recipients (picture 2). Pop culture listeners are the least socially agreeable and they resist entering into new relations. It seems that in combination with listening to folk music these recipients are rather introverted and relatively little ambitious. They are more passive consumers and they tend to experience the reality right now and right here without any effort to build life plans. They are perhaps more indifferent to life challenges and less responsible, or they can be more simple and less developed. Their emotional stability is standard.

So-called rappers represent the least numerous group. Their sociability is clearly defined and characteristic of social favour. These recipients belong to the “middle-class” in terms of intelligence which is, however, emotionally little balanced and does not have differentiated

stable social bonds. That is probably the reason why these listeners have the need to gain favour from the others at the discos or by means of an imitated role of DJs.

The most integrated sub-culture is the group of so-called rockers. This group is represented by probably the most conservative listeners (pop-listeners express a similar degree of experiential monotony). It seems that these recipients are a rather closed community which is, from the point of intra and extraversion, relatively balanced.

The group of so-called traditionalists, who mostly prefer folk music but do not avoid rock genres, shows a very similar constellation of personal characteristics to the rockers, which might seem rather unexpected. It seems to associate with a certain continuum of intensity of characteristics which changes due to the degree of unequivocal definition of preferred music. Unlike rockers, traditionalists do not refuse the film and thematic music or Golden hits so resolutely. The level of resolution/radicalism is expressed through a minimum decrease of emotional stability but on the other hand by well-balanced introspection and extraspection.

The most personally developed listeners are those from the group of so-called alternative recipients. They tend not to evince personal extremes but consistency of characteristics. They listen to various music genres - new age, country, western, gospel, spirituals, and ethnic and world music. (All these genres were clustered together due to their shared characteristic music attributes.) These recipients are relatively balanced personalities with the highest degree of frustration tolerance; they tend to be warm-hearted, amiable, broad-minded and sociable. They represent a higher level of population norm as far as their intellect is concerned, and this group almost reaches the expectations associated with an elite group of listeners preferring artificial music. These recipients seem to have an evident life project and the ability to fulfil it. We do not know the exact proportion of particular genres since they appear rather heterogeneous. Nevertheless, all these genres share certain characteristics, as revealed by the factor analysis: structured melodiousness, canorousness, dreaminess or even nostalgia. It is very likely that recipients of the above-mentioned genres compensate the confrontation with every-day reality and they discover features of every-day situations in this kind of music, which helps in their acceptance.

However, our results do not give an answer to the question why, despite the relatively high representation of music education, there was no elite sub-culture formed from the sample recipients which would favour classicist or artificial music primarily. Such a group would provide us with a certain guarantee that the continuity and stability of cultural values would be maintained. This situation stimulates the issues of music education and methods used to form and strengthen the awareness of artistic values.

Research Findings 3

One of the research goals was to find possible connections between the functionality of music reception/listening and the preferred music genres and characteristics, i.e. to what extent it is based on conscious reception of music qualities or the unintentional reception (such as listening to some background music); and what is the purpose of music perception.

Let us present the correlation analysis results. It analysed the factors of perceived music. The factors which appeared through clustering certain music genres together were, subsequently, called according to the prevalence of music instruments and the media de-

vices used (picture 3). We also observed the factors of music characteristics associated with music-expressional characteristics, emotionality or with the predominate source of sound – acoustic or electronic.

Regarding the level of significance (see $p=0,001$ in the picture below), the relation between listening to acoustic music and the degree of motivation and responsibility, i.e. the formation of moral awareness and the ability to accept responsibility for one's own life, appeared remarkably significant. We can only guess that there is a deep neuropsychological connection between natural aliquot resonances and their acoustic deviations, so-called dynamic equalizing and formation of psycho-social qualities of individuals. J. Kresánek (1980) characterized the artistic relation between music and reality by means of a few attributes associated with the emotional-expressional area. The mutual balance among them guarantees the artistic value of particular artefacts. The dynamic balance among attributes such as fascination, admiration, and balance among music speech components, association, analogy, symbolism and invention is fundamental for the artistic experience to arise. If there is a long-period extreme escalation of some of the music qualities (i.e. if some quality becomes dominant for a longer period of time), it results in the so-called reduced music phenomenon and the neuron analysis of the long-time resonating extreme music qualities exhausts the relevant brain centres. This may, consequently, cause flattering of some personal qualities or result in changes of perception. These findings are supported by the discovered negative correlation relation between music intensity and tempo-rhythmical music characteristics and the ability to consciously analyse music and to involve all appropriate mental operations in the process of music reception.

$*p < ,001$	Acoustic Music	Electronic/ Electro-fonic Music	Electro-mechanical Music	Intensity, Volume and Tempo related Music attributes	Emotion related Music Attributes	Music Attributes towards Sources of Sound
Openness to Experience	.04	.14*	.09	.11	.10	.09
Conscientiousness	.15*	-.09	-.01	-.03	.25*	.12
Extraversion	-.01	-.04	.17*	.08	.21*	.05
Agreeableness	.12	-.09	.05	-.02	.33*	.10
Emotional Stability	.04	-.01	.11	.05	.24*	.12
Emotional Use of Music	.46*	-.10	.58*	-.05	.16*	-.08
Cognitive Use of Music	.81*	.43*	.18*	-.19*	.12	-.05
Background Use of Music	.63*	-.19*	.31*	-.20*	.19*	-.11

Figure 3 Preference influenced by music education - recipients who underwent at least two years of specialized music education at elementary school of arts or in the leisure-time centres versus musically illiterate recipients

It is possible to influence maintaining a dynamic balance. We can do this not only by means of the music artefact itself but also by the way in which it is interpreted and provided to the recipients, for example via music-educational intervention (Beličová, 2002).

The so-called emotional use of music happens when the recipient equalizes (via acoustically created tones) or exposes (via electronically created sounds) his/her emotional dynamics. Listening to music becomes a means of experiencing the contact with reality and with him/herself. Such listeners primarily focus on music expressions which correspond with his/her own expressivity.

Cognitively oriented style of listening to music is a truly more sophisticated and developmentally more demanding way of music reception. It works with conscious music reception aimed at comprehension of music content, trying to understand the meaning and structure of the given piece of music. This kind of listening depends on the extent of music education and music literacy. It is the ability of a 'mature' listener to analyse the patterns of harmonic-tonality and tectonics.

Conclusions

Our research in music preferences and their connection to personal characteristics, together with examining the ways of listening to music and inclinations to particular music characteristics, showed that the unlimited music market is full of compositions of various quality and their potential to influence recipients is by no means fully explored. The fundamental function of music education to form music taste as an attitude and to support music perception, feeling and cognition through creative and receptive music activities is still relevant today. Leading listeners in their development requires competency and the ability to comprehend the music-developmental relations and rules associated with a spiral of acquiring music patterns and understanding the music behaviour of listeners.

Music can be used in a positive way or it can be easily abused since sound is, in general, a phenomenon which can be hardly controlled. Music art is the least materially loaded area due to the fact that sound is considered to be a rather non-material entity (unlike shape, outline, colour, movement, etc.). However, or maybe even therefore, it has the ability to evoke reactions on any level – from the biological and chemical, through the emotional and cognitive, to the spiritual and transcendent. Music integrates almost all sense modalities – auditory, visual (ideas, illusions), sensory motor and tactile (resonances of body, movement). Therefore, it has a huge potential to influence an individual as a whole.

Regarding music prophylaxis and based on music-educational and music-clinical experience, we claim that the way and context under which particular music genres/styles having particular specific characteristics are dynamically balanced can strengthen or weaken the psychosocial development of an individual (G. Zeleiová, 2012).

Music preferences can, in various extents, fulfil the functional development of an individual and they bear the individual functions of adaptation, identification, regulation and integration. If we fight for the survival of an individual self when coping with the demands coming from the environment, then music can help as a facilitator of adaptation; and due to its ability to balance the muscular tonus or maintain the level of sense stimulation, it can help the recipient harmonize his/her inner sources and means with the outer demands (similarly to the music-expressional reception of music).

Moreover, music can provide the identification function and support the process of internalizing characteristics necessary for social stability in case an individual is confronted with limited orientation within social environment or inside him/herself. Such listening to music corresponds with focusing on music-expressional means and reception of music with the goal of dynamical balancing of the emotional level of a recipient. Simultaneously, the perceived music can bear the function of a regulator and give the right direction to the motivational and emotional dynamics.

What we consider the highest level of music reception is favouring such music genres which possess high artistic quality and during its perception the artistic experience, cognitive reflection and emotional sensibilisation are involved. At this type of music reception the integrative function of music is updated and it strengthens the self through its communicative character. Thus the individual can perceive music structures, relations and he/she comprehends the music-content of the whole.

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English translation

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Polyaesthetic Model in the Perspective of Current Research Findings

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Abstract: This study focuses on didactic impulses of the polyaesthetic concept which reveals a new, extended view on creativity and cultivation of the polyaesthetic relationship to reality. The research analysed the impact and effectiveness of Juraj Hatrík's approach which is truly unique in Slovakia. In a "quasi-experiment" we examined the development of creative abilities and selected characteristics of emotional intelligence of children taught according to J. Hatrík's principles.

Key words: integrative education, poly-aesthetical concept, self-esteem, artistic activities, creative thinking

Humanistic science requires complexity, which means to develop the psyche as a whole. It relates to the area of art education. Art is a complex phenomenon. The subjective relation experienced by means of symbols, metaphors or pictures enables a person to touch the life-giving unity of all. It helps develop the ability of feeling surprise and astonishment, which is the beginning of philosophical thinking. A person who is able to get astonished and to realize that the world and life are by no means a matter-of-course is able to move beyond from superficial perception and understanding and go much deeper. Typical features of superficial thinking are: accepting and considering conformable opinions and approaches; taking life as a mere flow of happenings; and never slow down.

We want to demonstrate the fact that a change of a perspective may come if we change the way of thinking, some criteria, our way of communication and certain activities. It can happen by means of some exposure to creative and integrative efforts. Issues of integrative creative philosophy are in the centre of the polyaesthetic concept which tries to broaden views on traditional aesthetic education and creativity. It considers creativity as a means of life and in this context, the cultivation of aesthetic relations (the ability "to be") has a much more profound sense.

Such integrative and creative concepts connected with the teaching of arts and philosophy could rehabilitate intuition and insight by means of cultivation and stimulation of consciousness. Art stimulates concentration, intuition, creative processes and helps cultivate mental processes and human consciousness. Aesthetic literacy together with acquired erudition (ability to understand, create and form opinions about works of art) could lead to the ability "to be" in immediate contact with the entire reality. It can help open and discover the meaningfulness of all.

We would like to introduce the educational concept of Juraj Hatrík. It is truly unique. To a great extent it corresponds with Orff's Schulwerk and the polyaesthetic concept of Wolfgang Roscher. However, Hatrík primarily focuses on the process of mutual interconnectedness of music experience with realizing a structure via creative activities. He suggests the path to gradual intellectualization of the spontaneous and intuitive moments of participation. It can be carried out by direct activities – singing, playing instruments, dancing etc. Music is open to integrative possibilities and Hatrík strongly emphasizes this aspect because, as he asserts, by means of integrative activities it is possible to reach a high level of involvement and diversity of experience, which leads to a deep feeling of the universal whole. Hatrík also points out that considering the mental level of nursery and primary school children, it makes no sense to set strict borders between individual activities. On the contrary, it is important to let all mental functions develop equally, which be encouraged by means of blending various activities.

The author uses the term “metaphoric thinking”. He says that it is the most efficient means to reveal the links and relations between two important aspects: first, what is experienced when being in contact with music and, second, how it is rationally captured under the teacher's guidance. Hatrík works with metaphors through words and their meanings, imageries, associations, movements, visual illustrations and drama activities. His understanding of music theatre relates to music-scenic interpretation of music structure; means of expression; and the music piece content. The visual, movement and drama arts help complete the picture of a united whole.

We have examined what an impact the application of this concept had on selected personal characteristics. One of the goals of this research was to show the potential influence of artistic activities applied in teaching literature and drama at elementary art schools. We focused on the development of selected cognitive and emotional characteristics of children. The aim was to identify statistically significant differences between children led and taught by Hatrík's methods and principles and those taught by traditional methods which do not use activities related to other arts to such a large extent. All tested children were students from elementary art schools. We looked at the following characteristics:

- a) The level of development of creative abilities in verbal and figurative areas
- b) In terms of the affective (emotional) area, we focused on certain selected aspects of emotional intelligence.

To reach our goals we used the following methodologies:

1. Torrance test of creative thinking – it identifies certain factors of divergent thinking (fluency, flexibility, originality and elaboration).

2. The test of verbal creativity (created by Katarína Fuchsová) – it focuses on finding out factors of creativity in verbal form (verbal, associative, expressive fluency and fluency of ideas, flexibility, originality, re-defining, elaboration, sensitivity).

3. The PAQ test of self-assessment (which is a constituting part of Rohner's method of family diagnostics – translated and adjusted to our environment by Vágnerová, Matějček 1992). This test identifies six dimensions of basic emotional characteristics: hostility, aggressive tendencies; emotional addiction to other people, negative self-assessment, and inhibition (suppressing emotions, emotional instability, pessimism and depressive tendencies).

The experimental group was formed by children attending A. Cíger's programme of

literature and drama at an elementary school of arts. These children were working on staging Juraj Hatrík's educational performance called „Statočný cínový vojačik/The Brave Tin Soldier“ (a singspiel realized by means of an integrative project). The methodical procedure was based on the concept of Juraj Hatrík's „Drahokam hudby/Musical Gemstone“ (implementing the methodology focusing on music syntax and expected to be used in music education classes). Hatrík's second concept is called „Deti píšu Bohu/Children Write to God“ (based on the instrumentation of selected parts of a piano circle – using Orff instruments and principles from drama education.). The second group of children participating in our research were children attending literature and drama classes at the M.Moyzes Elementary School of Arts in Presov. These children were taught by traditional methods with no expansion of the standard curriculum (as far as activities related to other arts are concerned), whereas children from the first, experimental group were actively involved in many various additional artistic activities.

Our research was based on selected methodologies and the results show that the applied methodical approach based on J. Hatrík's concept had a facilitating and developing effect on students' creative thinking in the figurative area – namely on flexibility, originality and elaboration. However, the group of children with regular teaching methods showed better results (except for originality) in verbal creativity. This is probably due to the fact that these children attended classes of literature and drama where the main goal is to “work with words” and nothing interrupts this process because there are no added activities associated with other art disciplines. The applied Hatrík's methodical procedure had a positive impact on students' development in the area of reduction of negative emotional expression (low self-assessment, hostility, aggression, emotional instability, addiction and pessimism). Furthermore, it improved and strengthened additional personal characteristics associated with emotional intelligence.

Our research confirmed the opinion that the specifically devised polyaesthetic activities (deriving from the concept of leading a dialogue with the arts and from being based on the idea of the unity of thinking and feeling) mobilize the creative and also individual potential of a child. Experimental examination of creativity programmes usually shows a development of all creative faculties (flexibility, fluency, originality, re-defining, sensitivity, elaboration). Considering the findings, it would be highly interesting to explore in the next phase which other personal characteristics of a child develop and get modified by means of active artistic involvement.

The Hatrík's concept is a method of creativity development which is not based on efficiency but, instead, on cooperation, the sense of the “new” and on being open to new experience. All these factors support an individual's development and build up the individual “dimension” of a person. This dimension is characterised by the person's cognitive relation to the world. This concept develops individual components of emotional intelligence and moral thinking providing intuitive and towards meaning oriented people with an ideal space for their creative realization and development. Moreover, it develops paradoxical and analogue thinking which is typical of dialectic thinking, i.e. wisdom as an integrated human faculty. An open/democratic space which accepts ambiguity, uncertainty and the condition of not being ‘anchored’, leads to astonishment and to a state of being surprised by life; it also stimulates the sense of mystery.

Mental processes influenced by syncretism of the senses activate a certain specific faculty which supports openness and creativity. It happens due to the energy of imaginative-associative and fantasy images related to emotionality and due to the interconnection of various sense modalities which give rise to new configurations of perceptions and imageries. However, Hatrik emphasizes that it is essential to consistently develop most complex music abilities – music thinking and creativity; identifying music structures and music principles; and building up new concepts. Primarily, he focuses on education which develops creativity enabling the evolution of the entire psyche and leads to authenticity, responsibility and ethos. It cultivates both the thinking processes and feelings.

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English translation

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Curricular and Extracurricular Music Education as a Factor Stimulating the Development of Musical Interests of Junior High School Students in Gimnazjum No. 1 in Starogard Gdański

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Abstract: The period of grammar school study is considered the most tempestuous one in the lives of adolescents. Just in this period there are often developed music preferences, interests and passions. The main goal of the paper was to verify a hypothesis that music activities as a part of music education are stimulating factor that supports the development of music interests of grammar school students. The research findings demonstrated that young pupils who performed additional music activities developed more valuable interests and preferences, and also their selection of music was better than that of those who did not. And conversely, the students who did not perform extra music activities did not prove more developed music interest, nor valuable music they listened to, than the students with additional music activities.

Key words: stimulation factors of music development, grammar school students, music education, additional music activities, parallel music education, school and after-school (extracurricular) music education, music interests of grammar school pupils.

Introduction

Period at Junior High School is considered to be one of the most turbulent periods in the life of adolescents. In this period music preferences, tastes, interests and passions are formed. Moreover, adolescents who have started their education in a six-year School of Music, have to pass their final, school leaving exams. As a graduate of the mentioned school, I remember that at that time I had to practice music for long hours. Very often, especially in the senior class, it was difficult for me to reconcile the General Education at Grammar School with the School of Music. Currently I work as a teacher at a primary school and I am a choir conductor at the primary and high school. I have two Masters Degrees: in Early and preschool education with pedagogical therapy and in the Art education in music. I have also completed two post-graduate courses in the Music therapy with stress psychophylactic and in the early support of child development. Thus the subject of my thesis closely correlates with the subject of my interests.

As it was demonstrated in my previous research, children with musical aptitude who develop their abilities through extracurricular music education do not have problems with filling up their time. Quite the opposite is true, they tend to be more disciplined and perform better at school in comparison to their peers who do not attend any extracurricular music classes. In addition, the research that I have conducted for my Bachelor's Degree in the Art education proved that the music education, which was carried out by qualified primary school teachers, has also a positive impact on the overall development of a child.

Methodology

In order to broaden the knowledge of music education both in junior high school and as a form of extracurricular classes, I studied the curriculum and the books that are relevant to my thesis. Throughout my work on the thesis, I relied on numerous books. Through "Psychologia uzdolnienia muzycznego"¹ (The psychology of musical aptitude) by R. Shuter-Dyson and C. Gabriel, "Rozwój i kształtowanie zainteresowań"² (The Development of interests) by A. Gurycka, I was able to examine musical aptitude and define the concept of interest. To understand the musical abilities in a greater detail, I reached for "Uczeń zdolny"³ (talented student) by Wiesława Limont. In "Edukacja a kultura muzyczna młodzieży"⁴ (Education and musical culture of the young) by Elżbieta Szubertowska I have found a detailed description of the research on correlation between music education of young people and their musical preferences. M. Przychodzińskiej-Kaciczak's book "Muzyka i wychowanie"⁵ (Music and upbringing) made me realize that the impact that music education and music have on the upbringing of a young man is quite big.

The main aim of my work was to confirm the belief that scholar and extracurricular music education is a factor stimulating the development of junior high school students' musical interests. **The subject of this study** were junior high school students who were trained musically at school and other institutions.

The main theme of my thesis was the question: *To what extent scholar and extracurricular music education stimulates the development of musical interests of junior high school students?*

In my paper, the experimental group consisted of students who came into contact with classical music: they played and listened to classical songs and studied the history of music. The control group consisted of students who attended compulsory music classes at their junior high school. The survey was conducted in April of 2012. Each group consisted of 25 students. In total, the study involved 50 junior high school students, one music teacher, and three headmasters of extracurricular music schools.

Research Results

My research shows that young people who attend extracurricular music classes tend to choose more valuable music, for example classic music or jazz, when compared to students who do not attend any additional music classes. More than a half of the survey participants from the experimental group (13 out of 25) included classical music as their favourite; six of them selected jazz. When compared to the control group only 3 students chose classical music, two chose jazz. There is no deny that the young people who do not attend further music education tend to choose less valuable (in my beliefs) genres of music. Therefore, I regard the first specific problem solved and the related hypothesis to it as positively verified.

The second specific problem referred to musical education (scholar and extracurricular) and its impact on the development of musical interests of junior high school students.

1 Shuter-Dyson r., Gabriel c., Psychologia uzdolnienia muzycznego.

2 Gurycka A., Rozwój i kształtowanie zainteresowań.

3 Limont W., Uczeń zdolny.

4 Szubertowska E., Edukacja a kultura muzyczna młodzieży.

5 Przychodzińska-Daciczak M., Muzyka i wychowanie.

To the question about who contributes the most to the musical interests of young people. The experimental group included 10 music teachers. In comparisons only two respondents from the control group gave the same answer. An important issue for the solution of this problem is the question of sources of information on music. In response to this question, young people from the experimental group indicated that it was school (11 respondents), music school (one respondent), group (one respondent), and the organist and church (two respondents). In the control group, only four respondents chose school, while the other abovementioned criteria were never chosen. Therefore, I believe that the second specific problem has been resolved and respectively, the second specific hypothesis has been verified and confirmed.

The third problem was the task of specific teaching methods and artistic practice in the development of musical interests of young people. While 14 respondents from the experimental group and 19 respondents from the control watched and listened to the concerts held by their school, eight respondents from the experimental group took active part in the concerts. None of students from the control group took part in concerts. In music schools, 12 respondents from the experimental group and 2 respondents from the control group watched and listened to the concerts held by the music school. 15 respondents from the experimental group took active part in the concert. None of the respondents from the control group took part in these concerts. It is worth noting that taking active part in the concerts busted motivation levels and self-esteem to 52 % of the respondents from the experimental group and 12 % of the respondents from the control group. To fully resolve the third specific problem the results of competitions held in the junior high schools and music schools were needed. In junior high school six respondents from the experimental and control groups watched and listened to such contests. Yet, only four respondents from the control group took part in contest, and from the experimental group nine respondents competed. Thirteen respondents from the experimental group competed in the competitions held by music schools; three respondents from the same group watched and listened to the competition. No respondents from the control group took part in any way in contests held by music schools. In addition, 64% of respondents from the experimental group noticed bust in motivation and self-esteem. Only 8 % of other respondents noticed the same effect. In view of the above-mentioned it can be concluded that the third specific problem was also resolved and therefore its adequate hypothesis was confirmed.

The last, fourth specific problem were other conditions for the development of musical interests of young people, including peer environment, mass media, the family, the local cultural environment, the artistic life of the school and extracurricular music schools and the students' knowledge of music. "Parents" was the answer by 16 respondents from the experimental group, while from the control group only three people chose the same answer. A completely different result emerged when we took into consideration peers. Here 18 respondents from the control group were influenced by peers' opinion whereas only three respondents from the experimental group indicated that peers influenced their music choices. Nowadays, there is no deny of the impact of mass media on musical interests of young people. Six respondents from experimental group and 8 respondents from control group indicated that TV has influenced their musical interests; the Internet was chosen by 14 respondents from the experimental group and 20 respondents from the control group; the radio was cho-

sen by two respondents from the experimental group and five respondents from the control group. I also asked the respondents about reaching out to the mass media for information on a given subject. Undoubtedly, the strongest current source of information for young people was the Internet, 21 respondents from experimental group and 24 out of 25 respondents from the control group chose the Internet. They also developed the desire to collect information from the subject History of music. In my study it turned out that the majority of respondents (23) from experimental group were listening to popular music and 24 respondents from the control group. Moreover, as shown by the analysis test of knowledge of music only 8 % of respondents from experimental group had lower scores than the average of the class. Test results show that the respondents from experimental group have a greater musical knowledge of the History of Polish and the world music, and also of the History of art and culture. In the view of the above statements it can be concluded that the fourth specific problem has been resolved and its adequate specific hypothesis was confirmed.

Conclusions

To conduct my research, I used a number of research techniques such as a questionnaire, interview and examination of documents, so that the problem that I choose was examined in a great detail. Moreover, the examination of both junior high school students, music teachers and headmasters, allowed me to present my problems from different perspectives, which in my belief gave broader understanding of the given problem and added a definite value to my work. The research conducted by me indicated that a school and extracurricular music education stimulated the development of musical interests of junior high school students. The main problem and other adequate particular problems were solved, and at the same time the main hypothesis and the specific hypotheses were verified. Thus, we believe that the purpose of the research was achieved.

I would be glad if issues from my thesis had an impact on the development of the research in this area. It would be great if more and more young people listened to valuable music and were able to appraise its value.

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English proofreading

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Music Preferences Depending on Music Education at Primary and Secondary Schools

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Abstract: This study is based on the research carried out by the Faculty of Education at Masaryk University and it focuses on a project (2013) which surveyed the university students' music preferences in the field of artificial and non-artificial music. It also examined the efficiency of music education at primary and secondary schools in the Czech Republic. The goal of this study is the summary of research results and their theoretical reflection.

Key words: Musical preferences, music education at primary and secondary schools, research, theoretical reflection, musical genres and styles, artificial music, non-artificial music, Department of Music, Faculty of Education, Masaryk University

Introduction

Music preference or music taste is considered to be „relatively stable, invariable and long-term preference of a specific music genre, style, composer or a performer.“¹ Nevertheless, from the psychological point of view, such preferences are influenced not only by the individual, personal growth, but also by the environment, the level of intelligence and other aspects. From the sociological point of view, they are the „*compilation based on the activity of demographic, ethnographic and sociocultural factors*.“² Refining music preferences is the main goal of the primary and secondary school compulsory music educational process because it is obvious that music preferences are not entirely inborn, but acquired and formed during a person's life. However, the question is whether music education really opens a way to high-quality artificial and non-artificial music pieces and whether it has any impact on the refinement of students' preferences. Various music-sociological researches on musicality have in the past few years been trying to find the answer. Some of the researches significantly contributing to music sociology are: *Contemporary Musicality Research by Vladimír Karbusický and Jaroslav Kasan*,³ the *Czech Republic Listeners Research by Mikuláš Bek*⁴ or the research by *Marek Franěk and Pavel Mužík*.⁵ Empirical research studies are also very beneficial, they were carried out by the Music Department at the Faculty of Education at Masaryk University – e.g. *Research on Utilization of Multimedia Technologies in Music*

1 Bek, Mikuláš. *Konzervatoř Evropy?*: K sociologii české hudebnosti. Praha: KLP, 2003, p. 280. ISBN 80-85917-99-8

2 Pavlová, Veronika. *Zvuková (hudební) kulisa v edukačním procesu: psychologické aspekty působení hudební kulisy na kognitivní složky osobnosti adolescentů*. Olomouc, 2011. Disertační práce. Univerzita Palackého v Olomouci. Pedagogická fakulta, s. 28.

3 Karbusický, Vladimír, Kasan, Jaroslav. *Výzkum současné hudebnosti*. Praha: Výzkumné oddělení Českého rozhlasu, 1964

4 Bek, Mikuláš. *Konzervatoř Evropy?*: K sociologii české hudebnosti. Praha: KLP, 2003. 280 s. ISBN 80-85917-99-8

5 Franěk, Marek, Mužík, Pavel. *Hudební preference a její souvislost s některými osobnostními rysy*. ACTA MUSICOLOGICA.CZ [online], Brno, UHV FF MU, 2006, č. 3 (cit. 2013-10-10). ISSN 1214-5955. Dostupné z: <http://acta.musicologica.cz/06-03/0603s02.html>

Research Subject and Aim

The Research on University Students' Music Preferences was carried out by the Music Department at the Faculty of Education at Masaryk University in 2012. It focused on Czech university students and the aim was to discover music preference, tolerance and ability to identify music genres and styles of artificial and non-artificial music. The research also included and worked with information about extracurricular musical activities and extra-curricular music education of the youth, which helped determine the efficiency of music education at Czech primary and secondary schools.

Methods and Selection of Samples

The research was carried out via personal computer questioning. It is a completely new technique of sociological empiric research (*CAPi = Computer Assisted Personal Interviewing*). This technique combines a classic questionnaire with an electronic sound questionnaire playing prepared samples. The samples had been selected carefully to cover artificial music from the Baroque to the 20th century and non-artificial music of the 20th and the 21st centuries. The samples belonging to artificial music had been chosen from less famous music pieces but they were typical of each particular given music period. All music samples have to be intelligible and unambiguous. Artificial music samples included: the *High Baroque (Zelenka)*, *Early Classicism (Mysliveček)*, *High Classicism (Mozart)*, *Late Classicism (Beethoven)*, *Early Romanticism (Schubert)*, *High Romanticism (Dvořák)*, *Impressionism (Debussy)* and *Neofolklorism (Janáček)*. Non-artificial samples were famous and typical. The questionnaire contained a total of 33 samples. 25 samples were non-artificial music, 8 to artificial music. The questionnaire was distributed to 20374 students randomly; only 1278 responded.

Particular Research Results

According to the results in the area of non-artificial music, respondents gave highest preference to rhythmical and positively tuned rock'n'roll and gospel. From artificial music it was Antonín Dvořák's Romanticism, a result to be expected, because the selected sample (Symphony No.9, in E minor, From the New World, Op. 95) is greatly appreciated and listeners generally quite eagerly look out for it. The least preferred samples were related to brass band music, which could have also been expected since this kind of music is generally appreciated by rather older generations; moreover, there were samples of free jazz

6 Crha, B.; Jurčíková, T.; Prudíková, M. *Výzkum využití multimediálních technologií v hudební výchově. Teoretické reflexe hudební výchovy* [online]. 2010, 6, 1, [cit. 2013-10-10]. Dostupný z WWW: <http://www.ped.muni.cz/wmus/studium/doktor/vyzkum/obsah.htm>. ISSN 1803-1331.

7 Crha, Bedřich, Jurčíková Taťána, Prudíková, Markéta. *Výzkum využití multimediálních technologií v hudební výchově na středních školách. Teoretické reflexe hudební výchovy*, Brno: Masarykova univerzita, 2011, roč. 7, č. 1, s. 1-295. ISSN 1803-1331.

8 Crha, Bedřich, Sedláček, Marek, Košut, Michal, Jurčíková, Taťána, Prudíková, Markéta. *Výzkum hudebních preferencí vysokoškolské mládeže*. 1. vyd. Brno: Masarykova univerzita, 2012. 177 s. ISBN 978-80-210-6103-3. MUNI/A/0885/2011.

and electronic music (these two might probably sound too aggressively to the recipients). As far as tolerance towards music is concerned, the results were similar. Respondents were most tolerant towards rock music (98%), while electro dance was considered to be the most annoying style. However, the percentage of those adopting a tolerant stance to samples from both, the artificial and non-artificial music, was balanced. Furthermore, the respondents correctly identified the following genres: musical, brass band music, reggae and rock'n'roll. Problems appeared with the identification of artificial music, where the success rate was very low (only 28%) in comparison with non-artificial music.

Considering the differences between men and women, their preferences varied. The major difference was related to pop and gospel genres. These two were mostly preferred by women, who tend to favour melodiousness and a clearer structure. Unlike women, men preferred harder genres, such as heavy metal and rock, containing more aggressive features. As for men, reggae and rock'n'roll were easiest for them to identify; while for women it was gospel and rock'n'roll. Rock'n'roll was not only popular with the respondents; they were also able to classify it correctly. Minimum differences appeared within the identification of Classicism (Beethoven) and gospel. Substantial differences related to hip-hop and funky, which might have been caused by some similarities among certain genres leading to their wrong identification. However, generally it is possible to say that gender does not have a crucial influence on tolerance or identification of music genres; it influences only the preference.

The research has shown that music education of the respondents has a significant influence on their music preference. Those respondents having experience with music education only at primary and secondary schools concurred in most preferred genres and styles; they preferred the samples from non-artificial music characterized by „*positively tuned and simple music structure together with a distinct and regular rhythm*“⁹. On the contrary, respondents with higher music education preferred samples from artificial music (Classicism – Beethoven, Mozart, Mysliveček). Consequently, respondents with primary and secondary music education preferred rock'n'roll while those having attended elementary school of arts or having professional music education chose Romanticism represented by Antonin Dvorak. Concerning tolerance, average values were balanced across the respondents' population regardless of their education. A more significant difference appeared only in connection to artificial music - the musically educated respondents were by 20% more tolerant. Those with music education from primary school, elementary school of arts, and even professional music education mostly tolerated rock. People with secondary school tolerated Romanticism (A. Dvořák). All people concurred that electro dance is the least tolerable genre. Music education influences the ability to identify a genre correctly. There was a 14% difference between the respondents with the lowest and those with the highest education; apart from that, the respondents with the highest education were by 35% more successful in identifying the artificial music samples correctly.

Even though music activity influences music preference and the ability to correctly classify music genres, the results show the influence is by no means striking.

9 Crha, Bedřich, Sedláček, Marek, Košut, Michal, Jurčíková, Taťána, Prudíková, Markéta. *Výzkum hudebních preferencí vysokoškolské mládeže*. 1. vyd. Brno: Masarykova univerzita, 2012, p. 129.

Music Education Issues

The research results show that the *“degree of preceding experience with a particular type of music is proportionate to its perception and positive or negative evaluation.”*¹⁰ Furthermore, it also confirms that artificial music is generally preferred by people with music education from an elementary school of arts or with professional music education. This might relate to certain difficulties connected to primary school music teaching. Although its main aim is to open a way to quality artificial music pieces, it does not usually make students *„understand the specifics of artificial music”* because *“impulses from the non-artificial music area often absorb the experience with artificial music area.”*¹¹

The situation is even more difficult due to the prescribed number of music education lessons - only one lesson a week. Such a shortage results in an extremely huge density of requirements and activities. Teachers need to comprise a high content of information into this small space. The amount of knowledge and skills to be covered relates to listening, vocal, instrumental and movement activities. The syllabus is highly demanding on teachers; therefore, it often happens that receptive education is given the least amount of time; however, it is just the receptive education that could help raise awareness of artificial music. This fact is obvious even from the results of those previously mentioned researches from 2010 and 2011: Research on Utilization of Multimedia Technologies in Music Education at primary schools and secondary schools. The results from these researches show that receptive education is underestimated – only 5-10 minutes per lesson are devoted to listening.

This unfavourable situation may seem surprising regarding the fact that teachers of music education usually work with textbooks published by the State Educational Publishing House. These textbooks contain a curriculum which concentrates on artificial music rather extensively and the larger amount of listening samples corresponds to this fact. The textbook content, however, does not necessarily need to be strictly followed. It serves, more or less, as a supplementary source; therefore, it depends on the teacher which genres and styles he/she will pay attention to. Due to the vast influence of mass media students have almost no interest in artificial music and it is really difficult to influence the artificial music preference by means of primary and secondary school music education. Teachers often bow to this pressure and in class they would typically concentrate more on non-artificial music.

Conclusion

Referring to the research results it would be highly useful to consider greater artificial music support at schools. One of the possibilities lies in creating comprehensive artificial music programmes aimed at teachers who do not have enough time to produce their own comprehensive programmes. Another possibility is to develop programmes aimed at teachers who tend to employ the traditional teaching style which fails to motivate students appropriately.

10 Prudíková, Markéta. *Výzkum hudebních preferencí vysokoškolské mládeže*. 1. Vyd. Brno: Masarykova univerzita, 2012, p. 153.

11 See Ibid., p. 16.

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SINGING AND VOCAL MUSIC ACTIVITIES IN SCHOOLS

Breathing and Voice Games as Means of Self-Cognition, Communication, Vocal and Mental Health

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Abstract: The impossibility of free breath flow blocks the voice in speaking and singing. Moreover, it imposes limitations on the body movement while playing an instrument and it also blocks the relaxed experience during theatre and motion expressions. Posture and breath management contributes to the successful control over stage fright and uncertainty during public performance. The workshop is meant to provide teachers with help and it incorporates methodical instructions for the application on work with children. We will discover the possibilities of our own breath and voice through experience. We shall become aware of the close link between postural habits, breath and voice; and we will also realize their influence on our psyche. The exercises will combine physiotherapy, vocal and music therapy techniques. This workshop is based on the idea of psychosomatic unity of a person (unity of the body, voice and psyche). The exercises and motivation will focus on: 1. Posture related to relaxing and to the efficiency of functional muscles, 2. Removing undesirable mental and muscle blockages which hinder the free, relaxed breath and a resonant voice.

Key words: voice, breath, body, psychosomatics, physiotherapy, music therapy.

The human body works in unity under any circumstance. The mind influences the body and vice versa. As we know, fear and long-time stress leave an imprint in each cell of our body. Muscle tension results in the body “closing-up” and the formation of breathing restrictions; oxygen deficit aggravates anxiety. If the “situation has not been processed by the mind and the body”, the mental and physical tension is preserved, although the particular stressful situation ceased already.

Undergoing negative experiences repetitively intensifies suffering from stress. Furthermore, it stimulates stabilizing wrong motion patterns which violate correct muscle coordination. This will influence the body posture and movements, eye-expression, facial expression, vocal expression and timbre quality.

To release stress, to ameliorate such situations and to improve the mental and physical condition we may use what we know about the mutual interdependence of mental physical processes. It is the breath, which is the link between these two – more precisely the diaphragm. The diaphragm is the place where the physical and the mental meet. It is an important breath muscle and it sensitively reacts to the state of our soul (laugh, cry, repose, restlessness, weariness, etc.). However, it also reacts to the posture of our body. Apart from its main functions connected to breath and posture, the diaphragm influences digestion and the functions of inner organs.

Under ideal circumstances all body muscles cooperate in harmony as a unity. Our workshop will allow us to experience how certain overstrains, which are anyway highly common in everybody's everyday life, paralyse this harmonious unity. From our own experience we will have the chance to observe the impacts of such paralysis on our breath and voice. We will find how influential even those almost imperceptible non-functional tensions are. Moreover, we will realize how muscle overstrain relates to mental impulses and emotional experience.

Let us describe the body locations where the wrong muscle tensions usually concentrate. In the section on remedial exercises we will mention those life situations which could possibly cause these problems.

Our own body, breath and voice will be the guides on our way to self-cognition. We will learn to perceive the physical sensations and mental experiences associated with free exhalation, phonation and vocal resonance.

Locations of Undesirable Physical Tensions

The most frequent locations of undesirable physical tensions are: tongue root, jaw joint, lower jaw, chin, shoulders, nape, cervical and lumbar spine. Apart from these locations, it is necessary to notice the feelings within the solar plexus area, which indicate the experienced emotions (pain, cry, fear, laughter, etc.).

When any of the above-mentioned parts get overstrained, it always limits the breathing function and subsequently causes insufficiency breathing problems. Unblocking undesirable tension consists in “redirecting” energy concentrated on the tension location to another place which lacks the activity. If we find the correct props within the body, it deepens our breath, enables diaphragmatic breathing and releases tension in the larynx, cervical and articulatory muscles.

Due to this, the voice created in such freeway supported by precise enunciation may gain completely natural phrasing and sound based on appropriate resonances. Additionally, this “elastic, harmonious flow” strengthens the physical and mental condition.

Remedial Exercises¹

The remedy of physical and emotional stereotypes consists in “re-programming wrong data” contained in the nervous system of the body. It is a long-time process in which

¹ The exercises have been inspired by findings from interactive workshops titled The School for Discovering Voice by Mrs. Werbeck (lecturers: Baldo Mikulić, Christian Boele). Information sources used for the application of evolutionary kinesiology techniques derive from J. Čumpelík and L. Koverdýnský – see literature.

the brain itself solves particular problems via the revival of “forgotten” procedures which are, however, deeply encoded within the body since birth. The following exercises derive from this fact. They are aimed at creating situations which enable a person getting more and more sensitive towards the perception of his/her own body to discover the “most effective” procedures. You will not try to re-exercise mistakes; you will help the organism get in the position of a “problem solver” and you will do it by means of changing conditions. The substantial steps of the remedy are self-realization, self-experiencing, self-learning (you should not do anything which would be unpleasant).

Exercise Aims:

1. To experience and realize the place of overstrain
2. To release the undesirable tension and stimulate mental and physical activities
3. Setting appropriate conditions to support a relaxed, deep breath
4. To rehabilitate the tired voice

Exercise notes:

- It is necessary to fully realize and observe changes occurring not only in the area of muscles but also in the psyche.
- All releasing and stretching exercises will always be performed on the exhale. You may accompany exhaling by the voice sound at any individually comfortable vocal position.
- You will learn to viscerally locate a particular place and you will learn how to store the experienced feeling into your memories (the feeling of tension – release – coordination). Afterwards you will be able to realize the “warning” signals appearing in everyday life (the annoying feeling of overstrain) or, contrarily, you will be able to fully experience the feeling of release and inner harmony. Individual exercises lead to sensational consciousness and, moreover, they exert relaxation and health effects.

Exercises Inducing the Entire Body Release

Aim: to relieve tiredness, to reduce stress, to release vocal overstrain, to induce joyful lightness

- Stand in a position slightly astride, which enables you to jump all the body tension out when softly jumping up or swinging. At the same time your arms (from the shoulders to the fingers) are loosely and unintentionally swaying around the body, the head is bobbing to all sides, knees are bent, the lumbar area stays without any tension, your jaw is loosely falling down, the tongue is lying passively inside the mouth while the wide edge of its tip is touching the lower lip and the tongue root relaxes. Accompanying the exhale the voice sounds and resonates at any comfortable position producing the syllables yeee, yaaa. The sound is being “shaken out” right from the diaphragm and with an inner smile and enjoyment try to listen to it. Do not produce anything deliberately.
- Similarly, you are jumping on one leg first and then on the other. The arm which is on the same side of the jumping leg is all from the shoulder “thrown away”. This movement will loosen it. The exhale is accompanied by the long, quiet syllable huuu, hooo. Purse your lips the way we do for a kiss (whistling or sucking the thumb) and loosen

the lower jaw (the upper and lower teeth are evenly remote). The space inside your mouth seems large (imagine an ocarina). Try to realize all those places through which the sound goes. It sounds from the lowest part of the torso up to the very top of your head. Somebody may feel the sound resonating more intensively in his/her back, while another may feel it more in his/her breast, frontal sinuses, the top of the head or the nape. All these locations are all right if the sound “reached” the particular place itself without any effort made. If some place seems not to resonate, put your palm on it, continue jumping and this place will soon sound itself under the palm. Afterwards, try to put your palms on two various places and experience the mutual interconnection between them.

After the exercise you shall feel lighter, your worries will typically lose their urgency and peace will spread throughout your body, following from the deep breathing. It is necessary to emphasize that the entire physical and mental release is possible only in case the vocal folds are softly resonated.

Exercises Inducing Conditions for Deeper Breathing and Breath Props

Aim: Conscious straightening of the body. Wrong posture indicates flabbiness and non-functional overstrain. It limits breath and it often causes pain or tiredness.

a) Body posture based on “pushing the feet away from the top of the head”

- Feet: Body posture is “built” from the feet. To practise this exercise you need to get in a lying position and you need a partner. The partner puts his/her fingers on three foot points: the thumb to pad, under the little toe and under the heel. Try to push the feet away at those three points. Notice the quiet, relaxed breath, which comes by itself from staying in this position for a while.

The top of the head: The top of the head is the other pole of the straight posture “prop”. Stay in the lying position keeping on pushing the heels away. Then, imagine an item placed behind your head and try to reach it by your head. (If you stand, try to push up a book or a palm put on your head.) After the nervous system processes the position, it will bring muscle balance, your breath will stabilize and you will feel it based deep on your diaphragm. The image of pushing your feet and your head away will activate a programme for straightening the spine and it will also strengthen the postural and breathing functions of the diaphragm.

- In case you cannot arrive at having the inner feeling of pushing your feet away while standing, sit down on half of a chair, your legs crossed. The leg at a right angle tries to push away from the ground by means of the three foot points. Your body will straighten. Change the legs afterwards. Subsequently, prop up both your legs against the ground and the intention to “push away” will cause that your body gains an impulse to straighten. Notice that this exercise serves only as a means of realizing the props in your feet and your firm lower abdomen, accompanying the process of strengthening. This exercise needs to be omitted in case of any problems with the lumbar spine!
- You are sitting on the edge of a chair, your legs being astride, slightly forward, trying to push away from the floor by the three foot points – the thumb pad, the little toe and the heel. Your hands are loose. Your body will straighten and your breath deepens when

you imagine that your feet slide towards the chair. The feet activity causes the knees to slightly move forward; therefore, your hips and pelvis appear in a position straightening the body, the coccyx lengthens towards the seat and your breath deepens.

b) Activity of pelvic floor and lower abdomen muscles

- Imagine that you are “stopping a horse”. Stand with your knees slightly forward and bent. Your pelvis is fixed and straight. The lengthened coccyx actively reaches the fixed position of the pelvis, the pubis is heading forward and your legs are propped up against the ground. Try to pull the reins and with the exhale produce the resonant sound *prrrr*. Your lower abdomen strengthens with the exhale. It causes that your coccyx gets even more forward. As you loosen those “reins”, your muscles are released and the pelvis returns to the starting position.
- Put your thumbs on the navel, your fingers pointing at the lower abdomen. Pronounce the following voiced sounds dynamically: *Tiummm - B* (also *Bammm - B*, *Sammm - B*, *Rummm - B* etc.). While pronouncing *Tiummm*, your lower abdomen should be directed inwards; with the dynamic B, the jaw and the abdomen muscles become relaxed – your belly returns to the starting position. You will inhale unintentionally during the releasing process and you can comfortably manage to sing the next *Tiummm - B* with this inhale. You are supposed not to breathe in intentionally anywhere else between the exercises. Pronunciation of the voiced B activates inner energy and your whole organism.
- Two people are standing face to face, but side by side one short step from each other. This position is similar to a game wrestling for a rope. You should prop the outer edges of your feet up against each other. Your feet need to be in the position of a step forward. Start wrestling and during this activity you will exhale having your jaw loose and slightly open, so you can produce the *trrrrrrr* sound. Your shoulders should be relaxed; the elbows slightly turned out (the back needs to cooperate); and as a result of wrestling, your coccyx will move forward. Your force rises from the feet pushing against the ground and also from your strengthened lower abdomen, not from the shoulders!
- Stand astride. One of your palms is sliding down the outer side of your leg while you are exhaling and producing the sound *fuuuu*, with your lips pursed. Simultaneously, you are bending down slowly and when you reach the level of a slight bend, you should stop and carefully activate symmetrical breathing (which is spontaneously directed into your belly). After a while continue with the bending, accompanied by exhaling and the sound *fuuuu*. You should still perceive your breath. Once your breath is symmetrical and relaxed, you shall really dynamically pronounce the syllable *hoP*. Afterwards, relax and follow your breath staying in the bent position. As soon as its frequency is still and symmetrical (the organism “gains power”), you can activate your diaphragm by the more demanding double *hoP- hoP*. You will see that the whole body refreshed due to that increased diaphragm activity (the result of h and dynamically pronounced P). Slowly return to the starting position to stand straight. Before performing the same activity on the other side do not forget to release the lumbar spine by means of a circular movement.
- An exercise called *Dinnn - D*: Take a wide stance. Pronouncing *Dinnn* “take water into your palms”. The water is heavy and you are slowly raising your palms towards the

lower abdomen (which activates your pelvis floor). The outer parts of your mildly bent fingers meet when you reach the level of your lower abdomen. You may support strengthening of a weak pelvis floor by imagining that the urethra is rising up in the direction of your fingers. Be careful when pronouncing the final *nnn*; your tongue must not make any pressure against the teeth, otherwise, pressure would appear also at your tongue root and the constricted larynx! Contrarily, it is highly beneficial to practise the idea that your tongue is having a shape of a bowl and by its wide tip edge it grasps something lying on the palate behind the teeth.

Such position of the tongue opens the throat and the way to a free resonating voice. Pronouncing *D* at the tip of your tongue makes your tongue fall down from the palate like a drop and your jaw falls down simultaneously. It also releases the pelvis floor and lower abdomen muscles. Repeat the *Dinnn* - *D* twice with the same tone and then transpose it few semitones up and down. Transposition down to the low pitch brings a strong meditative effect.

The above mentioned exercises reveal a strong link between articulatory organs activities (the tip of the tongue, lips) and the feeling of a deep body prop. It provides the voice and pronunciation with freedom. These exercises harmonize the whole organism and strengthen the entire physical and mental conditions.

Exercises Inducing Shoulders and Nape Release as a Conscious Feeling

Aim: Releasing tension arisen as a consequence of too much responsibility, stress and wrong body posture (accumulated in the head). These exercises help remove the most common cause of vocal malfunction – in the shoulders and nape areas.

- Raise your shoulders up to your ears and let it fall down lifelessly. Notice how free it suddenly becomes.
- Rotate one shoulder softly and after a while change it for the other. You are exhaling the whole time while doing one circle and your exhale is accompanied by the purring brummm sound. Your eyes are smiling and the purring sound vibrates your face (especially at the nose root and the front). To avoid breath pressure in your larynx, the wide tip of your tongue “licks” at the direction from the teeth towards the palate (like “catching something”).
- Subsequently, you perform the same shoulder movements but with another sound - *ring* (while *ng* shall resonate at great length). The circles must be slow to allow conscious release. Try to perceive the interiorized sound and its vibration in your nasopharynx and soft palate. The wide tip of your tongue should lie loosely on the front lower teeth.
- Afterwards, pronounce the syllable *ring* nimbly (*ng* shall resonate at great length) while circling both of your shoulders and when the *ng* sound is dying away, you should pull the tip toes forward towards the floor – under these circumstances your shoulders will become released and your head will feel free just like flying away. It will noticeably “lengthen” up and may also freely balance from side to side. Your entire body will seem to be straightened up and grounded.
- Tilt your head to one side slowly while exhaling and producing the onomatopoeic syllables *bimmm- bommm* or *bimmm-bammm*. Keep your shoulders relaxed and hands loosely hanging down along your body. If you insert your lips between the front incisors (which

draws the jaws apart), the sound will resonate your facial sinuses more effectively and your larynx will become relaxed.

- Put a small ball under your chin (or you may use your clasped hands instead) and try to bend your head down (to see the tips of your shoes). You will realize that the nape muscles are stretching. Simultaneously, imagine that you are yawning internally. It should be kind of “secretly”, just like when you cannot yawn in public. This kind of yawn will support not only the nape stretching but also the muscles of nasopharynx and soft palate.
- The fastest way to release your shoulders and nape is via the forward bend. It means that you are standing with your knees slightly bent and you hang the whole upper part of your body down from your waist. Your shoulders and head are hanging just like if there were water drops falling down from your hair and the fingertips. You can feel an extension in the area of your waist and nape. Your torso is swinging, the hands are dandling from side to side and you should exhale producing the sound *hooou- hooou* (do not jut your chin forward). Subsequently, you are slowly and gradually straightening up vertebra by vertebra while your head and shoulders stay passive, like being hung on an active spine (there are still the water drops falling down your hair). Your head is the last part which straightens. It may bend slightly backward and then return to its position again. Afterwards, do not forget to retract your chin horizontally. Your jaw will automatically perform a movement back and down, which allows your nape to loosen freely and the head to complete its straightening.

Exercises to Release the Tongue Root Tension and the Tension of the Chin and Jaws

Aims: To release the tongue root tension (the result of a long-time stress, stage fright, anxiety). To remove the chin moved forward (moving forward the chin is a habit connected to strenuousness/intensity when a person is, for example, trying to express something urgently or trying to gain authority by means of the “offensive” chin, etc.). To remove the head moved forward (which is a result of a wrong body posture, wrong working habits - e.g. when working on the computer or communicating with others, etc.)

a) Releasing the Tongue Root Tension and the Constricted Larynx

Groups of muscles involved in the activities of jaw joints, chin, nape and the tongue root are mutually interwoven. The stress imprinted within the tongue root (a stiff tongue drawn backwards) causes an undesirable tension, which radially extends to the shoulders, nape and neck muscles. The tongue root tension influences the larynx position and ease, as it is tightly linked to the tongue root via the hyoid bone.

- When you are in a state of deep internal tension or stage fright, which bind the larynx, try to swallow a few times and then repeatedly pronounce *goou, haoou, louka, loudá* etc. Furthermore, you may ease the larynx even more when you pronounce the diphthong *ooou* and your sternum lowers. Your breath will deepen and you will reach inner peace.
- Tongue tension pulls the tongue backwards. If you exercise individual tongue parts conscientiously, its “strength” (its activity) will move to required places. Exercises: 1. Releasing exercises for the tongue root: Warmly and softly exhale the syllables *chamm, cha-nnn, cha-lll, cha-ii* (pronunciation of “ch” is like in the word “loch”); then similarly pronounce the diphthongised *goou, ga-ga-ga* (the wide tip of your tongue lies in

front on the lower teeth). 2. Activate the middle part of your tongue by the consonant K articulated on the hard palate (*bre-Ke-Ke, Ki-Ki-ri-Kí, Káva, KaKao, Ku-Ku*). 3. Strengthen the activity of the tip of your tongue by nimbly pronouncing the front consonants, which means those created on the palate behind your teeth: *d, t, n, l*. Strengthening may also be supported by pronouncing those consonants propped up against your lower incisors: *j, z*. It is necessary to pronounce the consonants with a nimble lightness, without any pressure.

- To gain consciousness of the tip of your tongue you may simply move the tongue between your teeth and bite it slightly. You will become aware of the weight in the tip of your tongue and you will release the tongue root tension. Furthermore, the “heavy” tip of your tongue induces the desirable low jaw release – it will move slightly backwards and down.
- Lengthening and increasing the mobility of your tongue: “Count” your teeth from the outer and the inner side by the tip of your tongue while gurgling *mmmmm*. You may support the activity of your tongue tip by the exercise *chllilili*, which is based on the technique that your tongue tip tries to push away the index finger which you put on the face from the outer side while pronouncing *li*. You can change the index finger position and put it even on the outer side of your upper and lower lips, etc. This exercise is rather demanding and exhausting; therefore, the next step is the *chalalam* exercise.
- *Chalalam* will release your tongue (from the root - *cha* – to the tip of your tongue – *la-lam*). The vowel *a* will ensure that the molars would draw apart and your larynx should be released. How to perform the exercise: Stand in a position reminding you of skiing down a gentle slope. Imagine that you prop up against the “ski boots”, your knees bent, and then you push yourself off with ski sticks forcefully and you are going downhill effortlessly. You should exhale with a quiet *chalalammm* or *chelelemmm* with the push off. The final *mmm* will be dying away slowly – your shoulders are relaxed and your hands hang freely (just like if melting water was dropping down your fingers). The softness is now expanding from the tongue root, which is caused by the syllable *cha*. The following *la* moves the tongue forward and *mmm* will be dying softly in your head, which will harmonize your mind. Realize that the tongue release (from the root to the tongue tip) relieves the tension of not only the body but also the psyche. When you “raise your hands to push off again”, a deepened inhale will appear by itself. The whole breathing circle repeats with the next hands movement. It is important to perform all of this exercise in a relaxed but rhythmical manner. Notice how the activity, which is necessarily accompanied by functional tension, is subsequently followed by total release.

b) Releasing the nape and removing the jaw moved forward.

The wrong positions of a head moved forward and the jaw moved forward often cause tension in the nape and the tongue root; consequently, it blocks the larynx. It prevents air from flowing into the lower parts of your lungs.

- Intensify the jaw moved forward as much as possible. Subsequently, retract it back horizontally (imagine that your head is moving backwards not to let a fly get into your mouth). Repeat this exercise few times.
- Afterwards, stick your chin forward, turn your eyes looking aside and your head with

the moved forward chin is following the eyes. Subsequently, make a movement back with the eyes turning to look in front of you again and draw the chin back also. Then repeat the same to the other side.

- Tilt your head back keeping the nape relaxed. Afterwards, straighten the head again but retract the chin horizontally – the jaw will be released automatically. The lower and upper molars should be apart. Be careful not to “pull” your chin downwards; you should only passively notice its natural movement back and down. Put the tip of your tongue softly on the lower lip and while exhaling you shall produce the sound *ie-ie-ie-ie* quietly and comfortably. Your tongue must be absolutely relaxed. The “heavy” tip of your tongue will make your lower jaw relaxed.
- Try to notice internally the soft movement of your jaw hinges. The outer touch will help you experience it. Put your index and middle fingers on your jaw joints. Your palms should be mildly clamped to your cheeks. Open your mouth slowly and repeatedly to perceive the direction of the releasing jaw movement (first it moves softly backwards and then loosely down). Your finger pads experience the work of your jaw hinges. They need to stay flat all the time. If a bump appears on the jaw joint, it means that you are opening your mouth wrongly – the jaw goes to the undesirable malocclusion. You should start the exercise at a slight backward head bend; afterwards, straighten the head smoothly.
- Put your palm on your nape and observe how the jaw movement backwards and slightly down releases the nape muscles and how the head straightens (it seems that you have grown a centimetre higher in the nape). This exercise induces the yawning reflex.
- You may try another exercise that produces similar results. If you perform the “secret” inner yawning, it will release your tongue root, the soft palate will arch (the tip of your tongue is directed towards the palate behind the teeth) and the jaw will naturally loosen backwards and down. You may feel a “prop” of the straightened head posture.
- Prop up your nape against a shawl whose ends are held in front. You can feel the “prop” and even the lengthening of your straightened head – the jaw draws backwards and loosens down. Speak and sing in this position afterwards.

Exercises to Release the tension of Lumbar Area and Solar Plexus

Aim: To release the tension in the area of lumbar spine, which is the result of many aspects: wrong body posture, the impossibility to relax (being continuously alert), long-time stress etc

- Sit down comfortably at the edge of a chair. Your knees should be apart and your feet placed on the ground trying to push away. Move your pelvis as if you were riding a horse – this movement is happening only in the area of your waist; meaning not to lean backwards. When the loin is moving backwards, exhale with the sound *fuuuu*. When you reach the end of the exhale, pronounce the syllable *tha* distinctly – abdomen muscles get absolutely relaxed. Loosen your jaw and put the wide tip of your tongue on the lower lip. Straightening the body from the lumbar spine will automatically bring a deep inhale by your mouth. Repeat this five times at most.
- Clenching is a typical reaction of the lower rib muscles (solar plexus) to stress. Laughing is the best cure for that. Therefore, stand with your legs slightly apart, having your hands formed into the shape of a “candlestick”, i.e. put your flat palms together in front

of your breast, your fingers pointing upwards (the lower ribs will draw apart). Cough mildly and repeatedly; then gasp; and then gasp aloud and with an emotion. After a while you will start laughing (maybe crying). The reason for this activity is to release the “neutral gear” of your diaphragm and to release the emotion which clenches your viscera. The moving diaphragm enables exhaling and it will open the way to a fully-fledged inhale. You will get rid of unwanted anxiety with each following breath. It is suitable to practise this flexibility and “breathing of” the solar plexus when you are quiet and relaxed. To acquire this breathing technique may help you resist negative psychological manipulations from outside. It may give you a tool to process a difficult situation before it could possibly develop into an unsolvable problem.

- To defend your privacy you may also use the technique of strengthening the posture via a prop in your grounded feet together with using the hand gesture expressing the determined „PRRRR – do not cross the border!“

Special Health and Therapeutic Exercises.

Deepened breathing together with imagining pleasant inner tuning will redirect your mental and physical setting. Moreover, it will remove anxiety (via releasing the solar plexus tension) and will induce inner quietness.

- In a lying position, exhale smoothly with the sound *phuuuu*. Relish the whole body release. Subsequently, open your mouth. Your relaxed jaw will release the abdomen and pelvis muscles, by means of which the deep breathing will spontaneously reach those areas. Afterwards, you should feel a silent, joyful surprise: “wow, the Christmas tree”. Your positive mind concentrated on a particular object will stimulate the interconnection between the deep diaphragm breathing and the chest breathing. This idea will activate the whole spine from the coccyx to the top of your head. It “wakes up” the rib muscles, which will allow the full-fledged inhale. The relaxed nape and jaw will induce the soft palate arching. Subsequently, imagine the feeling “it is so beautiful” and exhale with the light humming sound *hm* (which sounds softly by the nose root). This exhale should be very short, just a short touch, but immediately after that the spontaneous exhale should be accompanied by the syllable *phuuuuu*. When you get relaxed after having exhaled completely, check internally and carefully whether there is no tension left inside (pay attention especially to the nape and shoulders areas). The next inhale should start with your mouth open. This whole breathing circle is to be repeated three times at most. This exercise is highly valuable even for singers – deep breathing and arched soft palate allow the head resonance singing.

Supporting the windpipe elasticity when having trouble with breathing. Tongue root release and opening the throat.

- Softly and effortlessly pronounce the sound *chlia* (*pronunciation of “ch” is like in the word “loch”*). Your voice should rise in one semitone smoothly in legato without any other inhale (while the tip of your tongue is lying on the lip and with the exhale it shall move even a bit more forward). After the complete exhale a deep inhale will automatically appear. This may be performed via your nose (the tip of your tongue touching the palate behind your incisors). It may, nevertheless, be performed even by your mouth

(the position of your tongue and open mouth does not change – the tip of your tongue stays spread on the lower lip). Both cases will cause the tongue root and the throat to be released with the deepened inhale. The following exhale joining two legato bound notes (*Chlia-a*) accompanied by the tongue's slight movement out will “clear” your bronchial tubes. This exercise induces windpipe elasticity and it also reduces the feeling of its narrowing (a symptom of asthma). All asthmatics should perform this exercise of the breathing apparatus elasticity in the relaxed period and they should start with only mild intensity movements.

- The next exercise extends the *Chlia-a* exercise with the pelvis movement (see the “horse ride” above). The stroke into the diaphragm will become more intensive and it will also cause the full interconnection between the lumbar area and the sound of a tone resonating on the front palate behind the upper teeth (like biting into an apple). For vocal lessons it is highly beneficial to know that the *chlia-a* exercise (having the melody of 1-2,3-4,5-4,3-2,1) opens the throat and locates the vocal a in front.

Rehabilitation Exercises for Locating the Voice into the Right Resonance Based on the Free Breath Flow

- The sound *vrrrrruuuu* (purse your mouth a bit) and imitating the dove's *cukrrrrruuuu* activate the free, smooth exhale and the front head resonances without straining the vocal folds. This exercise is performed in silent dynamics and best when lying down on your back with the knees slightly bent upwards. Pursed lips (like whistling) and the smooth exhale accompanied by *vrrruuu*, *krrrrruuu* release the tongue root and suspended laryngeal muscles. The long vowel *uuu* vibrates the membranous vocal folds edges, which removes the habit of undesirable overstrain resulting from excessive breath pressure.
- If you are vocally tired, do the following lip exercise first. Produce the short lip *BR* repetitively – *BR* is flexible and the lip jumps. As soon as the tone is “caught within the resonance”, you can lengthen your exhale. Subsequently, develop a melodic movement up and down via the resonating *mmm*. Afterwards, extend the resonating *BRmmm* smoothly by adding a resonated speech: e.g. *BRmmm* - *mam*, *nemaaaam*, *nedaaaam*, *vaaaam nedaaaam*, *jaaa vaaaam nedaaaam* etc. Words containing the consonants m, n, d, v, j are highly suitable for these purposes – the consonants should be pronounced actively in front. The sound diction activates your breath and strengthens the harmonized coordination between vocal folds and breathing.
- Exhale smoothly with the syllables *prrrr*, *frrrr*, *brrrr*. Your jaw should be relaxed, loose, slightly falling backwards and down. The vibrating tip of your tongue is rising towards the front palate when exhaling *rrrr*. This activity releases the tongue root and consequently even the voice, which softly resonates the front part of your face (the lip *rrrrrr* has a similar influence – it vibrates the soft, slightly moved forward lips). Exercises with *rrr* strengthen your breath and simultaneously the voice resonates in the front area, the so called Mask resonance. This creates conditions for the restoration of harmonized cooperation between your breath and vocal folds (the technical problem of tired voice – the loss of the breathing prop and resonant voice sound - is removed).

All of the above-mentioned exercises, if performed consciously, lead to mental, physical and vocal strengthening. No teacher should give him/herself out totally; he/she needs to have enough energy and time left to work on him/herself too.

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Interactive Seminars: Škola pro odhalení hlasu - lektor: Baldo Mikulić, Christian Boele (metoda Werbeck)

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When Children Sing with Joy...

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Abstract: When children sing with joy, their eyes are shining. When children sing with joy, they are with friends. When children sing with joy, they feel they are thriving... The author of this study has established and conducts a school children choir. This study is the self-reflection of her pedagogical work with children. It captures a subjective view of today's children and provides students and future music teachers with practical advice. Moreover, it suggests how to manage children patiently and with love to help them enjoy singing.

Key words: vocal activities, school choir, children of early school-age, singing for joy.

When children sing with joy, their eyes are shining. Each of us has probably the experience of not only listening to but also watching children when they are singing. Children are often tootling or singing when they feel secure and happy. They can sing for themselves or together with other children, for example in a school choir. One of the aims of us, music teachers, is to make children sing with joy and with keen interest. Furthermore, we wish them to approach all the other music activities with similar enthusiasm. As far as my educational practice is concerned, I have been conducting a school choir for several years¹. In

1 Currently our children's choir, called Martins, counts more than seventy children from seven to seventeen years old. The singers are divided into the preparatory and the main choir. The criterion for the division into the particular choirs is their age: younger children sing in the preparatory choir while the older children in the main choir. The choir was established at our elementary school of arts and all children who wish to sing are accepted. Of course, and by no means exceptionally, it happens that we accept children who are not at all practically prepared for the choir but it is highly common that the less prepared a child is, the more he/she wants to sing. Newly accepted children are often motivated by the fact that they have a friend in the choir. Both the younger and the older children have their choir rehearsal once a week. It takes 90 minutes. Apart from that, the older children have one more rehearsal (45 minutes) a week during which each vocal part (soprano, alto ...) practise separately. There is always a one-weekend-day workshop in autumn for all children. It is necessary to arrange that these workshops are really attractive, because our school is located in a housing estate periphery, which means that most of our singers live in blocks of flats, therefore, their families usually leave their flats for the weekends to stay outside the city. The workshop for younger children is called "marble cake" and its name derived from a common habit of many moms baking Sunday cakes and sweets which they bring and which we share during the workshop. Children are often looking forward to this day and they cannot wait to exchange their mom's cakes and sweets for those from other moms. We simply sweeten our workshop. The older Martins have their traditional pizza workshop, where they commonly share their favourite pizzas which we order from a pizza restaurant nearby. Then there is another three-day workshop organized in spring and apart from music rehearsals there is always some interesting guest invited (e.g. a vocal pedagogue, a music therapist, an actor/actress, a country band, etc.). Most of the children attend our summer music camp where we arrange a time-proven model of combining the music workshop with holiday adventure activities. Children sing the whole morning. However, they sing not only the choir repertoire but also new "camp" songs, which they may subsequently sing in the evenings by the campfire. They play music movement games and use their music instruments. Afternoons are typically led by experienced scout supervisors who prepare suspenseful, surprising, exciting games full of physical activities. Sometimes it is useful to arrange an additional meeting/choir practice. Nevertheless, such situations have already well-established, entrenched form too. At such moments it has the following scenario: older children look forward to have the chance to sleep in their sleeping bags outside their homes and younger children enjoy the fact they have the so-called "vitamin day". We regularly organize a celebratory Advent concert not only for the children's parents but also for the general public. The choir also regularly performs on the spring Regional Festival of Children Choirs. Furthermore, the choir sings on various events and children sometimes go on trips together. We sing traditional folk songs, artificial songs, á capella, with piano accompaniment and sometimes even accompanied by our school string orchestra, flute band or big band. This children choir from Mladá Boleslav has already participated

this study I will focus on working with children of younger school age² and I would like to pay attention to positive aspects of joyful singing at school. If this text, based on my direct music pedagogical practice, brings encouragement to students and future music teachers, its aim will be fulfilled.

Educational-Psychological Aspects of Younger School-Aged Children

Only the teacher who teaches with love and enthusiasm may make children sing joyfully at school. It is, however, also important that the teacher knows his/her school children well. He or she should be aware of developmental characteristics of younger school children and he or she should definitely take them into consideration. Furthermore, he or she should have a resourceful and motivating approach towards children generally.

Let us look at developmental characteristics of younger school children from four basic perspectives: satisfying needs, overcoming conflicts and crises, cognitive development and moral development. Psychologies of Sigmund Freud, Erik Erikson, Jean Piaget and Lawrence Kohlberg will help us.

Sigmund Freud defines the age from 6 to pubescence as the latency-stage period. Latent Character is a psychoanalytic term for solving the Oedipus complex (Electra complex) by means of identification with a parent. However, inactivity on the “sexual field” does not yet mean that the young person’s development stagnates – absolutely not. This is a period characterized by quiet reactivity, willing to be competent and efficient in cognition, obeying social and ethical norms, and attempt to establish good social relationships (especially with peers).

Erik Homburger Erikson also considers the period between the age of 6 to 12 as a latent period providing a child with time and space for establishing relation to work and to coordination with the others. This child creates something, adopts anonymous principles, does not fall into the world of imageries and games so frequently but focuses on tasks and developing skills. Nevertheless, he/she is endangered by feelings of insufficiency and inferiority, suffers from his/her own incapacity and he/she can regard him/herself as condemned to mediocrity. Therefore, it is enormously important for the teacher to correctly assess the child’s abilities and skills for appropriate task orientation.

According to Jean Piaget, a child from the age of seven to pubescence evinces changes in his/her thinking: he/she classifies more successfully and he/she understands causality better. Egocentrism disappears and the child can realize much better how other people feel and think. In this period of concrete operations the ability of abstract thinking gradually develops.

Regarding the moral stage, Lawrence Kohlberg divides its development into two stages according to younger and older age. Younger age, which is relevant for this study, is defined as a period of conventional morality. It is characterized by conformity or social harmony – in other words, what is expected is good; it is important to be a good man ac-

in educational concerts for preschool children and younger school children; and, additionally, it has performed three plays for a children opera, one music fairy tale and a children’s musical.

2 The term “younger school age” means here in this context the period from six (possibly seven) to eleven years of a child. This period covers the first five grades of primary school.

cording to common social norms. Social harmony may come only if we obey the norms – to fulfil the duties which a person agreed with is good; laws and rules should be obeyed and the only exception is the absolute extreme of discordance with another norm.

How children cope with the above-mentioned life tasks influences to what extent they will be successful in further life periods. Moreover, it has an impact on the quality of maturing and adulthood. Their teacher is one of those who fundamentally has a great impact on this development. He/she requires social and ethical norms; creates an environment for establishing social relations; helps develop their skills; directs children towards tasks and future expectations; finally, he/she lets children gradually interiorize and pass them on. Indeed, children who have been attending the school choir for some time become bearers of these norms and pass them to newly coming children. They fortify each other. They successively become those who co-educate, co-encourage, co-create, co-experience. It results in mutual enrichment and predominately natural and healthy instinctive, cognitive and moral development

Friendships from early school age which are further developed are often described as similar to sibling relationships. Almost everybody remembers his/her first or second grade teacher, often unlike those from later years.

Looking at the music development of children, it also has the above-mentioned cognitive development features. As far as the level of music capabilities, skills and experience of children entering first grade is concerned, the level varies significantly. Children come from different backgrounds. They bring in music experience of their families, their maternity schools and alternatively other music circles organized for pre-school children. There is, however, one thing all children have in common – it is a vivid interest in all which associates with music production and reproduction. Just like in other fields, children long for gaining knowledge. They are keenly interested in all they have not yet discovered and they are attracted by music instruments. Children generally have the need to manipulate with things; therefore, music instrument playing helps satisfy this need. Children love Orff instruments and most of classical music instrument players begin attending instrument lessons in this early school age. What obviously supports and helps music is when children are able to understand graphic symbols such as notes and when they learn how to work with them. Thus outline perception of music structure gradually changes into analytical perception and unwitting memory becomes intentional. Music auditory abilities of children develop; and their rhythmic, harmonic and tonal feeling gets more accurate. Moreover, children's motor coordination improves with music too. What is typical of children from the first to the fifth school grade is their vivid imagination and fantasy, which, however, retreats with increasing age.

Music teaching, naturally including even singing during music lessons and during lessons of choir singing for early-school-aged children, should be based on time-proven pedagogic principles. It means that teaching should be attractive for children, diverse, interesting, respecting their actual experience, their level of music abilities and skills. Children of early school age need demonstrative teaching and activities need to be repeated. It is natural for children to express themselves by means of movement and children of this age love playful activities. A teacher is a great authority for children, especially at the beginning of their schooling, since children look up to him/her and they try to imitate him/her. It is beneficial to be aware of all these aspects.

Joy in practice

During music lessons, music activities, methods and techniques need to be frequently changed when teaching children of early school age. It is done not only to attract their attention but also to respect natural needs (musical, cognitive, emotional) related to their developmental level. If teachers respect these rules, music teaching will be indeed efficient. When children rehearse songs which they have already learned, it is common that they sit for a while, stand in a circle, change their positions, jump up and arrange themselves into two lines. A part of a song can be sung by a smaller or a larger group of children, in pairs or individually. Children imitate their teacher's singing or they imitate their friends. They sing according to a music sheet which can be based on notes, other graphic symbols, or possibly a picture related to the song. Teachers may supplement the activity of song singing by rhythmic etudes which should of course follow the rhythmic segmentation of practised songs. Children can use chairs, class equipment or their bodies as music instruments to play and they can play with their eyes closed, in pairs (face to face), etc. Regarding early school age, it is useful and natural to accompany singing by music movement activities. They allow children to express their thoughts, emotions and moods deriving from various associations – not only musical but also extra-musical. Lessons should contain features of elementary music movement improvisation, which helps make children relaxed and is also highly motivating before starting to rehearse a completely new song. It is usually a kind of a reward then. Children love using their body as a music instrument. It is useful since it supports composition rehearsal and may become a natural component of the particular song performance. It is also possible to make use of Orff instruments and fipple flutes. Older children provide accompaniment for songs by other instruments (e.g. a violin) when they master them well enough.

To interpret a song well, with joy and inner experience children need to understand what they sing. That is the reason why it is so important to choose a song and activities which fit their actual music experience and a level of their abilities and skills. We have to speak with them about each song. We need to talk about how and why we sing the song the way we do and we may try to guess what it would be like if we sang the song differently. Thus children learn to understand music speech as they acquire the necessary music experience. They need to feel they are on a way (environment and team) where nobody attacks them, quarrels with them and competes with them. Children need to feel they are in a place where it is possible to forget efficiency pressures, conflicts, family problems etc. for a while. Children are by no means always in a good mood during their lessons. Sometimes they feel tired, stressed by a low mark from primary school or it is just raining and cloudy. It is typical that children forget the newly presented song from their previous lesson; they do not remember the lyrics, not even the rhythmic specifics; those children supposed to accompany the song by Orff instruments are missing; and there are children who shout they were missing last time and have never heard that song. It is common that somebody is knocking on the door five times a lesson or children desperately need to run to the toilet. A teacher who had a clear idea about what to do and cover during the lesson has no other chance but to consider a completely new arrangement and change all intended activities for those which would make the children relax. He/she can for example sing a song with them just to enjoy themselves and forget about the song planned for a particular, upcoming

concert. It is helpful to play some music movement game which children love or wake and sharpen the children's tired minds by some favourite breathing exercises. Additionally, it is possible to let children sit comfortably and sing a song on his/her own for them. Subsequently, children can move back to precise rehearsing of the song originally planned. To involve as many children's senses as possible helps significantly. Children can be arranged into various groups to sing parts of a song and they can accompany the song by means of their hands, which actually helps them realize and understand certain rhythmical or melody difficulties (e.g. a song beginning with an upbeat). Apart from that, children may try to sing the song the way a bear or, for example, a canary would do. Then they may sing the song in a serious or joyful manner.

It is believed we live in fast-moving times. There is a huge amount of entertainment, educational programmes and parents often suffer from the illusion that the more extracurricular programmes their child attends the better it is for both; first, because it is the best way to support their ideal development and second, children are professionally looked after when parents are at work. However, such children lack enough time to relax well and therefore they feel tired. Moreover, many leisure time activities are based on individual success. Unlike many leisure activities music education lessons and choir lessons provide children with a special experience of feeling what it is like to listen to the others and how beautiful and important it is to have a wish that their friends are also successful and sound well because it is the only way to sound nice as a whole. It is up to the teacher to encourage children in music activities and provide them all with the deserved feeling of success. Consequently, children get more self-confident and look forward to having their next lesson.

During my pedagogical practice I got the chance to realize how important rituals and rules are for children. Similarly to school lessons in which the subject matter is repeated, children like when certain activities and situations repeat during choir lessons. It can be a habitual greeting song or, like in my case, a song sung for those who have their birthday. Furthermore, it can be a traditional Christmas lesson where children may give presents to each other or sing a song for the others. It can also be going to confectionery or having an ice-cream party at the end of a school year. I have also realized another thing: it is of much importance for children to wear unified T-shirts or dresses for collective meetings, concerts and other extraordinary occasions. It makes children feel they have something in common and they are proud of. They themselves seek new opportunities enabling them to wear those 'uniforms'. Within our choir surroundings I try to softly induce children to share (e.g. sweets, home cakes) with the others; to be empathic towards those, who attend the choir with him/her or who sits next to him/her; to attend the choir not only to sing but also to meet the others with whom he/she feels well; to be with people who share his/her interest; to be happy to be where he/she does not have to be afraid to express him/herself individually by means of singing or to express his/her attitudes, opinions, wishes. Children usually come to their choir lesson a bit earlier to have a chance to speak with each other or to let their teacher know about the news and happenings from the whole week. It is also quite common that older children come to see the younger children's lesson, which usually takes place just before their lesson. All children tend to come to their lessons with joyful expectations imprinted in their faces and they frequently sing their choir songs in the school hall already or they are vividly speaking about what is going to happen the day.

For children to sing with joy it is immensely important that their teacher himself/herself is full of enthusiasm and happiness flowing from the fact that he/she may sing with the children and is excited by the repertoire. A good teacher motivates children to sing; is able to explain how wonderful it is to be able to use their voice; and he/she appropriately encourages children during singing. It is essential for children when they see that their teacher really pays attention to them and listens to them. They should have a certainty that their teacher does not listen only to how they sing but also to what they would like to sing and if possible, he/she does include the song into their repertoire. Children generally imitate (be it intentionally or not) their teacher by their expressions; however, it works vice versa too – i.e. their teacher mirrors them; therefore, it naturally follows that if children sing with joy, the teacher is also joyful.

Conclusion

Hans Günther Bastian³ said that a choir rehearsal is like a sauna for the soul. Regarding this, we could say that a well arranged and well managed choir for children of early school age could be such sauna for their souls, which should also correspond to general music education at primary schools since choir singing plays an important role in those lessons too.

Choir singing helps children relax; it releases mental tension; functions as prevention against boredom; and strengthens children socially. By means of singing children can escape, at least for a while, the fast-moving times, increasing school requirements or just their own small sufferings which seem incomprehensible for them. Their choir should be a place where the goal is not to compete and win but to be in a group of people having similar priorities and where children by means of singing learn to express their feelings, be joyful and gain new friends. We heartily wish to have ideally all children singing with joy and keen interest at all our schools.

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3 A German music pedagogue (1944-2011), the founder of the Institute of Musical Education.

Music as a Significant Means of Speech Cultivation of Pre-school Children

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Abstract: This study describes speech and communication disorders of preschool children attending regular classes at nursery schools. It explains the theoretical foundations of speech cultivation by means of music activities. It presents examples of music activities feasible in large classes of nursery schools. These examples coherently integrate music and speech development aims. Information on current experimental education is summarized at the end of this study.

Key words: preschool child, timbre hearing, phonemic hearing, musical factors of speech, music activities

Parents, paediatricians, logopaedists and specialized as well as regular nursery schools are to some extent interested in the subject of preschool children speech. Regular nursery schools actively practise in the area of logopaedic prevention and there are indeed many reasons why it is important to pay attention to this issue. Even at regular nursery schools we can encounter children who:

- are slightly behind in speech development
- articulate certain phones inaccurately
- show mild speech disorders related to fluency and speech tempo
- lack sufficient vocabulary
- are diffident
- are hoarse or mumble
- have a different mother tongue
- come from a multilingual environment
- suffer from various combinations of the above-mentioned difficulties

A nursery school is a place where music and logopaedic activities naturally meet if the educational curriculum is balanced. Based on several years of my experience as a nursery school teacher, I am trying to define a spectrum of activities which combines music and logopaedia as much as possible.

Music and speech share common features – common means of expression: melody, tempo, rhythm and accent. It means that all music activities influence the speech of children. Perception and reproduction are influenced by timbre hearing which is conditioned physiologically. Timbre hearing is based on distinguishing the timbre of a tone. That is how we can differentiate tones produced by a clarinet from those produced by a transverse flute, for example. Phonemic hearing, which helps us distinguish e.g. /ʃ/ from /ʒ/, is considered to be a function of timbre hearing. Hearing of tone pitch relates to the perception of melody – intonation of speech.

The preschool curriculum includes all music activities and, in the spirit of integrative

pedagogy, it tries to integrate them into particular educational proposals (including the “Language and Speech” programme). The term ‘logopaedic prevention’ is not used in this document; however, this topic is implied because the text emphasizes educational proposals within the area of “Child and his/her Psyche” – particularly: *Language and articulatory speech; speech, auditory and rhythmical games; games with words; puns; vocal activities*. Therefore, it is obvious that logopaedic prevention is covered to a great extent and its importance highlighted. The deep link between music and speech activities is clearly supported in obligatory curriculum documents. Therefore, activities that can be realized in groups and combine music and speech areas are an optimum part of the educational offer. They help develop music and speech skills and they are the means of cultivation of the general expression of children. Such activities help children experience cooperation with the others and enable children to see what it means and what the reason for obeying rules within a group is.

Regarding music, these activities aim at:

- a positive and active experience related to music activity,
- inducing and strengthening the voice and other required and desirable vocal habits ,
- making intonation more accurate; predominately, intonation of simple melodic structures in suitable and appropriate tonal extent,
- making rhythmical structures more accurate (structures of movement and instrument expressions).

Regarding the language area, these activities aim at:

- building a passive and active vocabulary,
- supporting correct articulation, verbal accent and melody of the Czech language,
- acquiring some pre-reading skills, stimulating analytic-synthetic language comprehension.

Reasons for connecting these activities are:

- to accelerate the involvement of musically undeveloped children, “non-singers” and foreign children in music games,
- to activate all brain centres involved in coordination of all parts of an activity,
- to extend the concentration time.

Key Aspects of Preparation and Implementation of Activities

Music and speech activities bring certain advantages; to make use of them, I follow this methodology:

The basis of vocal activities are simple repeated melodies (within the tonal extent a1 – d1 , downward melodies prevail) connected with particular words or word phrases carefully chosen to introduce and acquire some linguistic phenomenon (e.g. adjective opposites).

To respect music pulsation and its metre, since they bring fluency, words and word phrases are appropriately structured (according to a particular activity chosen) to form groups according to the number of syllables (e.g. a pair of adjectival antonyms: a three-syllable word vs. a two-syllable word – ex. beautiful x ugly, exciting x boring).

A deliberately chosen melody and metre support the correct verbal accent by means of music **accent**.

An intentional work with **pauses** is useful, since pauses provide longer intervals which influence mental processes for building active vocabulary and they also support developing/strengthening desirable social communicative habits. If we fill the pause by a simple 'play a body game' (using the body as a music instrument), children will not interrupt anybody's speech/ singing.

Slow **tempo** offers ideal conditions – it supports the coordination of all performance components related to articulation and it strengthens vocal habits.

Another useful activity is connected to the use of an alto chime (located in front of a piano). It is used as an **accompaniment**. Its advantage lies in the fact that it enables eye contact together with the possibility of watching articulation. Playing a chime is visually more noticeable and expressive than playing a piano. Children are soon able to imitate correct chime strokes. Adequate and easy to organize **movement and instrument activities** can sometimes significantly enhance efficiency.

As far as my own practice is concerned, I arrange activities related to diverse linguistic fields: breathing, resonance and articulation exercises; Czech vowels (inside and at the end of words); plural noun forms; diminutives of nouns; adjectival and adverbial opposites; adjective and noun concord; prepositions (considering their meaning and accents); the length of words/ a number of syllables in a word; and phones at the beginning and the end of a word.

The experimental methodology which I apply includes 25 activities. I will introduce three of them here:

1. Thematic Rhythmic Articulation and Resonance Exercise

The aim of this activity is to improve motor activity of speech organs; to resonate all resonance registers; to develop pulse and rhythmic feeling; and to involve children with atypical speech development in the activity. All this activity goes in the form of rondo – based on a refrain repetition and variation.

We use a list of interjections and sounds illustrating *animals*. It is absolutely essential that the teacher's speech is rich in melody and with high quality articulation, so that children can see well, understand and can imitate. Children will learn the refrain by means of imitating: *Od zvířátka ke zvířátku* – rhythmic declamation is accompanied by marching on place, each syllable denoted by one step. The teacher then inserts rhythmic sounds of animals between refrains. Children should join him/her and try to express the sounds by a suitable movement. The number of bars with animal sounds corresponds to the refrain length or it can be double (with a repetition) if children want it. However, the teacher should primarily watch those children with speech development difficulties or having a different mother tongue. Be careful to keep the same tempo and metre during the activity – marching in refrain and rhythmic movements accompanying variations will help you. Having notes in the stave (see the music sheet below) only illustrates the vocal pitch, sounds or their movements – it does not necessarily need to be followed by accurate intonation.

velký pes
 Od zé - fá - tka ke zé - fá - šou. haf-haf, haf-haf, haf-haf, haf-haf.

kráva
 Od... bú, bú, bú, bú.

šlepiče
 Kó - kó - kó - kó - dáč, kó - kó - kó - kó - dáč.

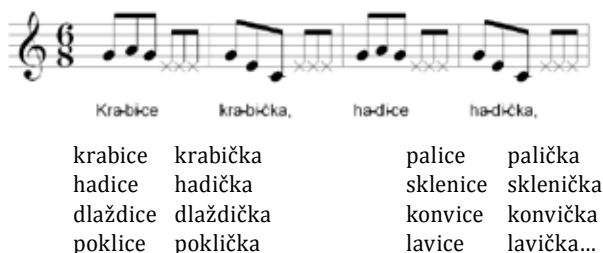
kohout
 Kí - kí - ní - kí, kí - kí - ní - kí, kí - kí - ní - kí, kí - kí - ní - kí.

had
 ššš, ššš, ššš, ššš.

2. Diminutives of Nouns in Feminine Gender

Diminutives of nouns in feminine gender are usually created on a regular basis. The auditory attention should be concentrated on the change C /ts/ to Č /tʃ/ (alternatively Z /z/ to Ž /ʒ/), then on the suffix K /k/ and the change of the word ending.

The teacher sings an ostinato melody with a neutral syllable utilizing the complementary rhythm beginning in 6/8 time and filling each pause with a quiet clap. Subsequently, she/he changes the neutral repeated syllable for the basic form of a noun and children either join their teacher or they may be asked to try to sing the word's diminutive. When children are successful and have no difficulties with this activity, their teacher lets them sing the whole list of word pairs in the 2/4 time – which means that the activity gets somewhat faster, making the clapping in the pauses (which are at the same getting shorter) behind each pair of words possibly too difficult; therefore, the clapping is either omitted completely or children may accompany the pulsation by slight/small movements.



Krabice krabička, hadice hadička,

krabice krabička palice palička
 hadice hadička sklenice sklenička
 dlaždice dlaždička konvice konvička
 poklice poklička lavice lavička...

3. Seams with Boy Names

When one word follows another and the final consonant of the first word is identical with the initial consonant of the following one, we call it a “seam”; if the final phone the first word is a vowel identical with the vowel opening the next word, we call it a “stroke”. To have a correct Czech pronunciation, you must pronounce both sounds properly. This activity is used with pre-school children to develop their phonemic hearing. At this age, children start to analyse edge phones of words.

Children repeat each bar and their teacher has to check the proper pronunciation of all phones, especially the final and the initial ones. The $\frac{3}{4}$ time metre provides more time to pronounce the last phone of a word distinctly and correctly. Each word should be sung on another tone.



Vítek klouže /vi:tek kløʒe/
Patrik kníká /patrik knji:ka:/
Hynek kulhá /hɪnek kulha:/
Zdeněk klečí /zdenjek kletʃi:/
Ludvík kašle... /ludvi:k kafle/

Organizing the Research

The project titled *Music as a Significant Means of Speech Cultivation of Pre-school Children* received support from GAUK (č. 934213). There were three seminars for nursery and primary school teachers and logopaedists last year. This year 28 teachers from 20 various institutions (nursery schools, elementary schools of arts, preparatory classes for primary schools) and 140 children joined the experimental phase of this project. The experimental and control groups have already been tested by means of pre-tests of music and speech skills and the teachers keep a record of the various methods used. The next step is to close-

ly observe children with atypical speech development and to learn about these children's involvement in music activities.

A methodical manual will be put together and published to be used in practice after this experiment is completed and its results available.

I believe that the aim of my dissertation thesis will be accomplished with the publication of the research results, as it will in very practical terms fit into the interdisciplinary gap between music pedagogy and logopaedics.

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The project *Music as a Significant Means of Speech Cultivation of Pre-school Children* is supported by GAUK (č. 934213).

English translation

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Music Folklore at Schools and the Media of Eastern Slovakia

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Abstract: This study focuses on the exploration of how Slovak traditional culture is maintained in the school and non-school environment. It is primarily related to music-folklore activities. It concerns extracurricular artistic activities, media promotion, expansion and quality of folklore music offered by the media currently, and music publishers in Eastern Slovakia.

Key words: Folk music, music publishers in Eastern Slovakia, music folklore, extracurricular artistic activities, traditional Slovak music culture

The 21st century we live in is characterized by continual social changes and technological inventions which significantly modify and form human lives. Mass media devices such as radio, TV, personal computers, mobile phones and the Internet, have all contributed to changing how we perceive the world. It differs completely from the understanding of the world in the past. Spiritual needs and diverse cultural possibilities are suppressed by the current economic and social situation, the demanding and exhausting work regime, and many family difficulties or responsibilities.

Diverse music culture means of expression, primarily folk songs, were always a kind of a mirror to the spiritual needs of a former simple village man. They were also an inseparable part of various official, ordinary as well as entertaining public events. Folk songs were more or less always a pleasant companion in different situations and intimate moments. To this day, this artefact together with other folklore music, dance and material cultural priorities represent the spiritual treasure which deserves much more respect and attention. Generally, Slovak traditional culture is of European and in some cases even world quality; therefore, state authorities should provide much more space for it as a means of promoting our country at least within the European territory. After all, many cultures could be jealous of such impressive music-folklore and its means of expression as we find in Slovakia.

The current economic situation in Slovakia is not ideal, which results in foreign investors' tendencies and pressures growing inconspicuously but continually stronger. Foreign investors bring not only their capital but also their habits and cultural influences which are completely different from our national tradition. If we look at, for example, the use of the Slovak language, which is naturally very euphonic and melodious, every native speaker, with just an average ear for languages, will realize there is a huge amount of Americanisms and various English terms appearing commonly in the media language. Children at schools do not accompany their feeling of surprise by means of 'Jéj, aké pekné' (How nice!) but 'wow, to je cool'. The fact that the everyday production of our most popular media, such as radio, TV and private music channels, are soaked by foreign, predominately English/American music became a matter of course, and most of the Slovaks do not worry about it at all. They rarely encounter music means of expression from folklore. Some Slovaks come

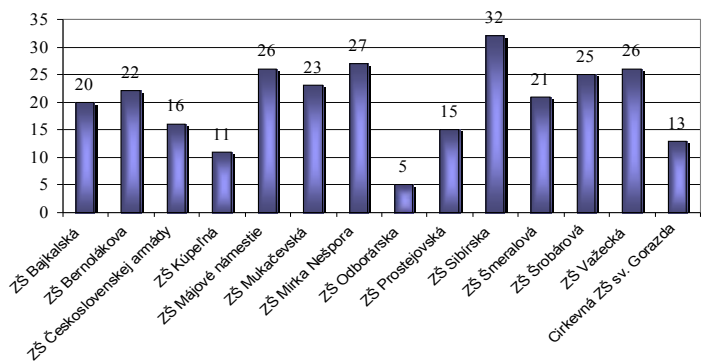
across it only by chance, e.g. during social family events (typically weddings). From time to time some people visit a village folklore celebration event or they watch a performance of some folk ensemble when they pass by perhaps at a town fair, etc. There are five million native Slovaks but only very few deliberately search for folk songs and music or regularly visit folklore performances. Only very few people search for it to get the feeling of being aesthetically fulfilled and let the music and atmosphere of, for instance, folklore festivals charm and delight them. There are even less of those who actively participate in playing such music, extending it to the world or trying to maintain it in general public awareness.

That is why it is so important not to let our traditional culture slide to an absolute periphery. There are people who are aware of this critical and unfavourable state. Even the position of teachers is more difficult nowadays, which is related to the fact that the possibilities of direct exposure to the music folklore at schools are far more limited. What was formerly Music Education for the 8th and 9th graders of primary schools (ISCED 2) is currently replaced by a course called Education by Means of Arts. The main content is no more the direct and specific focus on music but some form of a hybrid based on the combination of music, the fine arts, aesthetic and movement education, verbal art, drama and film. Thus, a teacher of this course should be an expert in all the above-mentioned areas, which is obviously nonsense. The amount of information related to traditional culture represents only a very small percentage of the whole thematic educational content and a contact with music folklore is de facto practically impossible in the direct obligatory curriculum for children.

One of the possibilities where primary school students can encounter the music-folklore means of expression is extra-curricular activities such as specialized folklore school programmes/clubs or children folklore ensembles (however, the number of those related to school institutions is extremely low).

The research itself focused on analysing the situation at Presov primary schools. We studied the possibilities of children to get actively involved in extra-curricular activities in various school clubs/programmes, including folklore ensembles. The results are shown in the chart below:

Picture 1 Number of Interest Clubs/Programmes Provided at Primary Schools in Presov



We have found that only four schools run children folklore ensembles:

- ZŠ Bernolákova – Children Folklore Ensemble Ďateľinka;
- Cirkevná základná škola sv. Gorazda – Children Folklore Ensemble Čipečka;
- ZŠ Májové Námestie – Children Folklore Ensemble Snežienka;
- ZŠ Važecká – Children Folklore Ensemble Vážka.

It is worth mentioning that the Primary School Sibírska provides a folklore dancing programme and the Primary School Prostějovská runs a club of traditional folklore dancing. Additionally, you can find vocal folklore clubs run at the Primary School Prostějovská and the Primary School Mukačevská.

According to our results, there are eight schools (from the total of 14) organising folklore activities in the realm of extra-curriculum programmes. I consider this state far from being satisfactory.

I have been working in the academic field for a few years; therefore, I have relevant information about the transfer of folklore activities to the University of Presov in Presov; unfortunately, I have to admit that it is a real success if we manage to attract at least twenty students a year (from a few thousand) to our university folklore ensemble Torysa. We have found that, on average, three students from ten in a group, studying e.g. the specialization of Music Art at the Faculty of Arts, actively participate in some folklore activities during their studies (sometimes more, sometimes less, depending on current individual circumstances). Although the number is so low, the impact of such activities is significant: the University of Presov graduates who were members of the university folklore ensemble Torysa usually stay active in the area of music-folklore activities even in their future – typically during their own school or outside school teaching practice.

Nevertheless, Slovak media have much broader possibilities to expand Slovak traditional folk songs. Therefore, I carried out a research (2008-2012) into the area of music publishing. I concentrated on those publishers whose music records were published in Eastern Slovakia and their products were commonly accessible. The results are as follows:

In 2008 there were at least 11 CDs officially published in the districts of Košice and Prešov by: folklore ensembles (FSk Zamutovčan, FSk Záborský from Župčian, FSk Kračunovčan, FSk Kečera from Jakubian); folklore singers (Ťaskovci, SS Pacerki from Budkoviec, Sestry Uhlárové, Písne mého srdce 3, Katarína Rosinová); and traditional folklore musicians (LH Flisok, Pieniny).

In 2009 there were another 11 CDs published: (LH Vranovčan, Livia Vansačová, FSK Rovina a Rovinka, Rusnacka maňira – LH. Železiar, Natália Sikorjaková, FSK from Hertníka, FSK Okružle, S. and N. Kačmarové, Oj, zabava- LH O. Kandráča, Češľakova perša, Raslavice – Štefan Žolták). There was also one DVD *Ludové zvykoslovie na Slovensku* which was published and aimed as a teaching material for elementary schools – the author was Jana Hudáková, KHu IHVU FF PU.

Furthermore, I have looked into published recordings of entertainment music based on folk songs and music whose basic music instruments were primarily electronic. Electronic music instruments are usually used in one specific branch of pop music usually performed at weddings, etc. There is a special term used to identify this kind of performance – “battery” (it is a common jargon term among folklorists). In the years 2008 / 2009 there were 12 CDs published which contained this kind of entertainment music with various

music arrangements of folk songs – primarily Šariš folk songs and Rusyn folk songs. I must say that even though I initially had certain reservations about this kind of music, in the context of current life style in Slovakia, this has a number of positive aspects. The strongest one probably being the fact that often it is the only way how the younger generation gets in touch with folk songs, especially younger people living in remote village locations. This music is often the only one performed there. Young people got used to this music and they accept it as a natural part of weddings, dancing parties and other events. The positive aspect of such kind of music is that it expands folk songs among young people in small village communities. On the negative side is the music's questionable artistic value.

In 2010 and 2011 I studied Eastern Slovakia's production of folklore and entertainment music in detail. Regarding folk music, there were 15 recordings published (FSk Bartošovčan from Bartošoviec, Monika Kandráčková - O.Kandráč: Sinu muj, FSk Šačanka from Šace, SS Lelija from Medzilaboriec, Mnika Kandráčková - Dze ši sošničko rosła, Monika and Ondrej Kandráčovci - Najkrajšie Koledy, Anna Poráčová - Zašpivajme sobi, FSk Minčol from Kyjova, SS Sosna from Zbojného, ŽSS Živena from Moldavy n/Bodvou, CD Ľepujdem valalem... FSk Raslavičan with LH Stana Baláža, CD Šarišan, CD ZUŠ M. Moyzesa PO, M. Mačošková..., CD Dedičstvo with SS Javorina from Torsysiek, Ťaskovci 3 from the village of Čakľov, by Vranove nad Topľou).

As for the production of the entertainment music deriving from folk songs, there were 21 CDs recorded and published. Music bands of various names, such as Carmen, Lexel, Prospekt, Rolland, Atlantic, Medium, Soul, Signal, Domino, Profit, Premium etc., gave their CDs names which were sometimes humorous, sometimes less humorous or even outright bad taste. However, this genre is popular; otherwise, there would not be so many recordings published.

After checking the Internet websites carefully I can say that between the year 2011 and 2012 there were at least nine recordings of entertainment music based on folk motifs published in Eastern Slovakia.

Let us now turn to the questionable music and artistic quality of the above-mentioned style. It has the following features:

- Artificial, sequentially created rhythm from automatic drums,
- Preference of contemporary music styles (Disco, Pop, Latino-American rhythms, etc.) which sound artificial and tacky,
- Prevalence of the authors' poor taste which is obvious from the choice of synthesized (artificial) instruments' sounds.

All of the nine titles published in 2011 - 2012 could be assessed positively even though their poor music quality is perceptible.

Researching the music market also covered the mass-media in Eastern Slovakia, such as radio and TV. It is generally known that the 20th century is characterized by an enormous expansion and progress in the area of technical devices, which together with radio and TV overshadow printed books, newspapers and journals. The decline of printed media gave rise to an even faster and more robust expansion of information presented by these two new media. As for the 21st century, the most typical, fundamental and prevailing information phenomenon is the Internet. Compared to the mass-media of the past, it is much faster, better

quality, offering a much higher amount of information and is widely accessible.

Apart from radio and TV Broadcasting via Slovak Radio and Slovak TV (the public media institution), there are 27 private broadcasting channels of multi-regional, regional and local characters. Nevertheless, none of them primarily focuses on music folklore. It should be noted, however, that there are some programmes related to topics from folklore music to some extent but it is usually within hitparades, various competitions or play-on-demand programmes.

Radio Regina is a radio with focus on Slovak regions, broadcasting from Bratislava, Banská Bystrica and Košice. Folklore music is broadcast only randomly and very rarely. There is only one programme focusing on folklore music called *Zahrajte mi túto*.

In Slovakia there is also one radio called Patria and their broadcasting aims at national minorities (Polish, Czech, German, Romany, Rusyn and Ukrainian). It is located in Košice. They run a few programmes with music entries devoted to authentic folklore - *Rádionoviny* (Ukrainian and Rusyn), *Hudobné pozdravy*, *Dedina hrá, spieva, dumu dumá*.

The Slovak Television is another channel offering various formats. Its regional section, Eastern Slovakia Studio Košice, was founded in 1952. Its Regionálny denník is a typical example of a mixed TV genre. It provides documentary and news reports with information talks and invitations to diverse events, and it introduces individual personalities and various competitions. It does not focus on folklore music significantly; however, there are sometimes reports from national folklore festivals (Detva, Myjava, Východná) or other events.

Nevertheless, it is pleasing that the Košice TV Studio runs (as the only one) Kapura, a programme whose subject matter is based on music-folklore exclusively. It is the only folklore programme run by the whole Slovak Radio and TV public-law institution. This programme provides various folklore ensembles and bands with the space to introduce and present folklore music. This is how the programme helps to further develop, maintain and promote the Slovak folklore. There is also a section for teaching folklore dances. It depicts and explains differences among individual dancing features of particular Slovak regions, primarily focusing on Eastern Slovakia styles.

A fundamental change came in 2007 with the establishing of a completely new Internet channel called *Janko Hraško*. This project filled the gap caused by the lack of attention paid to folklore music. It presents the traditional folklore art and culture by various means related to the possibilities of an expanding Internet. It offers folklore music playing non-stop and also thematic videos, articles, interactive radio, various competitions, a catalogue of Slovak folklore with profiles of folklore ensembles, bands, folklore dancing groups, soloists, players and instrument makers. The Internet portal brings folklore announcements, information about Slovak folklore personalities, folklore events, books and publications associated with folklore culture, music and other recordings, and of course information about folklore traditions and habits in Slovakia.

There is also one new Slovak Internet portal www.folklorista.sk. It is public, educational and informational online portal updated daily. It provides new information about different forms of the life of Slovaks, their culture, habits, and tradition of theirs and of those who preserve it. Its aim is to make the public be aware of and those interested informed about folklore events. This Internet portal runs a folklore radio and TV. It was founded in 2012.

Additionally, it is worth mentioning that the foundation called *Klub Milovníkov*

Autentického Folkloru (KMAF) is active in preserving and promoting of traditional culture. They started as a group of enthusiastic people devoted to the interpretation of folklore and intensive work within their folklore ensemble; however, they gradually started to systematically concentrate on research in old archival materials and original sources. Their aim is to give publicity to authentic materials and to make use of the original simplicity and beauty without any additional means of diverse stylizations frequently employed nowadays. The KMAF club continually creates and extends its incredibly interesting archive which contains, for example, impressive recordings of music folklore gained from diverse collector's sources. Their goal is not only to preserve and digitize old music material but also to study, interpret and produce new recordings respecting the original sound using a minimum of music adaptations and editing, e.g. corrections of dissonant chords.

Authentic folk songs and folklore music generally has irretrievably been disappearing due to the fundamental changes in people's lifestyle which requires new norms related to the rapid modernization of our times – both in cities and villages. The vast amount of information people are exposed to every day “opens eyes” to even the oldest village citizens and they start considering their surroundings much differently than in the past when strict observance of their predecessors' tradition and habits was given. Therefore, it is no surprise that the spiritual needs of people change. Many traditions, such as Christmas rituals (e.g. traditional meals prepared for the Christmas table; carolling round neighbours, etc.) are becoming more and more limited and neglected.

Nevertheless, most representatives of our specialized folklore public think that traditional culture still has a chance to survive and that it is still possible to maintain and extend it. However, they all agree that much more conspicuous support from the state and self-governing authorities is necessary and that these authorities should substantially increase the attention they pay to the traditional culture history. They frequently merely pretend being the dominant patrons of our traditions and folklore habits. Much larger space for promotion, however, lies in the possibilities of schools and the mass-media. However, the beauty of Slovak folklore and its treasures is most commonly presented and promoted by few enthusiasts who are rather solitary in their endeavours and they are usually not at all supported by the competent institutions. We must hope that the current economic crisis will be over soon and there will be again enough space and desire to stimulate traditional Slovak culture, its means of expressions and the restoration of its habits. The Slovak folklore tradition deserves it.

Information Sources

Author's own research
<http://www.jankohrasko.sk/>
www.folklorista.sk
www.videorohal.com

English translation

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Reception of Petr Eben's Organ Compositions at Elementary School of Arts

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Abstract: The goal of this study is to emphasize the interdisciplinary character of research focusing on compositions of Petr Eben. This study also deals with the concept of reception, its notion, taxonomy and other important related terms and aspects, such as the relationship between music and human emotions. It also deals with the term "music speech", predominately Eben's music speech. The conclusion describes research proposals, its aim, hypothesis and methods utilised. The research is going to be realized in October 2013 and its results will be presented at a conference.

Key words: music speech, Petr Eben, reception, organ, elementary school of arts

Introduction

Several things influenced my choice of this topic, my long-time relationship with Petr Eben's compositions being probably the most important one. I had recorded his Triptych for organ and sent it to the composer when he was still alive. His hearty response via a personal letter encouraged me to study, listen to, interpret and analyse many of his other organ compositions and compositions in which an organ plays an important role.

The mentioned events became the starting point of my diploma thesis which was supervised by doc. MgA. Petr Planý. The thesis called "Seraphic and Mephistophelian Features within the Music Speech of Petr Eben's Composition Cycles Faust and Job and their Use in Organ Playing at Secondary and Elementary Schools of Arts" dealt with one of the determining inspirations of Eben's work, namely the music projection of the fight between the good and the evil within the human being and the general contrast. The research corpus consisted of two large philosophical organ cycles which emerged from improvisations inspired by scenes of the J. W. Goethe's drama Faust (mainly its first part) and selected excerpts from the book of Job from the Old Testament. The theme of Faust caught my at-

tention, among others, for the reason that my second specialization is German studies – I am a linguist.

The topic of this study is part of my dissertation project called “Reception Aspects of the Music Speech of Selected Organ Compositions by Petr Eben at Elementary Schools of Arts”. My supervisor is Prof. MgA. Petr Planý from the Faculty of Education, Department of Music Education.

1. Music Reception

Music reception means the listener’s approach to music, in other words, how a piece of music is received by a large group (see Poledňák, 1984, p. 333-334). One of the important attributes is that reception can be influenced by the composer himself (see *ibid.*, p.335). It plays an absolutely fundamental role in the case of Petr Eben who attached commentaries to many of his compositions and he also attached excerpts (from drama, books, poems, etc.) to individual scenes. He says that these explanations serve as a “stick given to the listener’s hand to ease his/her journey”; however, the stick may easily be turned against the composer himself if the listener claims, ‘I haven’t felt that; I haven’t heard it’. (QN. Eben in Jakubíček, 1991, p. 23).

Reception can be influenced by many factors: Wierszytowski distinguishes subjective factors (age, temperament, character, experience, habits, etc.) and objective factors (environment, composition presentation, music character and quality). Furthermore, it is truly remarkable that the momentary temper of the recipient also plays a substantial role. (see Poledňák, 1984, p. 336).

Many authors have dealt with the taxonomy of reception issues, creating various taxonomies. We work here predominately with Meyer’s Associative Listening (*ibid.*), which relates to extra-musical and visual imagery; and Ortmann and Müller-Freienfels’s imaginary reception (see *ibid.*, p. 337) related to associations, imageries and programme music generally. At this point, it is also appropriate to mention the Koblewska-Wróblova’s concept of an interpreting listener who focuses on the music content and its verbal-notional expression (see *ibid.*). Additionally, we need to mention Nazajkinskij’s motor-dynamic reception (see *ibid.*, p. 339) cannot be omitted because rhythm and dynamic contrasts are the fundamental attributes of Eben’s music speech (see below). Last but not least, there is Adorno’s emotional listener (the so-called classic-romantic type; *ibid.*, p.338). Eben considered himself the romantic composer type.

2. Aspects Related

Apart from reception a few other further related terms and aspects need to be defined. ‘Music perception’ means perceiving music via receptors while the basic attributes are permanence and consciousness (Poledňák, 1984, p. 266 ff.). ‘Aperception’, on the other hand, is linked to holistic, personally profiled processing of musical stimulus; it includes not only sense, but also content, and is correlative of capabilities, experience, motivation, the listener’s anticipation and his/her outward projecting (see *ibid.*, p.23 ff.). ‘Listening to music’ means such reception which happens in the music educational process (see *ibid.*, p.271).

Reception is influenced by a whole range of psychological phenomena. Perception is also important, i.e. the immediate, sensual reflection (see Skopal, 1984, p. 20). Perception needs to be active; if not, a fully-fledged reception research is impossible (see *ibid*, p. 16, 21). To make perception active, it is necessary to employ deliberate attention which functions as a selective filter (see Franěk, 2005, p. 81-82). As mentioned above, reception is influenced by music imageries. The imageries are influenced not only by means of perception but also by experience and by thinking/mental processes (see Skopal, 1984 p. 22). Musical thinking plays an essential role in the detailed cognition process and in achieving a more profound comprehension of the composition. It enables the listener to reach or at least approximate the complex comprehension of a music composition (see *ibid*, p. 24). The level and quality of music thinking depend on music memory – both long-term and short-term. It is vital especially in connection to theme recurrence (see *ibid*, p. 27; Franěk, 2005, p. 89).

Another substantial aspect is connected to the so-called critical developmental periods, i.e. what was the child exposed to in his/her home environment, at school, during leisure activities (see Skopal, 1984, p. 31-32). Also important is the music influence based on empirical experience and general music influence – a typical example is the use of music for various purposes (e.g. funeral music should evoke grief, etc.) (see Poledňák, 1984, p. 321 ff.). Equally, listener's taste is also a constitutive factor. It is a system of preferences, evaluation, claiming allegiance to a certain music style or its refusal. All this relates to the listener's value system, attitudes, etc. (see *ibid*, p. 408-409).

It was mentioned above that the way music influences individual listeners differs and, accordingly, it provokes various emotions (see Franěk, 2005, p. 170). There are many definitions of emotions but the greatest correspondence prevails with three basic attributes: intensity, polarity and persistence. The never-ending disagreement between cognitivists and emotionalists is generally known (see *ibid*, p. 172); many surveys have been carried out and have proved that different music expressive means arouse different reactions (see *ibid*, p. 175 ff.). It is characteristic for Eben's music to arouse the so-called proto-emotions, i.e. tension, release, surprise, fulfilling expectations (*ibid*, p. 181). One of the typical features of Eben's music speech is using contrasts (see below). Justin (QN. *ibid*, 187 ff.) presents the whole chart of means of expression to express the entire emotional content.

3. Music Speech

The term music speech implies comparison with an inherent language. Unlike language, which, simply said, comprises primarily words, music consists of various means of expression, such as key, harmony, melody, registers, metre, rhythm, tempo, agogics, dynamics, composition forms, consonance, dissonance, etc. (see Meduševskij, 1982, p. 14). According to Jiránek (QN. in Skopal, 1984, p.60), we distinguish *langue* (language) and *parole* (speech) even in music (see Meduševskij, 1982, p. 17). Music adopts certain disciplines from linguistics, for example syntax (building chords, modulations), semantics (e.g. steps, etc.), and stylistics (archaic style etc.) (see *ibid*, p. 31 ff.). Music, similarly to language, has a communicative function (*ibid*, p. 37).

Eben's music speech synthesises many features mentioned above. Some of the basic attributes of his music speech are rhythmical and metrical diversity, the principal of con-

trasts, a high level of instrumental stylization and involvement of experiments and ciphers (see Vondrovicová, 1995, p. 67 ff.; Vítová, 2004, p. 140 ff.). Eben was also richly inspired by various arts: painting, sculpture and literature (see Vítová, 2004, p. 49, 313).

He often improvised on artistic pieces, e.g. in the *Lyra Pragensis* broadcasts. Those improvisations became the base materials for many of his future master compositions (see Vondrovicová, 1995, p. 91 ff.; Vítová, 2004, p. 302). In Eben's compositions religious and spiritual themes prevail. He was usually inspired by profound, serious philosophical or abstract topics drawn from antiquity, the Middle Ages, the Bible or canonical world, or from Czech literature (see Vondrovicová, 1991, p. 424; Vondrovicová, 1995, p. 38 ff.; Vítová, 2004, p. 41 ff.).

4. Reception Research

The composition parts (from *Faust suite*) containing various musical depictions of the good and the evil seemed most convenient for reception research purposes. The following parts were chosen just for this reason: „Prologue“, „Easter Choirs“ and „Walpurgis Night“ (Eben, 1983). „Prologue“ is characterised mainly by changing the high and low pitch and the dark and light timbre of organ registers (see Vondrovicová, 1995, p. 188). „Easter choirs“ are basically divided into two parts. The first part represents the good; the second part the evil. The composer achieved the contrast by various means: you can hear the originally “pure” quotations from Gregorian motifs set against fanfares and their alterations; differentiating timbres (principal choir vs. aliquots). Finally, “Walpurgis Night” represents the most intricate piece. It is primarily characterized by caricature and triviality, representing the evil (see *ibid*). Clarifying the wider aesthetic context (of carnivals, masks, witches, etc.) seems essential. It deeply contrasts with the pure, unearthly aesthetic ideal associated with the motif of *Marketka* which appears as reminiscence.

The research sample of listeners was made up of two groups of primary school pupils. The first group was given neither commentaries nor explanation regarding the music; the second group received this information. Students of the higher grades, having experienced more years of music education, were considered to be more apt for the research purposes. It is important to mention that the introduction should by no means impose any subjective notions on the students because it would deprive the students of their own individual and original music perception experience. The instructions should be based only on the composer's commentaries which are determining for the comprehension or the piece. This approach will help avoid misleading verbalization. Poledňák (1998, p.14) warns against such verbalization in his study too.

It is obvious that Eben's own commentary is not sufficient. Excerpts (which make a part of most of his recordings) from the first part of the translation of Goethe's *Faust* are of course useful but they cannot be the only source of interpretation. In the case of *Faust*, we can make use of many legends, such as the legend about Faust's house in Jirásek's *Ancient Bohemian Legends* (Jirásek, 2007). Each piece of material used, however, needs to serve the purposes of the composition interpretation. It is also most desirable to learn from other compositions based on similar aesthetic principals – for instance: *Beauty and the Beast* by Maurice Ravel (see Herden, 1997, p. 16–38).

Last but not least, it is necessary to consider the possibility of an illustrative demonstration of how the organ works, especially the kind of organs Eben uses in his works – i.e. an organ instrument containing at least three manuals and ideally located in a larger space with high quality acoustic parameters which offer the whole scale of various timber combinations together with significant registers (see Vítová, 2004, p. 440). Some larger cities provide the possibility of educational excursions to some concert halls or cathedrals. Nevertheless, if you do not have the chance to make such excursion because there is no organ where you live or nearby, it might be helpful to use a digital organ instrument. Eben knew about and counted on various possibilities and equipment parts of these instruments, such as memory, organ crescendo cylinders, slats etc. (see Vondrovicová, 1995, p. 80). In case this instrument is also unavailable for demonstration purposes, you will have to use the Internet, educational organ literature, photos, videos etc.

The aim of this research is to describe which aspects, and to what extent, influence elementary art school students when listening to Petr Eben's organ compositions. The basic working hypothesis is the following: „Listeners' music reception of Eben's music substantially depends on their preceding experience with related issues, especially their familiarity with the general musical aesthetic, literature, historical and cultural contexts (following from *ex ante* presentations and explanations). The deeper initial knowledge listeners have the more positive their acceptance will be.“

As far as methods are concerned, it has proved successful to combine various purposes of our research. It means that the most suitable and convenient methods are: anamnestic questionnaire, participant observation, music questionnaire, semantic differential, analysis (of syllabus, compositions) and complementary testing methods. The research will be carried out at particular selected elementary schools during October 2013 and the results will be introduced at a conference in November.

5. Conclusion

Regarding the fact that Petr Eben is one of the Czech most famous and most significant 20th century composers, it is highly beneficial and relevant to study the reception of his organ compositions by the young generation. His compositions are by no means trivial. Except for his short instructive pieces, his compositions, especially his *Cycles*, are profound philosophical masterpieces whose music speech may potentially appeal even to those, who have not gained any specific and broad context based knowledge. From the text above, it is obvious that reception is a complex phenomenon influenced by many aspects. Moreover, Eben's music speech is highly specific and is characterized by certain distinctive attributes. Research itself involves a combination of suitable methods deriving from the given issues. Apart from that, the research aim is to contribute to the general awareness of Eben's compositions, organ instruments and organ music; additionally, it tries to clarify aspects related to the reception of his music and to expand general and music aesthetics, more precisely, the literary, cultural and philosophical horizons of elementary art school students.

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Music and Movement Activities in Transition Period to Middle School

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Abstract: The paper deals with the integration of music and movement activities in education process with pupils after the transition to middle school. Music, dance and movement are considered the means of stimulation, and also inducement for children's thinking, to nurture their will, character, motor skills and imagination. Thus we also consider it device to cope with specific problems of transition period. We close the paper with the example of music and movement integration for 5th graders at elementary school in the school subject English Language.

Key words: music and movement activities, transition period, healthy lifestyle, sound - tone - movement.

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Transition Period – Preadolescence – Music and Movement

The topic of school transitions is well-known in Slovakia, because the number of children with specific problems which appear within this period increases, and it is not easy for teachers to provide professional attention and care to them during educational process. Transition to middle school brings several characteristic changes: variation of school climate; changes in the grouping and size of a school class, because there is increase and decrease of pupils; even the relationships between peers are not the same; pupils have several new subjects with different teachers who teach them; pupils are expected to be conformable and obedient to teachers; there is also more commands, rules and limits as it was in primary school. This period is complicated for normative changes such as the onset of puberty, social and emotional development of preadolescents, pupils' search for friends; and finally their cognitive skills are developing.

In the period of preadolescence pupils are partly adapted to school. Despite the development of cognitive abilities, they are not able to resist emotional pressure and they are easily receptive and open to people who are of personal interest to them. In this period

emotions such as injury, offence, derogation, stage fright, jealousy, malevolence and solidarity, these emotions are differentiated and new ones emerge. Higher emotions are being improved, individuals are more restrained, and their outer manifestation of emotions are quite limited, because they tend to control their outer expressions. At the same time pupils can be solidary and help each other (Vágnerová, M., 2005).

Even if this period does not belong to the most turbulent ones, several important changes appear in it, and serious problems can arise when they are underestimated. The beginning of preadolescence with new biological, social changes and pressures can start neurosis in children, therapy of which lies in restriction of negative impacts of environment and in fortifying inner resilience. Children who are overworked and exhausted from school load can suffer from functional problems, such as disorder of sleep, concentration, memory, vigilance, feeling of depression, or psycho-somatic problems such as stomach ache (Stránská, Z., Poledňová, I., 2006).

Tension which is a consequence of those diverse changes contributes to worse academic performance, decreased motivation in some pupils, and it can lead to fear and worry which usually cause aggression, fatigue or social isolation. These obstacles can disturb pupils, their ability to learn is violated, together with their relationships and fulfilment of duties (Akos, P., et al. 2005; Fabian, H., Dunlop, A. W., 2007).

Emotional stability, positive outlook and ability to communicate effectively are considered the essential basis for learning (QCA, 2000), because only when children feel happy and secure, they can be fully engaged in educational challenges and deal with changes. In successful pupils there is developed social competence, resilience and stability which help them “to read” their teachers, understand school tasks and manage new situations (Goleman, D., 1997).

Connecting music, dance and movement is innate to human beings that is why it is natural for pupils especially at elementary school level to utilise it. Especially with children who do not study music or dance at a school of arts, it is quite important to try this integration. Integration of dance, music and movement activities in education process can positively influence thinking of pupils. As they have to concentrate on individual steps during the dance, it is important to perceive not only performed movements, but also “music speech”. Combination of music, dance and movement can be suitable device to strengthen memory of children, and to influence their overall cognition. Children who move, are more satisfied and happier as those who are not, or sit behind the computer. When children start liking the movement, it can become their life style, active hobby or relax. For children who devote their time to music and movement activities regularly, dance can have impact on their will, development of character, motor skills and also thinking and phantasy. It is not only physical activity, dance is also a kind of communication, which has impact on social skills of an individual. As dance is chiefly performed in a group, it can also be a form of self-expression of “inexplicable” emotions or thoughts to the others. It means emotions emerge on the surface.

School – Music and Movement Activities in it

School should not only be a place where pupils try to get good marks, it should offer them enough pleasure and space for regeneration from school duties and cognitive over-

load, and also arose emotional feelings in them. Health can be defined as an optimal state of physical, spiritual and social well-being, which is created by many aspects. To reach such well-being it is necessary to lead and educate children. From this aspect music and movement education, and also physical education at elementary schools can be understood as a prevention.

Movement and music is attractive for children and thus its motivational effect to practise it can be anticipated. Its significance in educational process can be summed up as follows: movement deepens psychic processes (music memory, thinking and perception), spiritual and physical activity are alternated in it; it contributes to regeneration of human's psychic; develops music skills of children and stimulates their emotional experience (Baranová, E., 2002).

Music, singing and movement have significant impact on spiritual development of a child. According to Viskupová, B. (1996), songs familiar to children since their pre-school years, have the potency to stimulate their desire to express themselves in movement activity. As every song has different mood, it can form children from physical, affective and moral aspect. By mutual development of physical and spiritual skills, children can experience pleasure and contentedness in pleasant atmosphere of music and various games and activities. Music and movement activities thus can be included in educational process as a way to improve or optimise the quality of pupils' school life.

There are many possibilities of movement and music depending on feelings, thoughts, desires or experiences that the piece of music evokes in percipients. The inseparable part of the process is the potency of quality, aesthetic and valuable music pieces which influence the dance or music movement via elements of music speech (rhythm, harmony, melody and dynamics). At the same time music with its emotional potency stimulates pupils to adequate music and movement expression, has impact on final expression of music and movement composition and co-creates it. If an individual wants to perform his or her own movement into a dance, he or she needs to master certain movement skills.

A teacher can choose one of experimentally verified innovation programmes designated for their implementation in educational practice and that requires a team co-operation. The base for National Educational Programme (ŠVP, 2011) is interdisciplinary approach for pupils to master competences and skills. Overall way of movement education which is based on the connection with music, brings potency to develop personality of children. According to Miklánková, L. (2007) this can be said also vice versa. By means of movement and music which stimulates emotions in children and activates their individual performance, it is possible to cultivate the movement of children. This is connected with movement creativity. To express elementary music and movement relations children can utilise movement elements such as game on a body, walking, running, hopping, jumping and their mutual combinations. Connecting human body into experiencing a piece of music, can enable self-realisation of a child in movement and music.

Music and movement activities are an important part of educational process. According to Baranová, E. (2002), movement can activate a broad specimen and it is able to develop individuals' less developed music abilities. The research of Bartík, P. (2005), Dostálová, I. – Sigmund, M. (2000), Miklánková, L. (2007), informs of the development of movement abilities in children by means of music and movement. Movement, according to

her, should be realised in a natural way, functionally, in time and space which is appropriate for that. It is possible to continue with elementary school pupils in fortification of their natural preconditions for playing, spontaneity, holistic perception of a world, whilst the music should be a source of experimentation and a game for them. If children are motivated properly, then it is possible to integrate these activities in a versatile way in educational process.

The content of music and movement activities is specified in second modified version of Supplement of ISCED 2 (2010, s. 5) as „*a reacting to music and shaping music via movement, dance, gestures, improvisation and pantomimic expression*“. Into their content there are enlisted movement reactions to shape, pace dynamics and harmonic changes during music, utilisation of gestures when waving the tempo, movement expression of mood and music expression of a song, various variations and movement creations. Pupils can acquire the following skills: to perform rhythm, beat the time, to respond to music in concordance with character of a composition, song etc. They should be able to express themselves in movement and perform simple piece of music by movement.

Integration of music and movement activities to educational process can motivate pupils to learn, but it can also make an interesting need out of learning. All pupils, even those with weak results and bad marks, can that way reach anticipated results on the level of their “individual minimum, and at the same time inter-connectedness of knowledge leads to permanent acquisition and its utilisation in pupils’ future life. It is important to add that pupils are formed not only by educational content of a subject, but also by overall class or school social climate. Integration in this sense means such form of education which facilitates the process of learning.

Very important in this process is the **personality of the teacher**, his or her experience with music and movement activities. A teacher should be able to determine correctly educational goals, choose and time suitable approach and material. That can increase motivation, enrich educational process, lead to the atmosphere of pleasure and well-being and to positive relationship toward a school subject; help pupils memorise facts and increase abstract understanding of a curriculum.

From music and movement activities three activities can be successfully utilised in educational process. First of them is **movement rhythmisation**, rhythmic expression of pupils by the movement of hands and legs: clapping, smacking, knocking, stomping, walking etc. The other important activity is **dancing** in which pupils can improvise motion on music, or can imitate simple folk dances or modern dances. And the last important activity which is recommended to be applied in educational process is **movement dramatisation**, movement expression, reaction to the content of a piece of music (Baranová, E., 2002).

Integration of Music and Movement Activities in Education – an Example

It is possible to integrate music and movement activities in every school subject. I decided to integrate them in the school subject English Language as I am a fully qualified teacher of comprehensive subjects English Language and Music Education.

Theme of a lesson: Movement (5th grade of a middle school)

Educational goals: the main educational goal of the lesson is to teach pupils how to

use vocabulary oriented on movement; increase its comprehension and fluency in communication. As a device we apply a song **Row, row, row your boat**, because singing and movement in a group are considered pleasant activities with 10 – 11 year old 5th graders, and they can help everybody feel a part of a group. Secondary educational goal is, based on the discussion and teacher's explanation, to create our own music and movement project (plan), and to perform it to the schoolmates.

Aids: hand-operated drum; percussion music instruments (castanets, clappers, maracas, etc.); CD player; piano; aesthetically valuable dance music which is pupils like and know well.

Rules (3 minutes): During practice, rehearsal and realisation of movement creations and suggestions it is important to determine the rules. First of all, everybody should listen to, hear and understand every single rule. For example: *'Do not narrow the space around you; do not touch boys and girls near you – only if they ask you for; do not lean against walls; if music does not sound, do not move, stand straight'*. The rule which is pronounced, should be practised as soon as possible. After music and rhythm sounds, pupils gallop, jump, skip or run along the class, but when it does not sound, nobody moves.

Experience - comprehension (10 minutes): We will sing a song **Row, row, row your boat** together, ok? Teacher explains word movement to pupils using vocabulary from the song: *What do you think the word 'row', means? Right, it means 'veslovat'. Is it easy to row? Or does it demand a lot of effort? Now, try to row in the 'air'. Can you row against the stream high, and low, and very low? What does the word 'gently' mean? Who can row gently? Can you show us? Who can run, twirl or trundle/roll gently? Everybody, can we try row gently?'*

Exploration of how to move down the stream (12 minutes): Pupils try to demonstrate the movement down the stream along the classroom. They are asked to decide how strong they want their river to be. They can show a boat speeding down a raging river. They can also identify with water which carries a boat on its 'back', pupils can identify with whirlpool, or can imagine a situation under the surface of a river; or a situation on the bottom of a river; or when a boat crosses waterfall. There is a lot of possibilities, thus a teacher should discuss all the possibilities with pupils and encourage them to be creative. There is a lot of ways how to move down the stream. Every pupil should have a possibility to explore it and discuss, demonstrate it to the classmates.

What does a word *'merrily'*, mean? It means be glad, delighted from, in an activity. When the word *'merrily'* sounds for the third time in a song, pupils stay in *'freeze'*, they cannot move and they stay in a silhouette of their last movement. When the music sounds again, they can jump, run, can move around a classroom. Pupils stay in a silhouette of *'freeze'* until one person says *'portamento'*. Freeze can be cancelled only by a person who said the word "freeze" as the first one.

Create – demonstrate, perform (10 minutes): Teacher can discuss with pupils what they long for, what they think would be fine for them. They can demonstrate their desire by movement when a piece of music sounds. A teacher can demonstrate them his or her own dream, with the explanation of what a good performance should have: an introduction, action – story, and finally ending, which serve the others to solve, guess what the desire,

Collective analysis (3 minutes): Were you able to understand, 'read' what your class-

mates wanted to tell you about their desires, dreams according to the movement of their bodies? When they stayed in a 'freeze – without motion, were you able to 'read' the expression of their desire from the example of their 'frozen body'?

Have you ever danced or created a dance to the song '*Row, row, row your boat*'? Would you be able to utilise the song for anything else, except of a dance? On what occasion would you use it?

Conclusion

Music and movement activities are very effective in the hands of an experienced music teacher. Their integration in school environment is an important device, as they have the potency to develop not only motor skills, thinking and fantasy of middle school pupils, but they also have impact on the upbringing of their will and character.

In the school environment music and movement activities contribute to physical and mental relaxation of pupils from cognitive burden, and they can arouse their emotional feelings. To reach the optimal state of physical, spiritual and social well-being, teachers need to lead and educate pupils.

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English translation

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INTEGRATING MUSIC PERCEPTION AND OTHER MUSIC ACTIVITIES INTO SCHOOLS

Music and Preschool Age Children

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Abstract: The author is an associate professor at the Department of Music Education, Faculty of Education Charles University in Prague (CZ). He is a National co-ordinator of European Association for Music in Schools (EAS) for Czech Republic and a solver of numerous home and foreign grant projects. In his study he deals with music education of preschool children. He focuses on historic comparison of educational systems and on contemporary condition of fulfilling the pedagogical reform. His study further deals with the innovation of music activities in kindergartens..

Key words: preschool age, music education, pedagogical reform, music activities

Introduction

In my study I want to present the process of how music in nursery schools gets inside the consciousness of pre-schoolers, and how it harmonises them. I am convinced that on a good emotive basis of childhood there is built a happy life of an adult man. I believe that music is the message of a moral beauty of human life and values.

A Historical Look Back

After 1989 a preschool pedagogy was considerably transformed. It imprinted new developmental trends in particular educations and plenty of theoretical and practical tasks were submitted to pedagogues. New trends and changes of pedagogic thought can be understandable within the context of a brief look back in history, specifically at the use of music in the life of preschool children in nursery schools in the second half of 20th century.

The period since the end of sixties to the mid of seventies of 20th century, encountered a lot of deficiencies in music education of preschool children. Children were to their teachers more objects than clients. Very often teachers did not consider the distinctive attributes of children's psychics. The reason might be that they had only a few possibilities to

develop the needs, interests and creative skills of pre-schoolers. Such conception missed functional linking with other aesthetic-educational activities. Music activities were in many cases reduced to monotonous drill and repetitions of songs, music and movement games that were usually connected with singing, and passive, inactive listening to music. There was not developed methodology of instrumental music, nor movement activities. At the late 1960s of 20th century, some pedagogues and composers promoted ideas of Carl Orff by means of Czech Orff's School from the workshop of P. Eben and I. Hurník ⁽⁷⁾. It was, and it still is, timeless and highly professional work. By means of it, music auditory skills, rhythmic feeling and tonal sense, music memory, music imagination, creativity and many other elementary music skills can be successfully developed. At that time a lot of music pedagogues contributed with their own works to the improvement of quality of preschool and school music education. Their names are Pavel Jurkovič, Božena Viskupová, Vladimír Poš, Věra Mišurcová, and Libuše Kurková. They tried hard not to isolate music activities, so as they could bring deeper aesthetic and educational experience to pre-schoolers and school age children. This historical trend collided, in organisation, with frontal way of work with pre-schoolers in nursery schools. Individual care of musically-gifted or musically insufficiently developed children was not preferred. Accent was put on planning lessons and promotion of historic ideas which interfered with educational aims.

In 1978 there was accepted a new notion of preschool children education that was implemented in the project of Czechoslovak educational system entitled Programme of educational work for kindergartens and nursery schools ⁽⁵⁾. In 1985 it was modified under the same designation ⁽⁶⁾. In the music field there were not many differences between previous concepts. However, there are dissimilarities in the comparison of music educational programmes from 1978 and mid 1980s years of 20th century. Qualitative shift was achieved mainly in the fact that the conception from 1970s and 1980s years of 20th century, theoretically took into consideration developmental differences of children, stimulated them to meaningful and internally motivated activity, and encouraged the dialogue between a teacher and a child. Pedagogic impact on a child should respect individual interests and needs of a child. They wanted to utilise positive attributes of a group work and stimulate children's creativity. Pre-schoolers were musically developed by means of listening, singing, instrumental, and music and movement activities. Up to 1989 the education in all disciplines was subordinated to unified ideological programme. It means that creative pre-school teachers often could not choose their own projects and approaches, they could not fully utilise their pedagogic creativity and personal opinions, which differed from generally proclaimed ones.

After 1989 a Programme of educational work for kindergarten and a nursery school that would be obligatory for pedagogues was not developed. Since the 1990s years of 20th century, till the present day, there have been created many books for the education of children, methodological and professional manuals and handbooks for music education of preschool children. They have been designated for pre-school teachers and they have also utilised artistic and methodological works from the past. Elementary music-educational activity in the past years was influenced by several pedagogues, namely P. Jurkovič, B. Viskupová, L. Kurková, E. Jenčková, E. Kulhánková, L. Pospíšilová, H. Kallásová, J. Kotulková, M. Lišková, L. Vacková, A. Tichá, M. Raková, Z. Šimanovský and many others.

Music Education of Pre-School Children Today

Pedagogic reform at all grades of our schools will bring benefit only on the condition that wise people who value aesthetic and ethical values would realise it. My personal experience and many conclusions from home and foreign conferences, or interviews with pre-school pedagogues show that during the preparation of pedagogues in vocational artistic schools and at universities (faculties of education), it is needed to utilise practical methods and forms of education. In this sense I want to emphasise instrumental music activities, especially playing the flute and keyboard, or Orff's music instruments. During the preparation of students it is important to devote more attention to the cultivation of their spoken and vocal performance, movement on music and to their conscious music listening. The students need to become acquainted with exemplar pedagogic and artistic initiative of personalities from practice if we really want our school system to get transformed in concordance with contemporary spirit of the modern world. I think that now I speak of sensitive items for many faculties of education which reduce practical music preparation of their students because of financial worries and reasons.

Pedagogical Reform

To increase the quality of educational work in preschool period it is needed to understand the regularities and patterns of children's physical development, their mental features and the development of elementary music skills within the process of their personality formation. Everything begins with music climate in children's families and later in kindergarten. With this piece of knowledge it is possible to approach such an important problem as contemporary pedagogic reform is. It starts from personalistic, socio-constructivist, integrative and polyaesthetic view of the education of a child. These aspects were and still have been important in the concept of global educational programmes.

Personalistic approach starts from personalistic understanding of personality formation, for example according to Alport, G. W. ⁽²⁾. It is based on the view that a man builds his or her personality by approaching to and realisation of life goals in educational conditions and in environment that surrounds him or her. Personal aspect includes values as uniqueness, sensitivity to other people, tolerance, co-operation, and independent critical thinking. Important constructs are in this sense: self-reflexion (How am I?), self-regulation (search of the way how to reach my wishes), and self-creation (responsibility for my own behaviour). Children are helped by their teacher, pedagogue with his or her activity to discover these constructs. Pre-school age is influenced by basic mental features that teachers should pay attention to.

Socio-constructivist approach heads towards the conception of education based on finding new knowledge and experience of children in music activities. On teacher's side it is important to create friendly climate between children by means of music activities. It is important for a teacher to care about friendly climate between children and about the feeling of safety and tolerance. His or her role is aimed at motivating children to music knowledge and performance. It is not enough to give them nothing but music knowledge or to develop certain music skills and do not care about anything else.

Music integrative and polyaesthetic education is nowadays appropriate to be im-

plemented and utilised in all school grades. However, especially in pre-school period their importance is quite essential. Within the scope of music integrative education, music activities are interconnected into meaningful, and in terms of the program, integrated units. It is important to keep them relatively autonomous in methodological and artistic expression of a thought created by and in a group. Polyaesthetic education in the hands of erudite teachers enables them to activate children's senses since early childhood, to supply them with knowledge, skills and to stimulate their creation of images. Every teacher is in a certain way satisfied when stimulates pre-school children to cognition, when he or she approaches elementary expressions of space and time to them, helps them to develop their skills and habits, introduces them to the social norms and roles of behaviour, deepens their feelings and leads them to pleasure from their first artistic attempts and experiments. In pre-school period of a child, these sciences have challenging and beautiful mission: In sensory concurrency and in integration of artistic and extra-artistic activities they shall introduce knowledge, skills and more sensitivity for beauty to children. They shall stimulate children to creativity and that way they implant into his or her life mental and physical balance.

Stimuli for Innovation of Music Activities in Pre-School Period

The experiences from music educational practice of nursery school teachers allow me to set some methodical impulses destined to higher quality of music education in the following music activities: listening, vocal and singing, instrumental activities, music and movement.

Music Listening Activities

Music listening encourages children to various activities, for example to express their feeling from a particular piece of music, or to express it verbally, in a song or movement. The youngest children need to be led to the differentiation of various sounds, for example that of nature, animals, and also to the distinction of elementary expressive devices of music. On the other hand, teachers should stimulate them toward adequate reacting to those sounds. Later on, in a challenging environment, the children are able to listen to the songs for children, and also to short instrumental program compositions; compete in recognition of their rhythm or melody, or able to recognise well known music instruments according to their sounds. Moreover, they are able to utilise everything to their own creativity. The impression of music listening can fascinate pre-schoolers so much, that they search for music instruments, rhythm and melodies that they were listened to before.

The majority of children are interested in live music performed by their class teacher. In this sense the developed music skills of pre-school teachers are a necessity. It is very good when a teacher is able to play elementary instrumental compositions, prepare vocal warm up activities, instrumental accompaniment in various tonalities and is able to improvise. That is why it is important to provide a high quality teaching of the subject *'Playing musical instruments'* to future pre-school teachers: secondary or undergraduate students. It is good to implement some entertaining forms of work in music-educational process, for example singing to each other, for example one group of children or an indi-

vidual, can sing and the rest can listen or express music by movement or instrumental play at Orff's music instruments. I think that an excellent impulse for the development of musicality can be co-operation between nursery schools and local schools of arts, for example through arrangement of live concerts of music school pupils that are designated for pre-school children.

Vocal and Singing Activities

Singing songs is an elementary music activity in nursery schools which develops key music skills, forms emotional relationship of children to the songs, music and world around us. It is important to develop elementary listening skills and imagination of the youngest children. Later on, in a challenging environment they are able to follow rhythmic aspects of speech, they try to rhyme words, do rhythmic exercises using easy proverbs and accompany them by 'game on body parts' or elementary music instruments. It is important to connect rhythmical skills from the very beginning with creative melodising pieces of rhythm and text (supply a melody for them). In singing songs children develop a sensitivity for accentual and unstressed period in an even beat. For the youngest children it is good to choose songs with the range of third and fourth, and it is important that a teacher motivates them with her or his own singing and instrumental play. Many children aged 4 – 5 can sing songs in a group or individually within the interval of quint to sixth. Some children, before they start elementary school, are able to perform songs with greater intervals than sixth and their musical expression is of a high quality. This happens because of an erudite teacher who devotes enough attention to vocal exercises, voice, rhythmical, articulatory, auditory exercises that develop their musical memory and fantasy. During this period it is possible to correct children's voice, vocal expression through the medium of various grades, pictures illustrated on the lines and so on. That way their musical fantasy and overall musicality can expand and develop. Creativity stimulates them best by means of rhythmic, melodic proverbs, and meaningful interconnection of music expressions with the other music activities. If children are educated by a teacher who cares about them for a long time, keeping with Orff's method and approach, then before they start elementary school, they can vocally react to form-fixing means, for example during the work with motif, or completion of sentences. They can create easy rhythmical or melodic variations. It is sad, if after children start school, their musicality halts, stops, because of a low quality of music education process.

Instrumental Activities

Playing musical instruments by pre-schoolers is oriented from spontaneous game to purposive, goal-directed utilisation of Orff's instruments in music and non music activities. Certain intermediate stage of instrumental play can be considered the objects of daily use, such as Chinese drumsticks, lids from plastic bottles, paper and so on. They are easily accessible, cheap and also less noisy items. From this kind of instrumental play and from so called 'game on body parts', children gradually move to rhythmic and later to melodic instruments. They can notice rhythm of words and later they can exteriorise the other devices of time segmentation of music, rhythm of music, metre, pulsation, ostinato and

rhythmic figures. Instrumental activity was integrated in music educational programmes of Czech nursery schools in 1978. Work of P. Eben and I. Hurník helped to accept Orff's conception ⁽⁷⁾ entitled Czech Orff's School. It encouraged children's fantasy, chiefly sensitivity to music, expressional and form-setting devices, and modernised music education in this way.

The youngest children can get familiar with music instruments, their sounds and tones. They can do simple accompaniment of melodised words and their rhythmisation, then they can continue from words to various phrases and idioms, proverbs in even or odd beat, by 'game on body parts' and later playing percussions. In a stimulating musical environment of nursery schools they can express rhythm of words, phrases, proverbs or songs in binary measure and four-cycle beat and gradually they are taught to cut off playing percussions, verbal rhythm and they learn to aim their attention to musical rhythm. Children can also express sensitivity for pulsation, metre, various ostinato. In the transitive period to primary school, they use, except from rhythmical percussion also melodic instruments such as metallophones, xylophones and chimes. They play easy melodic ostinato using elementary melodic music instruments, led by their teachers. Children also search for melodies for songs or phrases, create rhythmic or melodic accompaniment to songs or movement activities. It is appropriate to develop melodic accompaniment on pentatonic basis, as it is a source for many Czech and Moravian songs, rhymes and sayings, especially their melodies. During a game children do not run into sharp dissonances. Playing musical instrument can lead them to mutual respect, listening to music and to realisation of their own ideas in the co-operation with their teacher, which is perfectly expressed in the aims of National Educational Programmes.

Music and Movement Activities

Music and movement education is based on the unity of music and movement, it participates on the development of music skills, improves movement co-ordination and contributes to the elegance and nobleness of child's movement. I am convinced that these activities improve physical and mental health and in contemporary days they help to solve another present-day problems. In kindergartens the youngest children are being taught how to co-ordinate their walking, running and other physical movements with singing and playing Orff's instruments. They are taught basic dance steps and movements that can be applied in spontaneous games and in their own creativity. Before they start primary school, children are able to express elementary musical expressional devices in movement (such as walking, running, swinging and so on), for example contrasting situations: fast and slowly, high and low, powerful and weak, major and minor, they learn to react to rhythm, pulsation, metre, rhythmic ostinato, even and odd beats and so on. They are able to react to the changes in the character of music, such as speed up – slow down, get stronger – reduce, express rising or decreasing movement. Music and movement education can be a real pleasure for children in all its forms.

To have a sense of beauty and feeling means to have values to which music culture and education lead. If only music influences the life of preschool children, and honest work of erudite pedagogues continues in a high quality of music education of children after their

start to primary school. If only nursery schools are such an environment in which there is realised an excellent educational co-operation between parents and teachers, elementary schools of arts, child-parent centres, between cultural and other related organisations.

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English translation

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In favour of Communication with Music

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Abstract: A concise overview of fundamental relations involved in music perception. Modelling musically didactic situations - the means to cover the basic features of didactic procedure and the space for individual applications on conditions specific to education. The Elephant, the fifth part of Camille Saint Saëns' *Carnival of Animals*, is used as a model example, preparing teachers to be able to set up conditions for an effective perception and experiencing of music at primary and secondary schools. Using compositions as the means of preparing university students to become future school teachers of music. Demonstrating presentations using the PowerPoint programme.

Key words: Activity of students listening to music, music pedagogy, modelling, listening to music, presentation via PowerPoint, music teachers training.

Introduction

Just like any other problem, the problem of arranging students activities related to listening to music has more than one solution. I would like to offer my own experience, which could become the background of a potential discussion and inspiration for future dissertation topics in the area of music theory and pedagogy. However, primarily I want to highlight attractive possibilities of listening practice at schools (attractive for both teachers and students).

1. Concise Overview of Fundamental Relations

„To establish contact with music means to perceive the music first – i.e. to mentally process gained data related to the quality of music material within the particular composition area.“¹

It sounds easy; nevertheless, it presents a rather difficult task – How to set up the class/material so that every student is able to look for musical thoughts as expressively unique forms, to notice them, to single them out from the whole and to distinguish them from the others?

My method is based on years long practice and experience. First of all I try to draw the attention to the mood of music. It makes it attractive and easy to grasp for the students. The listener is actually searching within his own interior (introspection). They are trying to express what they feel by means of their own words. It is music itself that lays questions. Moreover, music is simple and accessible in this way; therefore, a student – like a fish – becomes hooked and it is a question of prestige to find the correct answer. That is

¹ Herden, J. Rozhlas – učitel – Žák. Supraphon, Praha 1979, P. 37.

why he/she immediately “catches” the second “hook” question: And what is it that makes the music like that? What follows is a significantly short but provoking moment of quiet, which fulfils what it should if we offered the sufficient amount of appropriate training situations preparing for listening. In those appropriate training situations students should get enough possibilities and space to compare and ideally even “taste”, try and verify *the polarity qualities of fundamental characteristics of music material*, especially by means of singing, movements, gestures, graphic symbols, pictures, finding the sounds on a music instrument, etc. No limits should be imposed on creativity.

As for particular details, I would like to refer to the sufficient amount of examples introduced and demonstrated in textbooks and methodical materials.² However, there is one thing I wish to emphasize here. Our imagination involves similar mental activities (selection – comparison). As for the primary level, I recommend to create such problem situations, which are solvable by the analysis of the resonating space. In other words, when working on the elementary level, we want from the children only what they can find in the sound of music. Nevertheless, I like using abridged sheet music, which activates thinking and serves as a guide accompanying you when getting to the heart of music expression. Let me introduce and slightly modernize my favourite model example. It is by no means amiss to return to the time-tested techniques; and it is, of course, highly useful to seek for new ones. Both approaches may definitely help the students’ thinking, processing and perceiving.

2. Model Example

„Modelling means to create patters of functionally ideal procedures, respecting the theoretical ground and being appropriate and convenient for the practice. Such model covers the basic features of didactic procedure recommended for solving a problem. However, it does not limit the space to individual application of the scheme on the specific educational conditions.”³ There are many specific conditions which can influence communication with music, for example: the number and age of class students, the teacher’s musical and theatrical abilities, the technical and aesthetic equipment of the school, etc. Each of the potential listeners and readers of these lines shall consider the particular conditions of the class which he/she intends to gain for cooperation or which he/she means to activate.

(Listening: Elephant, the fifth part of Camille Saint Saëns’ “Carnival of Animals”)

This music performs the substantial work itself via a high quality recording by the Prague Symphony Orchestra, with attractive sound. It is really important because most young listeners are captivated primarily by the attractive sound, which is somehow unusual, noticeable and stimulates discussion. I am the initiator; therefore, my task is to try to draw attention to these qualities, using the piano preferably. That is why I should repeatedly mention the original, which has just subsided from the loudspeakers and I do it via my own instrumental interpretation. To emphasize the indubitable robustness of the sound, I ask the students to watch my hands. „Can you feel the weight of the first downbeat in

2 See the textbook: *My pozor dáme a posloucháme*, Scientia Praha 1994, 1997, 1998.

3 Herden, J. Modelové situace v přípravě na poslech. In: *Poslech hudby. Sborník příspěvků z konference*. UK Praha 1998, P. 39.

the three-quarter time of the accompaniment? What if I play it three octaves higher? Yes, the heavy-handedness/clumsiness disappears. That means that the higher you play, the lighter it sounds, etc.". Afterwards, I repeat the contrasting examples in various modifications (Ex. 1a, 1b). Obviously, an elephant is clumsy and his walk (let alone a dance!) is kind-heartedly comic! It is useful to notice that the second and the third lowers are conspicuously dense, while traditional folk songs tend to use clear, not complex lowers. (Ex.2). The seven tone chord in the middle and lower middle pitch is remarkably dense, therefore, clumsy in forte (Ex.1a).

The image displays three musical examples, labeled 1. a, 1. b, and 2., arranged vertically. Each example consists of a grand staff (treble and bass clefs) in 3/4 time. Example 1. a is marked with a forte (f) dynamic and features a dense, low-register accompaniment. Example 1. b is marked with a piano (p) dynamic and features a more delicate, higher-register accompaniment. Example 2 is marked with a mezzo-forte (mf) dynamic and features a more active, higher-register accompaniment.

3. Preparing Teachers to be Able to Arrange Conditions for the Effective Perception and Experiencing of music

3.1 Primary and Secondary Schools

Music structures presented for observation by listening need to be adequate to the experience even of less prepared listeners. It means that the tasks need to be manageable for almost everybody. However, by proper training, you can notice remarkable progress; it is just enough to gradually equip your students by appropriate vocabulary, which will enable more and more precise differentiation. The contrast of heights, their semantic potential and some other fundamental acoustic sound characteristics (e.g. timber, dynamics, etc.) are also manageable. Furthermore, they strongly stimulate imagination and open up the possibility of playing creative games. Camille Saint Saëns entrusted the main music theme of the fifth part of the "great zoo fantasy" to the contrabass. Together with children we can discuss whether such orchestration is suitable and we may ask: how did the composer reach the effect of the contrabass melody being associated with the walking elephant? Even the small children surprisingly feel that this association does not consist only in the low pitch. They can recognize that it probably relates to the fact that moving in the lowest

pitch is rather difficult. Subsequently, the rough sound of the dancing contrabass melody (the piano interpretation of the contrabass part requires transposition one octave lower and it is necessary to play the record in the contra octave with all the stroke complements) will spontaneously widen the smile on the listeners' faces when they imagine the elephant walking across their school yard nonchalantly. Electronic keyboard instruments allow us to change the sound of a contrabass for another music instruments and thus we may ask our children listeners to express their opinions about the adequacy of those images. Thanks to these possibilities we may also radically change the rhythmical structure of the original (e.g. to tango), which can be highly motivating too.

(*Listening:* Elephant, the fifth part theme of the Carnival of Animals, transcription for tenor saxophone and pan flute, in tango stylization)

3.2. Training University Students to Become Music Teachers

All previous activities are adequate and motivating for primary and secondary school students. Nevertheless, comparing two different piano stylizations of the Elephant is undoubtedly a much more demanding task; therefore, it seems to be more appropriate for university students preparing for their teaching practice. I suggest this activity could be included in semantic seminars or in the complex analyses of school music seminar, seminars for children, alternatively even in seminars teaching harmony and counterpoint. To achieve a certain proficiency in reading music and mastering the piano are essential. Before starting the actual activity, let us revise which particular versions of the Saint-Saëns' music we will compare. The first one is our piano arrangement, which respects the original author's score (Ex.3). The other one a simplified arrangement by Hans-Günter Heumann. ⁴ (Ex. 4)

SLON

(3) Úprava pro klavír - znějící poloha

Allegretto pomposo **Camille Saint-Saëns**

⁴ Schott musik international GMBH & Co. Kg, Mainz 2000.

SLON
Úprava pro klavír - SCHOTT

Allegretto pomposo (♩ = 120) **Camille Saint-Saëns**

The listening comparison may help you check the level of mastering a particular schoolwork part (e.g. which stave contains a difference; which bar contains a change; compare the level of dissonance between two chords; etc.). The differences are almost tangible from the sheet music examples, especially, when a person can “feel it below his/her fingers” (finger harmony). The transposition from the Schott edition does not really have any influence on the semantic value of the sample – the dancing melody transposed major second up has not made the melody any lighter. The pronunciation of the contrabass melody stays preserved (all statements are deduced from the immediate interpretation). The right hand changes in the Schott version (Ex. 4) are motivated mainly by the attempt to facilitate the performance for the non-proficient pianist. Judge yourselves whether they have any semantic value and if so, then from which level of preparation.

(Repetitive listening of examples 3 and 4; gradual concentrating on the 3rd and 4th bar)

Record the results of your observations into a simple table in such a way that each student may follow you and see it. The difference in keys will be solved by means of using functional symbols.

Takt	1.	2.	→	3.	4.
příklad č. 1	T	T	→	D ₇ ₄	D ₇
příklad č. 2	T	T		D ₇	D ₇

The listeners will not notice the differences in the 3rd bar; they will notice it only after you draw attention to it by playing it and commenting on it. They will hear the differences but will not be able to rationally explain them at first. The sheet music containing remarks

on particular, appropriate and already discussed topics from harmony will open the way to an individual assessment.

How does the prolonged tone (Ex.3) influence the emotional assessment of the music part? To use a metaphor from our sense of taste, we would call it a delicious thing; a detail which gives flavours the melody by its dissonance, subsequently it causes an excitement and then brings the satisfaction after a slight calming down by distributing the dissonance (Ex.4). Right now we have maybe encountered the rudiments of asserting expressionism, which always offers an opportunity for individual experience. It might arise spontaneously; it may also be based on a strengthened effort to search and find causes of such an emotional delicacy. The semantic value of the discovered detail will become even more obvious if the third and the forth bars are compared with the following Schott arrangement. The piece as a whole is somehow deprived; it misses something which got lost via the individualized interpretation into the other language – into the language typical for folk and pop music, in which the tonal tenseness is by no means relevant. On the contrary, it is based on maximum simplification at all levels of sound construction, reaching the level of a certain uniformity of the music speech in which every striking swerve may disturb communication. A distinctive group of consumers lack enough experience to absorb such “eccentricity”. When we later, after multiple analyses of the details, employ the acquired experience of listening (the Elephant), we can state that Saint-Saëns probably did not use those playful details just for the purpose of formal enriching of the harmony flow but more likely he respected their share in the legibility of the energetic richness of music thoughts. This, actually, corresponds to his intention to entertain the listeners by means of the whole cycle of pictures. „He does not try to be the innovator. He simply acts with an excellent mastering of the composer’s craft ...“⁵

And now, let us at least shortly imply some possibilities of utilizing the nowadays ever so popular PowerPoint. Except for textual information it is possible to integrate some drawings, photos or video clips into PowerPoint sheets. What is more, we may integrate even the sound presentation according to didactic needs. You just need to press a small loudspeaker and the music demonstration prepared in advance can be heard in the clear space context with the content dominant feature counting with various multimedia possibilities of didactic processing. Technical innovations open up completely new horizons for current music teachers and music education.

It is time for a short recap. We wanted to offer a few impulses to consider possible topics for master and dissertation theses. It could be helpful for those looking for a topic useful for music education. This is, nevertheless, a vast area and it would be definitely worth to establish a team of coordinators to map it. The issues of active listening to music are attractive if only because there are so many controversial opinions which reflect the spectrum from the absolute age-long ignoring this seemingly transparent field to the whole array of diversely distorted perspectives. You do not necessarily need to agree with our perspectives; and we strongly recommend verifying the other perspectives face to face to children’s eyes and the prying questions asked by the teachers.

5 Ašenbrenerová, I. Karneval zvířat v učebnicích hudební výchovy. In: Aktuální otázky současné hudebně výchovné teorie a praxe II. Ústí nad Labem 2007, p. 117.

Wishing you lots of pleasure in your work.

The contribution was translated from Czech origin which was published in the collection of proceedings from the conference of Czech and Slovak doctoral students and pedagogues in Prague in 2009.

English translation

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The Evaluation of Music Works in the Process of Training Teachers of Aesthetic Education

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Abstract: Adopting an aesthetic attitude which subsequently culminates in an evaluative approach is an important part of aesthetic experience of music. In music education, the enrichment of experiential field by cognitive processes leads to value orientation. This study also considers the position of music criticism and interpretation of music works (including projects created in these disciplines) in relation to the aesthetic attitude and evaluation.

Key words: artistic value, aesthetic value, evaluation, music experience, interpretation

Evaluation is an integral part of an aesthetic attitude towards the reality of our life and towards artistic works which have a great potential to become the aesthetic objects when we encounter them. Artistic music which is created as an intentional aesthetic piece is basically unmeasurable by means of a utilitarian attitude (except for background music – which, by the way, is not always in the background voluntarily; music for commercial purposes; advertisement music; media music, etc.); thus, our so-called “non-involved interest”¹ in it places the aesthetic object of our listening into the centre of our attention. The result of the contact between the one who perceives and the aesthetic object is not only an emotional reaction (the aesthetic experience) but also the need to judge its value; in other words, due to evaluation there arises a relation between the perceiver and the aesthetic object, which is called the aesthetic value.

Aesthetic value is not identical with artistic value. We should not confuse these terms. Artistic value is used to evaluate what the artistic work brings to the field of arts whereas aesthetic value is a much broader term which covers giving judgement against anything.² In artistic music we evaluate both the artistic value and the aesthetic value. Artistic value is a relation arising when a person encounters a work of art artistic function. According to M. Mistrík, artistic value is “*a result of the fact that to some extent the work expresses its author’s emotions; mirrors society; follows cultural tradition and as such is socially accepted.*” [...] “*An artistic work may also have aesthetical value; however, it does not contribute to the particularity of the artistic work.*”³

Art involves both of these values and they are mutually linked whereas in the case of extra-artistic aesthetics (natural beauty, applied arts, etc.) we can speak only about aesthetic value. It also depends on what is being evaluated (a music text or an aesthetic object); when it is being evaluated (during the phase of aesthetic reception or response – e.g.

1 The term means extracting the aesthetic object out of its practical context or everyday world.

2 It is not easy to distinguish between them, because there exists many artistic values which are derived from aesthetic values.

3 Mistrík, E.: *Estetický slovník*. Bratislava, 2007, P. 195.

recalling some aesthetic experience); and from what point of view it is being evaluated - i.e. the aesthetic object has a material base of the artistic work (e.g. sheet music, a recording) which stays the same but the aesthetic object is constituted anew with each reception (it always varies even if the recipient is the same). The artistic value is a result of artistic evaluation (e.g. intellectual opinions of artistic criticism). It relates to the particular artistic work and its characteristics, such as newness, originality, quality of expression, technical parameters of the composition, its structure, the balance of its components and the whole, etc. The aesthetic experience is a desirable, albeit not necessary, condition of artistic evaluation.⁴

J. Kresánek speaks about two kinds of values. Historical value represents what the particular artistic work brought to the following development of music, while artistic value is directly associated with the artistic experience stimulated by work of art.⁵ Historical values appear mostly on the technical level while the technical perfection of music and also its vehicles continue to develop. Artistic value appears on the level of invention⁶, which denotes that a music work looks original, unique and well-mastered even if the technical-compositional means are preserved without any significant innovation⁷. Artistic education aims at achieving the highest form of artistic experience possible. This artistic experience is comprised of emotional and intellectual experience together with the experience gained by the perceiver in connection to the artistic work which for a certain period of time⁸ becomes an aesthetic object. In music teaching, the experiential field is strengthened by cognitive processes and by realizing the processes of music forming, the characteristics of music structure, music forms, by identification of the conditions related to the experiential implementation, etc. All these aspects help experience the temporal music formation in a more complex and profound manner. The processes of response as an appropriate inner resonance with music are based on that.

Let us emphasize that cognitive music functions based on sensory and cognitive cognition count among those marginal functions relating to the perception and influence of music. The central point of music is the artistic experience (the final product of reception) deeply rooted in the human psyche. Technical literature uses these three terms: aesthetic experience, music experience and artistic experience. E. Mistrík defines the aesthetic experience as a "feeling which results from the aesthetic perception" of artistic works or objects having an aesthetic function.⁹ The artistic experience is based on experiencing the artistic work as a product of a person. This product *"expresses the artistic function of the artistic work, i.e. the recipient realizes that what he/she perceives is not the reality but a model. It is common that the experience of an artistic work is called the aesthetic experience."*¹⁰

4 To distinguish aesthetic and artistic values see Zuska, V.: *Estetika. Úvod do současnosti tradiční disciplíny*. Praha, 2001, p. 110-112.

5 Kresánek J.: *Hudobná historiografia*, Bratislava, 1981, p. 67.

6 *Ibidem*, p. 80.

7 The artistic value defined through artistic experience and other characteristics blends with the aesthetic value in the concept of Kresánek. In his later works he also joins the so-called „emotional“ character. See Kresánek, J.: *Hudba a člověk*. Bratislava, 2000, p. 8-12.

8 At least during the interaction of the work and its perceiver, or after the end of the reception process in the form of an impression or memory.

9 Mistrík, E.: *Estetický slovník*, C. D., P. 68.

10 *Ibid.* P. 204.

The term “aesthetic experience” is rather broad but the term “music experience” is for a change too narrow, considering the fact that music together with other arts (especially literature) create higher synergetic expressions in which the experience cannot be divided into the musical and the extra-musical ones. However, J. Kresánek summarises that the term “artistic experience” fits best.¹¹

Adapting a qualified attitude to works of music does not ontogenetically belong to the compulsory mental equipment of a child; however, it definitely should be a part of the equipment of an adult person, let alone if he/she aspires to become a future teacher of music or aesthetic education, respectively in the courses of the state educational curriculum Education through Art for primary schools or Arts and Culture for grammar schools. Similarly, regarding the aesthetic experience, the issues of expressional and emotional qualities of music can hardly be used with children because they do not have enough experience. Nevertheless, musical expression as one of the fundamental aspects of music formation should not be underestimated even in connection to children. The ability to build an experiential world via music and developing the perception abilities respecting all ontogenetic specifics lead to a gradual development of an appropriate aesthetic experience¹².

The aesthetic attitude and its subsequent culmination in an evaluative approach represent the fundamental components of the aesthetic experience of music. Perception lacking value, facts and a context would be merely abstract. It is not enough to just speak about the value of a musical piece; it has to be experienced and “tasted”. The process of evaluation is, in essence, a specific interaction between the object (music work) and the subject (the perceiver, receiver), and the value arises during the process of aesthetic (artistic) experience. To speak about the evaluation of music makes sense only in relation to practice. Nothing but practice evaluates the music work since without the implementation and the following reception the music work is just a sketch with an unfulfilled potentiality.¹³ That is why it is absolutely essential for music education to emphasize live contact with music and music activities even if the verbal commentaries were strongly reduced (e.g. the commentaries preparing for listening).¹⁴

There are certain individual stages leading to acquiring the skill of making a qualified evaluation and teachers of music and aesthetic education should respect them. The basic stage is associated with the so-called analysis as a means of handling the music work by a transcription which shows its individual components. From the level of noting the particular characteristics of the work (technical, formal, inventive, expressional, emotional, etc.) it is necessary to get to the level of interpretation (making use of the aesthetic knowledge and experience).¹⁵ A non-professional interpretation is of course also possible (in the case of insufficient or fragmentary music education) since it still gives answers to some questions or interesting moments of the composition, for example: how and why it has been composed in this way; what makes it work; what is its efficacy; what is its emotional goal,

11 Kresánek, J.: *Hudba a člověk*. Bratislava, 2000, P. 9.

12 Hudáková, J.: tvorivé modely pre vyučovanie hudobnej výchovy na základnej škole - z výsledkov didaktiky HV a hudobných dielní na FHPV. In *Višegradské semináře Praha 2008*. Praha, 2008, p. 57-62.

13 Kopčáková, S. – Dytrtová, K.: *Interpretácia hudobného a výtvarného diela*. Prešov, 2011, p. 16.

14 Hudáková, J. – Bystrá, B.: *kreatívne počúvanie hudby*. Prešov, 2011, p. 30-31.

15 We mean the aesthetic interpretation from the musical point of view; based on findings from music aesthetics.

etc. M. Štefková explains the term “interpretation” as the issues of “*verbal interpretation of a music work based on the complex structural-aesthetic analysis and explanation*”.¹⁶ Examining the structural side of a work of music should, according to the author, lead to uncovering its structural relations, linking chords and harmony, the work’s means of expression and their influence on the listener. The primary aim of music interpretation is “*to revive - that is to define the composer’s intentions*”¹⁷ encoded within the music composition.

During the stage of interpretation, which also deals with extra-music features, we gradually move beyond not only the technical material but also the emotional influence of music and the aesthetic experience itself. It relates much more to various music functions; social and cultural contexts; and how the composition works as a whole. The genetic-developmental aspect is very important; however, the aspect of the current impact of the music piece in real time and under the significantly changed conditions of the reception of 21st century people is equally important. It can have an influence on the evaluation of the work and also the updating which might affect both the object (music work) and the subject (its listener – the perceiver – the receiver). The work of music should become the centre of evaluation. The empirical material, to confirm the above-mentioned theoretical principles, is our long-time experience with teaching the study disciplines¹⁸ focusing on developing the students’ ability to evaluate music works. To be more precise, the areas taught are: music criticism and interpretation of music work, studied within the Master of Arts programmes. Various approaches to the evaluation of work of music are used according to the needs of particular programmes, their theoretical principles and teachers’ aims and preferences.

Music criticism is a peculiar, individual type of music reflection, different from the scientific and artistic approaches. It is a skilled, rational kind of a spontaneous aesthetic evaluation based on verbalizing the evaluation process. Its aim is to define artistic values; support the artistic process; and purposefully influence the recipient of art. It is closely bound to the artistic process and the reception of the music work. Its prerequisite is the artistic-aesthetic evaluation based on the analyses of individual works, on the particular music environment, etc. It focuses on defining morphologic-syntactic characteristics of music works (alternatively the technical mastering); and concentrates on the individual experience arising from the perception of the particular musical work; and classifies the work or performance in the cultural-social and historical-developmental contexts.¹⁹ Considering the style of music criticism employed by students, they usually work with modern understanding of criticism which, unlike the former one (until the 19th century it was the work which stood in the centre of attention), evaluates the performance, its qualities and alternatively even its impact on the subject (the listener or the critic). To adopt an attitude to a work of music is much more demanding.

16 Štefková, M.: *Teória hudobnej interpretácie*. Bratislava, 2011, p. 9.

17 Štefková, M.: *O hudobnom čase*. Bratislava, 2011, p. 9.

18 The author of this study teaches at the Institute of aesthetics and art culture, Faculty of arts, University of Presov in Presov the subject of Aesthetics (within the programme for future teachers but also as a specialization).

19 Hrkčková, N.: *Hudobná kritika a hodnotenie*. Bratislava, 1986., p. 13-20.

As far as the discipline of interpretation of music work is concerned²⁰, the teacher set the task to write an essay as a reaction to the music they listened to. An essay in the form of a hybrid of a strict scientific thinking and a literary aesthetically tuned style is an especially suitable form for aesthetic evaluation. The stylistic form was stripped of the scientific discourse, which enabled students to express much more subjective attitudes; however, they still could perceive the openness of the interpretation as well as the openness of the work itself.²¹ It is essential to mention that regarding the possibilities of pedagogic interpretation of music through the selection of a particular aspect or, contrarily, through the complex approach to the work by means of the ontological-functional analyses, genetic analysis, semantic analysis, axiological-functional analysis and the holistic experiential-aesthetic analysis, the students most commonly utilized the “informative” approach, in other words, the genetic analysis as providing information about the composer, his/her sources of inspiration, social context, etc. The easiest source of information for students is currently the Internet. The other approach utilized quite frequently was the experiential analysis. It is based on the immediate artistic experience forming one's subjective impressions. As a means of expression, students used various metaphors, comparisons, verbalization of their feelings, emotions and moods, and they often utilized narrative features, i.e. the music flow was paraphrased by means of their own stories or visions, which means they also used their own new terminological variants.

In the next round, students employed the ontological-functional analyses. This kind of analysis represents a rather specialized musicological analytic approach. Similarly, students rarely used the axiological-functional analysis based on defining the values of a particular style, genre, originality, individuality and influence deriving from the particular music work in connection to culture and society. Nevertheless, it was the semantic analysis (looking for the specific music content, symbolism, signs and imagery) which appeared the most difficult, especially if the music was missing the programme aspect. Signs and the symbolic function are probably the features most difficult to put value on since they (similarly to the evaluation of the technical-compositional aspect and styles) require a certain level of technical education, which accounts for certain limits; however, it indicates those areas which need to be focused on during the educational process to build up abilities necessary for evaluating music as art.

The aesthetic reception (especially the reception of artistic works) is closely related to self-reflection and brings the individual and social self-cognition. It is the next dimension given to a man/woman on the way to discover the complex unity and to reach a profound experience of life. Cultivating the ability to evaluate (to try to find the value) from the artistic quality and aesthetic experience points of views leads from being a passive, hedonistic listener (typical of the post-modern situation) to the active approach as an unavoidable and necessary condition for the preservation of the artistic potential for further generations. To reach this aim we need a music education of high quality provided to the

20 The study of aesthetics is theoretical and the subject does not focus on the performing practice, but verbal explanation/performance.

21 We regularly publish these works in the yearly student publication called MOST (uMenie/art – tvOrba/production – eStetika/aesthetics – inTepretácia/interpretation). The author of this study presented this MOST publication and other creative activities, particularly music-scenario projects, at the conference.

broad population and we also need the space to train and practise the ability to evaluate the quality of musical works which may subsequently imprint the ability to discover and judge values of “other” music surrounding primarily young people. Today's trend of removing music education from school systems, which is repeatedly justified on the basis of economic-technical verbal strategies, can have a detrimental impact on the aesthetic and also mental state on the 21st century man/woman.

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English translation

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Selected Aspects of Aesthetic Perception of Secondary Education Students

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Abstract: This paper briefly outlines selected issues of aesthetic perception of secondary school students and describes the phenomenon of verbalizing the perceived music, which is stigmatized by the current general character of aesthetic perception, namely by unintentionality, superficiality and the lack of cognitive pre-concepts in the area of the Slovak language.

Key words: music perception, music literacy, aesthetic perception, aesthetic literacy, taste, superficiality

***Motto:** "The really important thing is not to live, but to live well."*

Plato

Aesthetic Perception

Aesthetic perception is a psycho-physiological process of becoming aware of the objective world by means of sense organs and being determined by pre-concepts, inborn characteristics of the perceiver, his/her activations and motivations, his/her psychological and physiological state, and individual experience (Fridman, 2003). Functional aesthetic perception is an unavoidable precondition for the existence of an individual taste. It is the goal of various educational subjects related to aesthetics to positively influence and form this capacity, developing auxiliary abilities and skills such as good orientation in artistic genres and styles; comprehension of the relevance of art for the life of an individual and society; and building a positive relation towards art and towards cultural historical traditions.

During the educational process we try to elevate the level of aesthetic literacy in students through a positive formation of taste and aesthetic perception developing. Aesthetic literacy is a complex of abilities, habits, attitudes, values and anticipations related to the aesthetic. „The aesthetically literate person is able to interpret and acquire being by means of the category of beauty“(Krbáň, 2008, p. 292). The precondition for the formation of aesthetic literacy in the area of music is the existence of music literacy which represents primarily the ability of active perception of music and subsequent adequate interpretation (verbal, in movement and artistic).

Perception of Music within Music Education

Music perception became an integral part of music education after the progress of modern media (LP, MG, CD, mp3) which provided new supplementary educational possibilities. The previous education style was based on vocal production only. Due to the specifics of the physiological development of secondary school students (the change of voice

in boys) and due to the teachers' fear of students' reactions to any requirements related to production, the current tendency is to push the production activities aside (contrary to the codified curricula documents); therefore, in the music education, music perception occupies a dominant position.

Nowadays, all music products have become the object of unintentional, aimless, involuntary, unconscious and aesthetically non-evaluative perception, which unfavourably pushes music (being originally a cultural, artistic construct) to the periphery of human interest. This fact makes teachers ever more responsible for leading students towards intentional listening to music. While perceiving we should not forget the affective level of perception, apperception and fantasy images arising from listening. They make even more complex compositions accessible especially to younger students. For example, R. Fulghum places fantasy on a higher level than consciousness as far as its personality forming ability is concerned: "I believe that fantasy is stronger than consciousness; that myths are more powerful than history; and that dreams are more than reality" (Fulghum, 2006, p. 6). Fantasy images are not unavoidable in connection to music perception; however, they enrich a student's creativity and his/her fully-fledged personal development, which reflects not only in the area of music art, aesthetic evaluation and his/her choice of music artefacts but also the overall interpretation of the reality of the world.

Beño (1996) associates the orientation of supra-confessional, general and universal education also with the aesthetic education of an individual, cultivation within the world of beauty, artistic and cultural values; and he connects the education of an individual with the original aesthetic opinion and a discerning and representative taste (Beño In: Danek, 2005). One of the goals of music education is to motivate people (students) towards the intentional perception of music of various genres, styles, epochs and to "develop their curiosity and enthusiasm related with particular activities; gain experience; and accept responsibility" (Lohinová, 2007, p. 82). Its sense does not consist in the mere "insignificant" broadening of horizons and gathering encyclopaedic knowledge from diverse music areas but in the formation of good, fine, broad-spectrum, cultivated taste which would guarantee the cultural growth not only of an individual but also of the society as a whole. Taste does not show only in the area of music art but also in everyday life situations and human expressions (behaviour, manners, clothing, speech, life style, etc.) All this has a preventive impact against negative social phenomena which are present on various levels; however, we want emphasize especially music discrimination and discrimination against other cultures and sub-cultures on the horizontal and vertical levels (these issues are studied in detail by Fridman, 2003). Another negative phenomenon resulting from unintentional listening is the loss of the ability to analyse and critically evaluate the perceived artefacts or individual performances of interpreters.

Considering the life of contemporary people, music is ubiquitous and accompanies all of our activities no matter what we do or whether we relax. This phenomenon gives rise to the following questions: what is the character of perceived music products; what is their quality; how are they perceived; and how does it reflect on the quality of aesthetic perception by students?

Character of Aesthetic Perception in Postmodern Era

The current music offer and the ubiquitous amount of music stimuli weaken the ability of analytic and focused perception, aesthetic perception and critical evaluation of music artefacts. Moreover, it causes anaesthetisation, i.e. anaesthesia towards stimuli. Music becomes the object of consumption and not the object of aesthetic experience. Even during the leisure time activities, perception does not have a sufficient impact on the area of motivation towards music production (only about 5% of secondary school students are active in music production – Martinka carried a research on this topic but it has not been published yet).

Regarding the music-educational process, we commonly encounter the negative phenomenon of inadequate verbalization of perceived music. It is based on the tendency to interpret the perceived artefact in two extremely positioned levels (positive and negative). However, it is not the tendency of 'decided perception' which we consider inadequate but its character and depth. The positive level is usually associated with expressions such as: "I like it; It is cheerful; It is fast; etc." The negative level usually uses expressions such as: "I do not like it; It is slow; It is sad, etc.". Such expressions are, however, often distorted since they lack any sort of objective criteria of assessment. One of the causes of an inadequate verbalization of perceived music is the absence of appropriate vocabulary. This absence is in discrepancy with the requirements associated with verbal interpretation of perceived compositions, of course, taking into consideration the specifics of the students' mental state. The roots of this problem, nevertheless, reach much deeper, to be precise, to the possibilities of utilizing particular relations, especially those related to the Slovak language and creativity in terms of style (namely literature).

Naturally, students are inclined to positive experience stimulated by perceived artefacts; however, such one-sided orientation towards compositions (typically expressed by means of terms such as cheerful, fast, ceremonial) can easily lapse into deformation of taste preferences ending up in favouring worthless music products which merely replace real works of art. Graham (1997) points out that there is a difference between complex music compositions requiring intense concentration and compositions using simple harmony and catchy melody to easily entertain the listener. This phenomenon is related to the so-called non-professional deformation of apperception (Micháľková, 2010), which means that the student does not get over the emotional level of communication; he/she cannot achieve the aesthetic experience; aesthetic perception does not reach its top; and the perceiver is not capable of absorbing the entire aesthetic value (Zuska, 2001, s.124). The problem of current aesthetic perception of secondary school students is its determination by various aspects (the change of social-economic relations associated with the Middle-European geo-political zone, the change of cultural paradigm, formation of many new sub-cultures with their individual music manifestation and expressions, the development of information and communication technologies, etc.) which could be defined in terms of superficiality. Already in the 1920s, Welsch (1993) pointed out this phenomenon of anaesthetisation which is a result of excessive aesthetisation. Anaesthetisation could be defined as a defence mechanism against perceiving and experiencing the aesthetic.

The goal of music interpretation (verbal, artistic, in movement and also their combi-

nations) is not only to develop the individual competences but also to become capable of interpreting music, to diagnose the aesthetic perception of students and to make students perceive intentionally - it is necessary for the quality aesthetic evaluation.

Conclusion

This paper outlines the selected aspects of aesthetic perception of secondary education students and focuses on the phenomenon of verbal interpretation of music. The problem of teaching subjects associated with aesthetics is that secondary school students are, due to their developmental stage, not able to realize the importance of art for their lives, let alone realizing that art could be the means of formation of their lives or enrichment. Currently, music perception unofficially takes over the central function of music education; therefore, it is essential to lead students towards a conscious realisation of aesthetic perception and direct music education towards the formation of individual taste, development of the ability to choose intentionally, preferring aesthetically valuable works and a critical evaluation of perceived music products which generally include huge variety of styles and genres of extremely differing qualities.

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Music Education in Kosovo

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Abstract: Kosovo, as a new state in transition phase, continues in its efforts to consolidate, advance and adjust its educational schooling system with the European system and practice. As a part of these efforts educational system in Kosovo has transitioned through a few reform phases, starting with the selection of separation model of education levels, including completion and adjustment of syllabi, to the last challenge of qualification and teacher training to obtain a specific qualification in the assigned subject, including the interaction of professional and pedagogical aspect for the respective subject. By identification of the last effort as the most challenging one for Kosovo, the paper intends to provide a perspective of this challenge for the subject Music Education, which focuses on the importance of this subject and the current qualification of teachers that teach a school subject Music Education, including the main difficulties from authoress's eight-year experience in the Kosovo education system at elementary, middle and university level. The contribution includes also a survey of her actual qualification of music education teachers at comprehensive elementary and secondary schools in Kosovo.

Key words: education, music, programmes, trainings; JEL: I2; I20; I21; I29.

1 Education System Background and Reforms

In Kosovo, education is being practiced in public and private institutions, and since 1999 education in our country has undergone reforms at all levels; from pre-school teaching to university one. These reforms intended the adjustment of education in Kosovo according to European standards.

The first step of new system reforms is considered the establishment of the Science and Education Department, which is followed with the creation of the legal and professional infrastructure, that facilitated fundamental educational reform (system 5 + 4 + 3/4 in comprehensive education system and on a professional level, and the Bologna Agreement for the higher education), as well as the establishment of the Ministry of Science, Education and Technology in March, 2002.

During this period the private education system in Kosovo commenced to function. It is supervised and monitored by the Kosovo Ministry of Science, Education and Technology. A corner stone, was the Adoption of the Law on Education, which was later followed with the current applicable Laws, namely the Law on Pre-University Education and the Law on Higher Education.

Organization of Education System¹

- Primary education in Kosovo is compulsory and free for all children. The primary education programme starts at the age of 6 and lasts 5 years. The Pre-University Educa-

¹ The Law No 04/L-32 on Pre-university Education in Kosovo, Official Gazette No 17, September 16, 2011, Pristina.

tion Law warrants equal education to all communities in Kosovo.

- Lower secondary education starts from the age of 11 - 12 and lasts 4 years. This level of education usually takes place in the same school buildings as primary education (in two or three shifts).
- Upper secondary education starts at the age of 15 and lasts 3 years (sometimes 4 years, depending on the curriculum defined by the Ministry of Education, Science and Technology).

Upon completion of grades V, IX and XII, the level of pupils' achievements are measured by standardised national assessment (e.g. State Matura examination after grade XII).

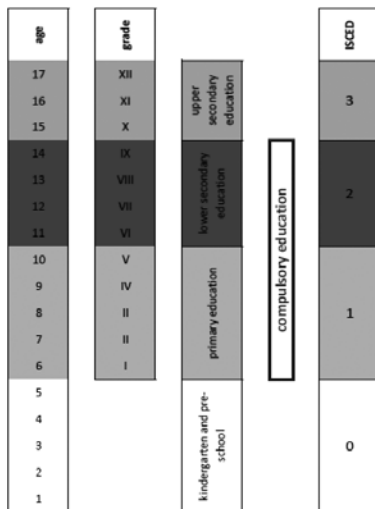


Figure 1 Graphic Organization of Education System

2 Educational Structure & Music Education

Comprehensive schools:

- **Elementary Education** - In comprehensive schools the subject Music Education is being taught from the 1st grade to the 5th grade, by a class teacher. While, until 2002 the subject of Music Education was taught from the 2nd grade to 5th grade by a relevant qualified teacher, only for subject Music Education.
- **Lower Secondary Education** - In comprehensive schools the subject Music Education is taught by a relevant qualified teacher for the music subject through all the levels from 6th to 9th grade.
- **Higher Secondary Education** - In comprehensive schools the subject Music Education is taught by a relevant qualified music teacher, as a compulsory subject in the 10th grade, and as elective subject in the grades 11th and 12th.

Professional Schools:

- **Elementary Music Education** - is a separate professional music school with special curricula, which functions independently from comprehensive schools. Elementary Music Schools prepare talented pupils to extend and advance their knowledge in music instruments and in the field of music. Dependently, for instruments the education lasts 5 years for wind instruments, and 7 years for other instruments, both starting at the age 7, from the 2nd grade of comprehensive schools. Main teaching subject in Elementary Music Schools are the following subjects of Optional Instrument, Solfeggio, Music Theory, School Choir (IV-VII) and Orchestra (IV - VII).
- **Secondary Music Education** - is a separate professional music school, which used to last 4 years, and today, after the reforms of 2012, it lasts only 3 years (X, XI, XII). The secondary music school has two main directions, namely (i) Music Theory and (ii) Instruments. It commences parallel to the general Secondary Education.
- **Pedagogy and Music Education**
In Kosovo, only public providers of higher education can offer study programs which lead to the qualification of a teacher.

The higher education system operates through the state universities: the University 'Hasan Prishtina' of Pristina, the University of Prizren, and the University 'Haxhi Zeka' of Peja. With new reforms, after 2002, the Faculty of Education at the University of Pristina integrated the former High Pedagogical Schools and the Faculty of Teaching within one faculty, which now has branches in three municipalities.

The new faculty prepares primary school teachers, while other academic faculties educate subject teachers for lower and upper secondary schools.

In 2012, the Faculty of Arts of University 'Haxhi Zeka' in Peja established its General Music Education Department, with separate curricula's in training and qualifying teachers to teach the Music Education in elementary and secondary education schools.

Until the adoption of the Law on Pre-University Education, majority of music teachers in lower and upper secondary schools, completed only professional secondary music school, while today it is required to have a higher education qualification which is offered by the University 'Haxhi Zeka' in Peja.

The successful enrolment of students for teacher training at Faculty of Arts, University 'Haxhi Zeka' of Peja, involves successful completion of an exam in 2 basic subjects, namely in (i) Music Theory, (ii) Solfeggio, and (iii) Practical Pedagogic Exercise in front of a group. Finally, only candidates with the highest scores are enrolled.

3 Survey for Qualified Music Education Teachers

In order to justify the commencement of General Music Education program at the Faculty of Arts of University 'Haxhi Zeka' in Peja, the National Qualification Agency required from the faculty to justify the needs for the program and the potential market for it.

As a part of these requirements the Faculty of Arts and its students supervised by the faculty professors between 3rd and 12th May, 2013, have conducted a survey project in all 7 biggest cities of Kosovo, to determine the number of qualified music teachers at elementary schools in Kosovo.

The purpose of the project was to better understand the needs of the market for qualified music teachers, as well it was beneficial to the University to understand the demand for this educational program and justify its need in front of the Qualification Agency.

The survey revealed that there is a great lack of qualified teacher for the subject of Music Education.

Cities	No. of Schools	Qualified Teachers	Teachers without Qualification	Chorus & Orchestral Activities
Peja	7	8%	92%	35%
Gjakova	6	38%	62%	40%
Prizreni	7	12%	88%	40%
Ferizaji	6	35%	65%	38%
Gjilani	6	40%	60%	45%
Prishtina	8	55%	45%	60%
Mitrovica	6	20%	80%	40%

Table 1 Number of qualified and unqualified music education teachers - presented in percentage

The survey has been conducted in two levels of education where the Music Education is being taught at:

- a) Elementary Education level (grade 1st – 5th)
- b) Lower Secondary Education level (grade 6th – 9th)

Since, the survey revolved the great lack of qualified teachers that teach Music Education in the grades from 1st to 9th, it makes it more demanding to extend the survey to Higher Secondary Education too.

Based on the current results we anticipate that there will be a great lack of qualified teachers in the Higher Secondary Education, and the fact will make it more necessary for the Faculty to improve and adjust its program in order to create the qualification possible for such high demands from the teachers in Kosovo.

In this sense, from the conclusion of the survey it is clear that the great lack of qualified teachers for Music Education, imposes the need to establish professional study programs of higher education in order to train and teach music teachers for the subject of Music Education.

4 Higher Education: Bachelor of Music Education

Faculty of Arts at the University 'Haxhi Zeka' in Peja, has two qualified study programs:

- a) **General Music Education** (Music Pedagogy),
- b) **Music Education** (Music Theory).

The purpose of the two study programs is to train teachers for general schooling as well for professional music at schools.

General Music Education trains and teaches music teachers for the subject Music Education which is taught at comprehensive schools from Elementary Education to Higher Secondary Education. The General Music Education Department gives a comprehensive

knowledge to music teachers, where they gain basic theoretic knowledge in music. The candidates that apply for this study program should have completed Higher Secondary Education.

In this study programme students gain the skills via didactic method and understand the main elements of teaching. Their skills in recognizing basics of arts and music elements are built up. They also obtain teaching skills and their competences to understand the world and national culture are developed.

Music Education trains and prepares the future music teachers for the main subject in professional music schools, namely in the Elementary and Higher Secondary professional Education. Candidates which apply for this study program should have completed Higher Secondary Music School.

The successful enrolment of students for the study programs of the Faculty of Arts, the University 'Haxhi Zeka' of Peja, involves successful completion of an exam in 2 basic subjects, namely in (i) Music Theory, (ii) Solfeggio, and (iii) Practical Pedagogic Exercise in front of a group; and they should finish Higher Secondary Education with good or excellent results. State school leaving examination plays a great role in assessing students' enrolment criteria.

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