



Everything depends on a good beginning
Jan Ámos Komenský

COMPENDIUM OF THE 2005 EAS EUROPEAN
MUSIC CONGRESS IN PRAGUE
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(J. Á. Komenský)

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Introduction

ERÖFFNUNGSANSPRACHE IN PRAG

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Prof. Josef SCHEIDEGGER
MUSIKHOCHSCHULE LUZERN

„Von einem guten Anfang hängt alles ab!“ Comenius

Wahrlich eine Aussage, die sich nicht nur auf die ersten musikalischen Erfahrungen und Tätigkeiten unserer Kinder bezieht, sondern in viel anderem ebenso zutreffend ist.

Und aus Hermann Hesse's Gedicht Stufen gesprochen, heisst es sogar:

„Jedem Anfang wohnt ein Zauber inne!“

Wenn ich nun diesen festlichen Auftakt unseres EAS-Kongresses in diesem wundervollen historischen und bedeutungsvollen Saal erlebe, dann spüre ich diesen Zauber wahrhaftig!

Dass dann aus diesem guten Kongressanfang auch ein guter Kongressverlauf entsteht, wünschen wir uns alle. Dazu tragen aber Sie alle, liebe Referentinnen und Referenten, liebe Kongressbesucher, das Wesentliche bei.

Wenn ich an den Anfang des Entstehens dieses Kongresses zurückdenke, werden mir wieder viele Stufen, die wir in den letzten vier Jahren gegangen sind, bewusst. Die Gespräche mit Milos Kodejska auf einem Spaziergang in Zilina, anlässlich einer ARGE Süd Tagung. Die ersten Gespräche mit vielen Persönlichkeiten des musikalischen Lebens in Prag und Tschechien im Anschluss an eine Einladung für ein Seminar an der Pädagogischen Fakultät der Karls Universität. Die erste intensive Planungsphase in Prag mit Milos Kodejska, Irena Mednanska und Franz Niermann. Die zweite intensive Planungsphase in Prag mit dem ganzen Vorstand der EAS. Eine weitere vorbereitende Tagung in Wien mit Frau Marketa Kozinova. Und dann die unzähligen Mails und Telefonate des letzten halben Jahres, die insbesondere von Luzern aus nach Prag durch den Äther schwirrten.

Und dahinter standen immer Menschen, die in letzter Zeit sich sehr intensiv bemüht haben, optimale Voraussetzungen für die kommenden Tage zu schaffen: Milos Kodejska, der Denker und Angelpunkt des Kongresses, Marketa Kozinova, die stille aber zupackende rechte Hand von

Milos Kodejska, Frau Wiesnerova, die sich um das leibliche Wohl aller Besucher sorgt, Frau Palkovska, die das Studierendenseminar mit Irena Medňanská zusammen vorbereitete.

Im Weiteren möchte ich mich bei allen andern Persönlichkeiten der Karlsuniversität, bedanken, die ihren Teil zum Gelingen dieses Kongress beitragen. So auch alle Personen der Tynschule, die uns Gastrecht gewähren und viel Wertvolles zum Kongress beitragen.

Aber auch weitere wichtige Personen und Persönlichkeiten, die nicht alle aufgezählt werden können, aber nicht minder herzlich in den grossen Dank eingeschlossen sind. Speziell erwähnen darf und muss man natürlich unser Vorstandsmitglied Irena Mednanska aus der Slowakei. Da fühlt man, dass Tschechien und Slowakei nach wie vor einander tragen und unterstützen.

„Jedem Anfang wohnt ein Zauber inne!“ Als Vater zweier Kinder, jetzt vor allem ganz neu wieder als Grossvater durfte und darf ich das Wunder des Anfangs eines menschlichen Lebens miterleben. Forschungen der letzten Jahre belegen, dass in den ersten Jahren der Kindheit Entscheidendes und Prägendes für das ganze Leben erfahren und grundgelegt wird. Dabei spielt das Emotionale eine ganz besondere Rolle. Es steht momentan im Mittelpunkt neuester Forschungen.

Musik berührt, stimmt, bewegt, verbindet! Wenn wir zudem Forschungen glauben wollen, dass in jedem Kinde mit vielleicht acht Jahren Fähigkeiten und Begabungen bereits geweckt und entscheidend angelegt sind, erahnen wir die grosse Verantwortung, die wir dem jungen Menschen gegenüber haben. Es wird uns bewusst, mit welcher Liebe und Sorgfalt wir ihm begegnen, wir ihm Entscheidendes schenken können und müssen.

Unser EAS - Kongress nimmt sich dieser Fragen an. Er zeigt viele mögliche Wege der ersten Begegnung mit Musik auf, er lässt uns musizierende Kinder erleben, er stellt kritische Fragen zu verpassten Chancen, zu Unterlassenem.

Christine Stöger, die Studienleiterin Schulmusik an der Hochschule Köln wies in einem Referat anlässlich der ARGE Süd Tagung in Luzern auf drei Mythen- und Klischee-Bildungen sowohl im Alltag als auch in der Fachliteratur hin: „Die Kinder sind die eigentlichen kreativen Wesen“, „Die künstlerischen Fächer, und hier besonders Musik, sind für die Entwicklung der Kreativität verantwortlich“ und „Die Schule verhindert Kreativität.“ Vor allem der dritte Punkt wäre höchst interessant, tiefer zu hinterfragen.

Wenn es aber stimmt, dass mit acht Jahren alles Wesentliche grundgelegt ist, brauchten wir die Schule ja praktisch nicht mehr. Sicher stimmt das so nicht; es zeigt uns aber auf, dass die Zeit vor Schule und Kindergarten, neustens auch Eingangsstufe genannt, eine Entscheidende ist. Schaffen wir also die Möglichkeiten, dass auch im Ausserschulischen, im Schulischen, im Gemeinsamen beider, besonders aber auch in der Familie jedes Kind seine Talente erspüren und erfahren darf. Da wären noch viele Hilfestellungen und Unterstützungen zu entdecken und zu schaffen. Die EAS versucht dies.

Das gibt mir auch die Gelegenheit, die Aufgaben der EAS etwas zu hinterfragen. Ich darf dies sicher tun, nach dem der Prager Kongress nach zwei Legislaturperioden als Präsident während acht Jahren mein Letzter ist. Ich möchte zu einigen wenigen Gedanken Stellung nehmen:

Dieser Kongress zeigt auf, dass die EAS sich nicht nur mit Schulmusik beschäftigt, wie es im Namen heisst. Ihr sind die frühesten Jahren in Familie und im nichtschulischem Umfeld ebenfalls sehr wichtig. Ein grosses Projekt meNet, das von vielen Mitgliedern des Vorstandes verantwortet wird, aber an der Universität Wien beheimatet ist, zeigt das ebenfalls auf, in dem beispielsweise neben Schulmusik Möglichkeiten einer Konzertpädagogik, Instrumentalpädagogik und eben die frühen Lebensjahre im Mittelpunkt von Untersuchungen stehen.

Die EAS will vermehrt mit andern Organisationen zusammenarbeiten, die sich dieser Fra-

gen annehmen. Mit der ISME, die uns mit einer hochkarätigen Dreierdelegation beehrt: Frau Prof. Dr. Hentsche aus Brasilien, die gewählte neue Präsidentin, Frau Judy Thönell, die Generalsekretärin aus Australien und Frau Caroline van Niekerk, Chair of ISME Conferences Standing Committee. Im Weiteren die AEC mit dem Generalsekretär Martin Prchal und der EMC mit der Generalsekretärin, Frau Ruth Jakobi. Aber auch mit nationalen Verbänden möchten wir vermehrt zusammen arbeiten: Mit dem VDS und dem AfS, werden wir in Würzburg im September 2006 gemeinsam die Bundesschulmusikwoche gestalten. Mit der AGMÖ werden wir im November 2006, im Mozartjahr, in dem viel versprechenden Kongress in Salzburg eine wichtige europäische Dimension einbringen.

So heisst es ja in unseren Satzungen: Die EAS will helfen, die europäische Perspektive zu stärken. Dazu soll mit anderen internationalen und europäischen Organisationen zusammengearbeitet werden. So können wir gemeinsam ein motiviertes und kundiges Publikum heranbilden, dass sowohl gegenüber neuen kulturellen Erfahrungen aufgeschlossen ist als auch die eigene Kultur als Teil einer gesamteuropäischen Tradition erhalten und weiterentwickeln kann.

„Von einem guten Anfang hängt alles ab!“ Die Gründer der EAS haben 1990 mit einem guten Anfang Entscheidendes geleistet, dass heute in der EAS ein anerkannter Partner die Hand zu dieser Zusammenarbeit bieten kann und will.

Die EAS ist jetzt fünfzehn Jahre alt, langsam am Ende der Pubertät. Ich durfte sie im zarten Alter von sieben Jahren als Präsident übernehmen. Wenn mit acht Jahren schon alles grundgelegt sein soll, hatte ich dann noch eine Möglichkeit, etwas zu bewirken? Oder war es schon hoffnungsvoll zu spät? Nun, ich versuchte es trotzdem, das Kind zu hegen und zu pflegen. Sicher habe ich wie alle Eltern dabei auch den einen und andern Erziehungsfehler gemacht. Ich hoffe, das Gute überwiegt! Nun darf ein neuer Präsident die ersten Jahre des Erwachsenseins der EAS übernehmen. Ich werde ihn wo es nur möglich ist, als Grossvater noch eine Weile unterstützen.

Das Salz sind aber Sie, die Sie im Alltag an vorderster Front stehen: Sie können die Hilfe der EAS in Anspruch nehmen. Sie können der EAS Impulse geben, was sie tun kann, was sie tun sollte. Sie könnten, ja sollten Multiplikatoren in Ihren Ländern sein.

Ich durfte in meiner langen Tätigkeit immer wieder grossartigen Menschen, hervorragenden Musikpädagogen begegnen, die so viel Gutes mit ihren Tätigkeiten bewirken. Gemeinsam wurden denn auch Pläne geschmiedet, Initiativen gestartet.

Viele blieben aber nach kurzer Zeit teilweise in ihren Anfängen stecken, ich fühlte mich wieder allein, fragte mich, warum eigentlich braucht es die EAS? Vielleicht können Kürzungen des Faches Musik in den Stundentafeln, Anstellungsbedingungen, die sich verschlechtern, gesellschaftlich und soziologisch negative Strömungen, bspw. Medien, Kürzungen in den Bildungsetats, neustens vielleicht die Umstellung auf das Bologna-system eine EAS für konkrete Hilfe wieder auf den Plan rufen? Kann es das allein sein? Müsste nicht vielmehr der fachlich, inhaltliche spontane Austausch unter Kolleginnen und Kollegen, das Neugierig sein, das Entdecken wollen, das Kennenlernen wollen, Grund genug sein, eine EAS zu etwas Lebendigem, zu einem wahrhaften meNet, Music Education Network werden zu lassen? Ich denke, die Gespräche in den nächsten Tagen mit ISME, AEC, mit EMC, mit ihnen allen sind einmal mehr ein Anfang! Denn...

„Jedem Anfang, auch einem Neuanfang, wohnt ein Zauber inne!“ Ich wünsche uns allen, dass wir diesen Zauber gemeinsam erfahren dürfen. Ich wünsche der EAS, dass sie diese Zauberkräfte immer wieder fühlt und findet!

DELIVERED AT THE EUROPEAN CONGRESS HELD IN PRAGUE, May 2005



Mila SMETÁČKOVÁ
Czech Music Society, Prague

When I learned about the main subject of this conference, I recalled the title of a charming little book by Robert Fulghum that I am sure every one of you has heard of – All I Really Need to Know I Learned in Kindergarten. Robert Fulghum probably did not know the teaching of Jan Ámos Komenský (Comenius). However, he came up with the same ideas that Komenský, a great philosopher and pedagogue, had been promoting almost 400 years ago: “Everything useful and important that one needs to know should be acquired at an early age.” I would personally add that one should then carefully maintain and develop such knowledge.

Since the motto of this conference is a thought by Jan Ámos Komenský, we should not forget that Komenský, despite not having written any book directly about music, often mentioned music as an immensely important part of education. “Musica nobis maximae naturalis est” – music is most natural to us; this is what Komenský wrote in his book entitled “The School of Infancy”. He also wanted music to be a compulsory subject taught in school and in his model curriculum he placed it right next to the mother tongue classes. As children start learning their mother tongue, they should be also taught music and singing. In his major pedagogical work, “The Great Didactic”, Komenský declared music and singing an organic part of education at all levels, i.e. from kindergarten to college (university). For Komenský, music education was important from an ethical point of view. He thought of school as a WORKSHOP OF HUMANITY. Unfortunately, we have not been able to put his thoughts into practice.

After the end of WWI and the creation of Czechoslovakia in 1918, probably all our important musicians, composers, performers, pedagogues, as well as POLITICIANS realized that high-quality music education of modern standards played an important role in the general cultural development of both the nation and the new state. After careful year-long preparations, the Czechoslovak Association for Music Education was founded in Prague in 1934 and, only two years later, the first International Congress on Musical Education was held in Prague. 136 delegates, including experts from 21 countries from all around the world, participated. The great importance of the meeting was evidenced by the fact that the congress was opened by a concert of the Czech Philharmonic Orchestra held in the Smetana Hall at the Municipal House, exclusively featuring works by Czech and Slovak composers of the period. The last piece to be played at the concert was, rather symbolically, Josef Suk’s “Toward a New Life”. Unfortunately, the ‘new life’ of the Czechoslovak Association was a short one. After the start of WWII, activities of the Association were forcibly ended and were not restored until 1973 when, thanks to relentless efforts of many enthusiasts, supported and protected by the newly established Czech Musical Association, it resumed its activities. I deeply regret and I consider it a shameful failure – both personally and of many of my excellent colleagues - that the Association ceased to exist due to a lack of financial

means and that the reason was not WWII but merely a total lack of interest of public administrators, the Ministry of Education and the Ministry of Culture of the Czech Republic. Fortunately, almost twenty bodies that formed the Association have remained active and are able to work independently, without the auspices of the Czech Musical Association.

One old proverb says that history is the mother of wisdom. If I look back at what we have learned from the first Congress on music education in 1936 and from the many years of existence of the Czech Musical Association, I am not really sure whether we have learned anything from the past. Although we often call out loudly for the theories of Jan Ámos Komenský to be put in practice, we have, in fact, failed to implement the theories which sound so perfectly logical, alive, clear and wise. 400 years after they were written, we are still not resolute enough to start using them, even though it would be beneficial for the Czech national culture as a whole. I am afraid that we are trapped in a vicious circle, that we keep on discovering things that had been discovered long ago.

However, we must not complain: a lot of great teachers live and work in our country who teach music in an excellent manner and who manage to achieve great results in spite of personal sacrifices they are required to make, and despite an unfavourable environment and unfriendly authorities they have to cope with. We should be deeply grateful for their outstanding and selfless work.

I hope and I believe that this Congress and all other conferences on music education will fulfil both our and your expectations, that such events will help solve problems which lie at the core of our hearts and that our voices will finally reach those who decide the fate of music education in the Czech Republic. Now, at a time when globalization helps many nations to survive physically, we must more than ever be aware that this process at the same time poses a threat to national cultures and could, in fact, spell their doom. And that, we must never allow to materialise.

EAS CONGRESS – 2005



Prof. Liane HENTSCHKE
ISME President 2006-2008, Rio Grande do Sul, Brasil

The year 2005 was the first time I attended an EAS Congress. It was also the first time I visited Prague, this marvellous historical city. Both experiences are still fresh in my memory which also recalls the thorough work of the organisers.

My sincere congratulations to Míla Smetáčková, President of the Czech Music Society (Prague), to Josef Scheidegger, EAS President, and the international team led by Miloš Kodejška from Charles University, Prague, for having organized such an enriching Congress.

As a President-elect of ISME, at that time, it was a great honour to be there, and to learn of EAS projects and achievements. It was also rewarding the share the ISME mission and worldwide activities with Congress delegates. The three days at the Congress gave me a sense of how European music education is moving ahead in music education pedagogies and research. It also showed that European music educators are successfully facing the challenge of sharing and integrating views and modus operandi from different cultures that nowadays constitute the European Community.

This Congress was also important because, for the first time, ISME and EAS sealed a partnership, by signing a Memorandum of Understanding (MoU) which aims to strengthen mutual understanding, foster friendly cooperation, and promote collaboration to further develop music education internationally. As I mentioned during the Congress, now is the time is to join forces and create networks to work towards the rebuilding and re-conceptualising music education for the 21st century.

Thanks again to our colleagues from Prague for having organized the EAS Congress 2005.

INTRODUCTION



doc. PaedDr. Miloš KODEJŠKA, CSc.
National Coordinator EAS, Prague

In the past decades, the science of music education has seen significant developments. New trends have taken root and teachers and education scientists were faced with a number of both theoretical and practical issues to solve. This compendium would like to be of service to those who wish to see good quality music enter the consciousness of every sensitive child. Among the contributors are some of Europe's foremost experts on music and music education writing about music education and education of pre-school and elementary school children. The contributions were originally presented at the EAS European Music Congress, held May 12 – 15, 2005 in Prague. It was attended by presidents and board members of European music and cultural associations, some 200 education scientists, teachers and students from all over Europe. The Congress was special because university students were given the opportunity to directly participate in solving important Bologna process-related issues. Students and teachers were acting in true partnership while searching for the best ways to create a common tertiary education space across the EU. In Prague, the European students' forum declared its needs and wishes regarding music education for the coming years.

The title of this compendium is inspired by the words of Jana Ámos Komenský, known as the 'teacher of nations', who said "Everything depends on a good beginning." We have taken this wonderful idea and applied it to education of pre-school and elementary school children. It must be emphasised today when most adults tend to manifest their values in the areas of economy and technology. However, a healthy and harmonically developing society is marked by a balance between its spiritual and material growth, between the rational and emotional life of its members. Aesthetic educational activities harbour great emotional potential. That is why basic music education of pre-school and elementary school children today is so important in Europe and deserves to be addressed by contemporary theoretical studies and of its research application.

We believe that this collection of articles will serve as an impetus for further development of music education throughout Europe. It clearly identifies the main issues, presents new scientific findings and inspiring ideas for concrete music activities in schools, defines tasks for universities training future music teachers, and discusses the cooperation of schools and the children's families. Finally, there are suggestions for ways how music can enrich the consciousness of each child, each individual.

The compendium has been prepared by the Czech EAS Coordination team. On behalf of all who helped organise the Congress, I would like to thank the EAS Board, Josef Scheidegger, former EAS President, and to Franz Niermann, acting EAS President, for valuable input. My thanks goes to the Grant Agency of Charles University, Prague, and the International Visegrad Fund, Bratislava, for their financial support. I would also like to thank our colleagues from the Prešov

University, Slovakia, for their continuous, extensive and professional work towards organising the 2005 EAS Congress and, last but not least, Markéta Kozinová, editor of this publication.

It is my wish that you receive this compendium as a message from Prague to all music teachers and students who desire a fruitful and useful cooperation across EU countries in the field of music education.

1 The Social Impact of Music Education

THE INFLUENCE OF ART ON VALUE SYSTEM FORMATION IN CHILDREN



doc. PhDr. Eva OPRAVILOVÁ, CSc.
CHARLES UNIVERSITY PRAGUE, Faculty of Education

Education, viewed as part of the lifelong learning process, is today an important form of ‘social capital’ and an important leverage for social progress.

Both in theory and from experience we know that art is an important tool for learning, opening up windows into unexpected dimensions which otherwise would have been left unexplored. If young children experience strong aesthetic and artistic impulses, they have a better chance of maturing into a harmonic and balanced person. We have persuasive evidence that experiencing art helps also children with disabilities and disadvantaged children. *(For example, the latest research has shown that lullabies have a deeper meaning in creating the bond between mother and child listening to music together; similarly, making music together helps in a certain way to build important social relationships.)*

Having said this, we must acknowledge that not all children have access to a harmonic co-existence of family, school, and the wider cultural environment. The existing social and material conditions, as well as other influences forming children today, leave us wanting – many essential incentives to children’s development are missing entirely or they set in either too late or in insufficient scope, others still are unsuitable. The growth of a child today is characterised by changes in physical, physiological, kinetic, and psychological development, as well as in certain defining features of socialisation.

Typically, a child today is going to be both physically and mentally more advanced, and able to perform psychological activities which children of previous generations were not capable of performing until later stages of development. Children enter more complex social relationships and are therefore more advanced in this area, too.

Generally, we see that children are more active and more forward looking. In order to secure a good social status in the future, children must learn to process information, and to assert themselves and be successful in social settings. More than ever before, children have to cope with

excessive ambitions of their parents and with education methods which happen to be en vogue and often uncritically adopted.

The world of children is no longer a world of games and toys. Today, it also encompasses the cell phone, TV, computer, video games, and internet. Parents can buy 'intelligent' toys for their children, aesthetic-educational media and programmes, can enroll their child in a special course or workshop, and provide for efficient individual teaching lessons. *(Many children start practising a sport or a form of art in specialised 'preparation courses' in order to prepare for a professional career in the future).*

Due to time constraints, the teacher or expert in a given field will, in such cases, focus on achieving specific narrowly-defined educational goals, ignoring the holistic development of a child and the child's emotional needs.

Busy parents like this 'modernised' and heavily organized education model – instead of telling a story or singing a song to their child themselves, prefer to get the latest CD player. With some exaggeration we could say that, during the day, children are either subject to intense manipulating stimulation or lonesome consumption. Children learn to play given roles, becoming a listener and a consumer of the moving pictures for which they steadily develop an addiction. They learn to accept the stimuli and ideas which come their way, gradually preferring a pre-fabricated virtual reality to their inherent imagination, rational logic to dreams. *(The process of imagination turning more passive is witnessed by the fact that children's drawings are becoming, on average, poorer in both style and content.)*

The world of today's children is becoming a pragmatic one, a world governed by the ideas of sophisticated adults. For the sake of the child's future success, parents commit him or her to activities which may not necessarily correspond to the child's needs and emotions on the one hand, or to activities which limit and curb creativity and freedom, those hallmarks of childhood, on the other.

The child suffers and it is no wonder that the result is rebellion of some form. We can see it in behaviour which, at a first glance, might seem incomprehensible. *(A child who spent three days a week in an English kindergarten and two days in a Czech one stopped talking altogether.)*

There, probably, lies the source of insensitivity, indifference and aggression. If adults do not give enough attention to their child, he or she is forced to exhibition and exaggerated self-presentation. Indifference creates the need for attention even though getting attention might go as far as hurting a person who cannot defend themselves. Loneliness, even though one might be surrounded by a crowd of people, creates communication barriers and leads to closing up.

There is no wonder, then, that today's children are indifferent and inconsiderate in their interactions with people or objects. They are surrounded by a wealth of toys and things which, in fact, they do not need at all, things which provide them with distraction for a fraction of time and can be disposed of a second later. The world, as presented to these children, is one of consumption and ready-made things, one which does not invite them to be creative and cultivating.

The situation of the child today is complex indeed; the dynamics of life, the number of ever new and attractive stimuli weakens the child's capacity to absorb and understand what is going on. The child is viewed as an individual capable of enjoying rights and freedoms, expected to explore the world independently, seek and find values and certainties, to decide and act responsibly. However, all of this is impossible without the patient attention and help provided by adults.

Education needs real time and it needs interaction between child and adult. A must for edu-

cation has always been to devote enough time to children, to live with them in a way we would like them to see them living in the future.

Education is not a matter of technology; it cannot be modernised by a rationally organised management system or a remotely controlled program. There are other factors which are crucial to education but are difficult to grasp or quantify - such as relationships, emotions, and ethics. And among these, art is one of the most important factors.

Children of this day and age need our understanding; for their sake, and ours, we have to hope that we will be able to swiftly respond to this complex situation. Therefore, we should carefully analyse and assess what, in educating and bringing up a child, is most important, absolutely essential and irreplaceable, remembering that the value of human beings is not measured exclusively by the extent of their knowledge but also by the depth of their feelings.

Art opens up the soul of a child. By integrating various aesthetic activities and providing the right type and amount of opportunities for aesthetic creativity and artistic reception, let this be a challenge for us to open up the way to a harmonic development of a child's personality.

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ERZIEHUNG IST LIEBE



Prof. PhDr. Eva MICHALOVÁ, CSc.

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Wir stehen an der Schwelle des dritten Jahrtausends. Das vergangene Jahrhundert als Vollendung des letzten Jahrtausends brachte eine Horizonterweiterung für die Zukunft mit sich. Wir wollen nicht, dass unser Weg von dem Blutvergießen und Leiden erfüllt wird, wie es die Menschheit in dem vorigen Jahrhundert erleben musste. Wir betrachten die Welt und suchen eine Richtung, die uns einen Weg zeigt, wie wir weiter gehen sollen. Wir erwarten eine hilfreiche Hand von dem Milieu, in dem wir leben, wir suchen eine gute Seele, auf die wir uns stützen können. Dabei wird uns oft nicht bewusst, dass sich der Kompass mit seiner Richtungsnagel in jedem von uns versteckt. Das neue Jahrtausend öffnet unsere Gedanken für die Zukunft und wir versuchen, sie mit Inhalt zu füllen, der zu einer Verbesserung führt und unsere Bedürfnisse und Sehnsüchte befriedigt. Unsere Zukunft sollte vor allem von einer geistlichen Erkenntnis erfüllt werden.

Die Basis jeder Gesellschaft von Menschen wird von einer Kleingemeinschaft gebildet - der Familie. Der Mann und die Frau, er und sie, oder Bubersches Du und Ich in einer ausgeglichenen Vollkommenheit ihrer physischen Voraussetzungen und emotionalen Schwebungen bieten den Raum für ihre Liebe, aus der ein neues Leben geboren wird. In diesem Naturwunder werden die sanften Informationen in einer neuen Leibesfrucht besiegelt. Im Akt einer Liebesumarmung verschlüsselt sich das Liebesprinzip, welches sich dann in ein neues Wesen umformt. Man möge sagen, dass das Leben aus der Liebe erschaffen und mit der Form einer reinen Kinderseele gekrönt ist, die während des Heranwachsens und Reifens in einem vertrauten Milieu auch einmal ihr geistliches und physisches Potenzial in eine neue Lebensentstehung besiegelt. Dieser Kreislauf bildet und bestimmt die Mission eines Menschen auf der Erde mit einer wertvollen inneren Energiequelle, die nur für ihn selbst charakteristisch ist. Diese Energiequelle ist voll von Liebe, aus der die Kraft des inneren geistigen Raumes eines Individuums stammt. So kommt jedes Kind auf die Welt. Das Kind tritt ins Leben der Erwachsenen als ihr lebendiger Liebescode, um ihn auf die Welt als Lebensausstattung mitzubringen. Hier wird das Geheimnis des Kindes und seine Bestimmung als Zukunftsträger deutlich.

Das Elternhaus hilft dem Kind, ins Leben einzutreten. In einem liebevollen Raum erlernt das Kind die Grundformen des Denkens und Handelns, damit es im zeitlichen Lauf zu einer Vorschulerziehung und später zur Schulpflicht gelangen kann. Hier beginnt ein institutionalisierter Kontakt mit dem Leben, ein Prozess, der in sich die Merkmale der Arbeit, der Pflichten, aber auch einer weiteren Erziehung und eines beginnenden Ausbildungsprozesses, trägt. Hier verbreitet das Kind seinen persönlichen Kontakt über die Persönlichkeit des Lehrers. Für das Kind stellt er ein Erkenntnisobjekt dar, das in der Schule für den Schüler oft die unvergesslichen und unwiederholbaren Erlebnisse kreiert, egal ob diese negativ oder positiv sind. Der Lehrer tritt nicht nur in der Unterrichtszeit in eine kommunikative Beziehung mit dem Kind ein, sondern auch ausserhalb dieser Zeit. Hier besteht eine Voraussetzung, dass der Lehrer ein Mensch ist, der die Schüler mit einem offenen, liebevollen Herz behandelt. In seinem professionellen Profil sollte die Liebe zu den Kindern den ersten Platz einnehmen. Erst nach der Liebe kommen die professionellen Kompetenzen und Charaktereigenschaften.

Warum gerade diese Reihenfolge? In der Schule begegnet der Mensch dem Menschen als eine besondere Individualität, die in einer humanistischen Atmosphäre eine kultivierte und aufrichtige Kommunikation führt. Der Lehrer arbeitet da mit einer sublimen spirituellen Substanz des Kindes und seiner Seele, die das Leben im Augenblick der Liebe aufgenommen hat. Mit diesem Code im Herzen ist das Kind auch in die Schule angekommen und es liegt nur an dem Lehrer, den Code zu öffnen, zu erheitern und mit seinem liebevollen Zugang zum Kind / Schüler zu vertiefen. Die Familienwelt weist einen bestimmten Einfluss auf die junge Kinderseele auf, und es kommt vor, dass das Kind schon mit manchen negativen Erziehungsangewohnheiten in die Schule kommt, die dann bisweilen für den Lehrer anspruchsvoll sind. Die Musikstunden und die Arbeit mit der Musik bieten aber eine einzigartige Unterrichtsmethode und eine originelle Ausführung der pädagogischen Ziele dar. So bildet die Musik allein als Unterrichtschwerpunkt, Objekt und Ziel unserer Erkenntnis zusammen mit den Kindern eine Voraussetzung, aus den Musikstunden besondere Momente zu schaffen. Diese Momente sollten in einer tiefen Wahrnehmung, Erlebnis und anschliessend mit einer gezielten Erkenntnis ihres Inhalts und Schönheit erlebt werden. Darum müssen die Kinderseelen für die Schönheitswahrnehmung von dem Lehrer vorsichtig geöffnet und die Kinderwelt von ihm empathisch und empfindlich wahrgenommen werden. Der Lehrer muss bereit sein, die komplette Persönlichkeit eines Kindes als

Partner anzunehmen und zusammen mit ihm die Musikwerte zu entdecken, was seinen Liebescode gefühlvoll öffnet, aufweckt und humanisiert.

Die Liebe ist eine positive Kraft, die jedem menschlichen Individuum bei der Geburt geschenkt wurde. Sie ist zwar nicht fassbar, aber umso sinn- und inhaltsreicher, wenn wir mit ihr unseren Geist erfüllen und wir sie unser Herz bewohnen lassen. Unser Denken wird durch die Liebe erwärmt, durchstrahlt und unsere Schritte, unser Handeln und unser Blick in die Zukunft werden beeinflusst. Sie erscheint in verschiedenen Formen, aber ihre menschliche Dimension ist auf diesem Planeten auch darum einzigartig, weil sie einem Mann und einer Frau - den zwei ausgeglichenen Energien in der Weltumformung und Wertschöpfung - gehört. Im Liebescode jedes Menschen werden eine archetypale Lebensform der Menschheit, ihre Existenz und ihr Entstehen aufbewahrt. In ihren positiven Erscheinungen sind die Menschheit und ihre Kultur erhalten. Durch sie wird das neue Leben erschaffen, das nicht nur eine biologische, sondern auch eine geistliche Fortführung der Menschheit darstellt. Die Liebe und das Kind, das nach seiner Geburt in die Erziehungsbindungen eintritt, wird eigentlich zu einem kontinuierlichen Gesellschaftspotenzial, welches einmal von ihm als Erwachsenen an seine eigenen Kinder durch die Liebe überliefert wird. Die Liebe und das Kind verbinden miteinander die Fäden der Vergangenheit und Gegenwart, mit der Zukunft als Destination: einerseits wurde mit der Liebe dem Kind das Leben geschenkt und andererseits ist das Kind ihr Subjekt und zugleich Erziehungsobjekt, wie auch ein Zukunftsträger.

Die Erziehung des Individuums wird in drei Ebenen verwirklicht: Familie, Schule und Leben. Sie bilden zusammen einen Raum, der auf das Individuum anschliessend eine emotionale, formbare, expressive, intentionale und ausbildende Wirkung hat. Es ist unmöglich, folgende Tatsache ausser Acht zu lassen: „die Grundidee- und grundlegende Zukunftsaufgabe ist: „leben zu lernen“. „Leben zu lernen“ bedeutet zu lernen ein Mensch zu sein... Das, was wir lernen, ist das Leben allein, das man ohne Erziehung nicht leben kann.“(Michálek, 1995)

Die Eltern und der Lehrer nehmen in diesem Prozess eine sehr wichtige Rolle ein. Sie sind die Hauptpersonen, die das Kind als die nahen, einzigartigen, zu ihm gehörenden aufnehmen, zu denen es einen unmittelbaren und aufrichtigen Zugang hat. Dieser Kontakt formt sich schon in der frühen Kindheit, in der Zeit, die Komenský für schwerpunktmässig in der Persönlichkeitsentwicklung eines Kindes hält. Dem Kind wird die Welt durch Berührungen und Wörter beigebracht. Hierbei spricht Komenský nicht nur über die Entwicklung der Muttersprache, sondern bei der Musik und dem Singen auch über die Entwicklung der zweiten Muttersprache. So entdeckte er nicht nur die Fähigkeiten eines entwickelnden Kindes, sondern vor allem die Kraft der Musik als einer Universalkunst für die Erziehung.

Der Lehrer sollte während seiner Arbeit ein offenes Herz für die Freude und das positive Denken haben. Schon Komenský schrieb: „Lustige Laune ist nötig, um auf den Überdruß und die Hässlichkeit zu verzichten, die eine echte Pest für Unterricht sind.“ Die Arbeit mit den Kindern kann nur dann erfolgreich sein und in einer Kinderseele Beachtung finden, wenn der Lehrer sein Herz voll von Liebe strahlen lässt. Sie „bringt uns die Freude mittels ihrer aktiven Erscheinung der Sympathie mit. Sie bildet die Voraussetzung für die Verbundenheit aller Menschenwesen im Schaffen einer harmonischen Ordnung, im Glauben an schöpferische Arbeit, die fähig ist, alle Hindernisse, die zwischen Menschen stehen, zu überwinden. Die Liebe in der Freude begleitet die Solidarität zu den anderen... In dem fröhlichen Liebeserleben kommt uns die Welt deutlicher vor. Ein Mensch ohne Freude ist ein Mensch ohne Liebe.“ (Šlosiar, 2000) Und Martin Buber entwickelt das Spektrum der Liebe noch weiter, wenn er schreibt, dass es „eine Verantwortung

des einzelnen Ichs für das einzelne Du“ ist. (Buber, 1969) Das Liebesgefühl bildet den Raum für die psychische Entspannung, welche für einen freien konstruktiven Gestaltungsprozess notwendig ist.

Die Musikerziehung sollte eine genügende Emotionalität aufweisen. Diese öffnet in uns eine klingende Musik als wahrgenommene Welt auf einem Kunstbild. Während einer Unterrichtsstunde sollte sich die Interaktion zwischen dem Lehrer und dem Schüler in einer fröhlichen Atmosphäre abspielen. Sie stellt dann die beste Möglichkeit für die Auflösung der unerwünschten Barrieren im Denken und Fühlen der Schüler. Die Sinneswahrnehmung der Musik entwickelt in dem limbischen System jedes Menschen eine Empfindung, die unsere Emotionen primär öffnet, um anschliessend ihre kognitive Seite anzunehmen. Dieses Privilegium für die Lehrstoffaufnahme in der Musikerziehung ist einzigartig und kreiert einen Raum für eine andere Unterrichtsmethode und Atmosphäre als bei anderen Lehrfächern. In erster Reihe bietet sie den Raum für eine freie Kinderaktivität in der Zusammenarbeit mit dem Lehrer, der sie motiviert und zum Ziel - zum planmässigen Inhalt einer Unterrichtsstunde - führt. Durch dieses wird die Arbeit eines Musiklehres nicht verharmlost, sondern seine Professionalität als die eines Menschen und Fachmanns hervorgehoben.

Die Erziehung mittels der Kunst stimuliert den Schüler zur Empathie, zum Zusammenleben und zum Verstehen des Musikinhalts, zur Umwelt und zum Zuhause, weil der Schüler nur das verstehen kann, was er geduldig annimmt und lernt. Ein Musikerlebnis kultiviert sein Denken und seine emotionale Welt, es öffnet den Weg zu seinen Vorstellungen, bietet Phantasie an. Es wird sein Ego, sein ICH im Gleichgewicht der rationalen und emotionalen Welt entwickeln und den Weg zur Erkenntnis der höheren geistigen Kunstwerte öffnen. Das Musikerlebnis verbindet das Erkannte durch das Erlebte mit der Kreation neuer ästhetischer Erfahrungen und der Gestaltung der Einstellung des Schülers zum Leben und zur Kunst. Man sagt, dass die Kunst die Menschenseele kultiviert und adelt. Wenn heute die Notwendigkeit der Kunst als Bestandteil der Erziehung und Ausbildung aller Schüler angesehen wird - und hier sind wir mit der Philosophie Komenskýs einverstanden - muss die Zukunft der Welt durch einen kultivierten Geist der Jungen kreiert werden. Wir sollten es nicht vergessen!

So können wir in den Musikstunden in einer kreativen Atmosphäre manche zeitgenössische Erziehungskomponente anwenden:

- Die Schönheit anderer Künste durch die Schönheit der Musik kennenzulernen. Zur Auffassung eines Musikwerks könnte oft eine Verbindung zu den Künsten, die inhaltlich nahe stehen und die ein gemeinsames Thema haben, wie Natur, Mutter, Liebe, behilflich sein. Diese Motive finden in allen Kunstarten eine Beachtung. Durch ihre Integration wird Raum für die Vorstellungskraft und Phantasie gegeben, die in dem Kind erweckt wird und die das Kind für ein neues Sehen, Fühlen, Erleben, Wahrnehmen und Erfahren vorbereitet. Es ist eine integrative und polyästhetische Erziehung, die laut Prof. Roscher und Mastnak die Welt in ihrer vergangenen, gegenwärtigen und zukünftigen Kontinuität, in einem Entwicklungskomplex mit Betonung auf unsere Umwelt, unser Gesellschaftsleben und Kulturniveau zu sehen lehrt. Ein Kunsterlebnis bereichert unseren Geist, entspannt und verbreitet kognitive Erkenntnisse. Es geht darum, dass die Kunst als Einheit mehrerer Formen, als Ausdrucksmittel für den Archetyp unseres Lebens und Kennens verstanden werden soll. Hier können wir längst erkannte Werte und den aktuellen Inhalt entwickeln.

- Die Kunst wird von dem Menschen für den Menschen erschaffen - dieser menschliche Gesichtspunkt öffnet die Herzen aller Bewohner dieses Planeten, weil die Kunst universal, kom-

munikativ, hingebend und kultivierend ist. Wenn Beethoven in seiner unsterblichen 9. Symphonie die Idee „Ich umarme euch, Millionen“ ausdrückte, wies er zeitlos auf die Einheit der Welt und die Gleichheit Aller hin, weil wir alle ein Herz mit dem Liebescode der Eltern besitzen. Heute, in der Vielfältigkeit der Welt, bilden gerade die Toleranz, das Verständnis und die Gegenliebe die Grundprinzipien einer multikulturellen Erziehung.

- Das Individuum, durch die Kunst erzogen und kultiviert, wird empfindsamer gegenüber seiner Umwelt und seinen Mitmenschen. Das entwickelte Schaffensdenken, die Empfindlichkeit für innerliche Impulse, das Gefühl der inneren Ruhe und die Bedeutung unserer Umwelt sind Werte, die wir durch die Kunst den jungen Menschen beibringen möchten. Die Kunst enthält sie in ihrer inhaltlichen Botschaft. Die ökologischen Werte bilden den Respekt zum Leben, der aus der Überzeugung von der Heiligkeit alles Lebens stammt (Vincíková, 2001). Dieser Respekt kultiviert eine bestimmte Bescheidenheit, aber auch eine Bewunderung der Werte, die von der Menschheit verehrt werden und die trotz der verschiedenen modernen bis zu den geschmacklosen und kitschigen Gegenwartstrends erhalten bleiben. Die Kunst bringt die Erneuerung dieser Werte mit sich und wir sind verpflichtet, sie mit Achtung zu lehren sowie auch den Respekt zur Umwelt und zum Leben zu lernen. Die Umwelterziehung wird zum Bestandteil der Erziehung durch die Kunst. Sie hängt mit der Sittlichkeit des persönlichen Lebens, des nationalen Bewusstseins und der professionellen Moral. Die Sittlichkeit des persönlichen Lebens enthält ein Maß der Selbstachtung und der Achtung anderer Menschen, die Aufrichtigkeit, Prinzipientreue sowie Liebes-, Freundschafts- und Familienwerte (Vincíková, 2001). Diese Erkenntnis bringt einem Individuum im reifen Alter oft das Bewusstsein zur Bescheidenheit im Bezug auf die materiellen Lebensbedürfnisse.

An die Entwicklung der oben genannten Erziehungsbestandteile knüpfen auch die Elemente der globalen Weltwahrnehmung und das Verstehen ihrer Ganzheit in einer menschlichen Lebensdimension. Darum sollte die Musikinterpretation die ästhetischen und künstlerischen Erkenntniswerte beinhalten. Diese sollen dann im Zusammenhang mit dem Leben, welches sie beschützen, den Aspekt der Erkenntnis in der Selbstbewertung erwecken und Unterstützung Anderer sowie die Toleranz und den Respekt anderer Meinungen entwickeln. Diese Interpretation stellt auch eine Methode dar, bei der man kritisch das bewertet, was für die Menschengesellschaft ungünstig und schädlich ist sowie Spannungen wie z. B. Vorurteile verursacht. Sie verlangt einen ernsten und aufrichtigen Zugang vom Lehrer zum Schüler, der als ein konstruktives Individuum angesehen werden sollte, der dem Lehrer vertraut und dessen Verhaltensbesonderheiten emphatisch respektiert werden. Anschließend hat die Eingliederung der Schüler in den kreativen Unterricht, der von innerlichen Erlebnissen erfüllt ist, eine anregende Wirkung, wobei die Weltwahrnehmung verbessert wird. Die globale Erziehung krönt den Eintritt eines Schülers in das reale Leben.

Durch die einzigartigen Möglichkeiten, welche die Musikstunden bieten, im Erziehungs- und Ausbildungsprozess, aber auch in den Momenten außerhalb der Schule, werden Musikstunden auf einen besonderen Platz zwischen den anderen Unterrichtsfächern eingereiht. Ihre Originalität wird durch Zeit und Raum bestimmt, in denen die Ausbildungsaktivitäten verwirklicht werden, wo der Pädagoge mit seinen Schützlingen / Schülern den Sinn ihres Zusammentreffens erfüllt. Laut Prof. Jan Slavík „geht es um einen pädagogisch funktionsmäßigen zeiträumlichen Komplex, an den sich eine bestimmte (erziehlische, kulturelle) Aufgabe und mit ihr zusammenhängende psychodidaktische Mittel knüpfen. Mittels der Aufgaben gewinnt die pädagogische Arbeit ihren Erziehungssinn und mittels des Mittelgebrauchs wird sie verwirklicht.“ Die Unterrichtsstunde

wird zu einer typisch pädagogischen Arbeit, zu der man auch eine Erziehungsstunde, Übungen, Seminare und Workshops zählen kann. Es ist wichtig, dass der Lehrer auf eine Unterrichtsstunde so vorbereitet ist, um in jeder Unterrichtseinheit eine konstruktive Tätigkeit zu ermöglichen, die dann die Schüler innerhalb eines gewohnten Unterrichtsraums schaffensfreudig in ihre Vorstellungen, ihr Denken, ihr Kontinuitätssehen, ihre neuen Erkenntnisse und ihre Gefühlsempfindungen über den Rahmen der Schule hinaus aufnehmen. Seine Arbeit als „Schaffen“ zu verstehen, ist, denke ich, in der Schulmusikpraxis eine wertvolle Erweiterung der Arbeitswerte über den Rahmen des Alltäglichen hinaus und es ist eine Hinwendung zum Menschlichen. Auch außerhalb des Unterrichts, d.h. in der Lebensrealität, macht es uns zu liebevollen Menschen, die mit dem Verständnis, Respekt, aber auch mit Ehrerbietung zur Erkenntnis und Anerkennung der Werte, welche die Menschheit auf dieser Erde erschaffen hat, auftreten.

Erziehung ist Liebe - öffnen wir ihr unsere Herzen und behandeln wir unsere Jugendlichen wie Blumen, die von der Sonne durchstrahlt und von uns gepflegt werden sollten.

2 Music Activities in Nursery and Primary Schools

MUSIC LISTENING

Workshop Commentary



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Outline:

1. *Introduction: theoretical background*
2. *Implementation: model case analysis, listening*
3. *Conclusion: generalisation*

1.

Let us start with several questions defining the space in which we would like to operate. There are so many problems concerning music listening with pre-school and junior-school children that a great number of music teachers consider the area risky: they fail to integrate it with other artistic activities, fail to come up with associations with traditional activities during music lessons, feel insufficiently equipped to do such things. While attributes of modern music lessons (in accordance with preparation of educational frameworks particularly the requirement for natural integration) are declared, the existing textbooks fail to motivate teachers for their implementation. This may inspire our today's reflection.

The art is a specific type of interpersonal communication, with information passed through artistic means of a corresponding kind, e.g. through literature, visual arts, or music. Let's examine the following hypothesis: Children can learn to understand the language of music, if the listening is organized as an active and creative activity connected to other musical (vocal, instrumental, motoric...) activities and if associations with other kinds of art are used to support their musical experience, strictly with regard to the specific choice of material (expressive means), its arrangement in the overall form (composition) and its ability to communicate or express certain meanings (semantics). Users of this idea should be offered a graphic example, similar to fairy godmother's prophecy over child's cradle.

For this purpose, we will compare a literary image with a musical one (the term 'image' is used in its broadest meaning). Through what means do the following snippets of three fairy tales affect their listeners? First, let us examine the choice of words.

- a) Velvet pillows of moss islets gave pleasure to fairies.
- b) Violent gusts of wind tore down mottled gowns of treetops.
- c) The king was cheerful and dazed with joy.

Objective information characterizes the situation on the stage; its dynamics is better revealed after gradual comparison of details and their combinations, using some imagination (creative element). Its emotionality is affected by one's ability to identify and compare elements.

- a) Moss pillows – this is the forest reality; as fairy tale creatures, fairies are supposed to dance for pleasure. The happiness they experience is quite understandable, particularly when you imagine walking through the velvety moss.
- b) The choice of words is quite original: violent, gust of wind, tear down... their combination brings culmination of the dramatic situation – apparently in contrast to the prior comfort.
- c) Not many situations bring such elation. At the end of a well-known story from the Book of the Thousand and One Nights, Sultan Shahryar was similarly elated by the view of noble Shahrazad and healthy children around her. Many details can be found in the choice of words alone.

The overall meaning of a unit (in this case a sentence) depends on the word order (in Czech more than in English).

- a) In the mountains, it rains. (V horách prší.) In Czech, this communication is richer than it seems at the first glance, as the language stresses the end expression, highlighting it as new information. While the sentence means you should take an umbrella, it also says that it does not snow. We can summarize it briefly: it rains, it does not snow.
- b) It rains in the mountains. (Prší v horách.) The inverse word order gives a new meaning to the sentence: it rains in the mountains, not in the plains.

Therefore, the choice of words and word order are paramount for expressing the emotionally charged information of a literary image. However, there are other components of expressional reading that may allow you to identify expressional nuances in loud reading, such as accents and pauses, speech cadence and articulation, accompanying mimic movements, etc. All this conveys the semantic gesture of the utterance, which has individual and but irreplaceable meaning for the recipient. Logically, this implies our next question: How does it work with musical images? Once again, both the choice of expressional means (affecting our senses through their sound) and their arrangement (working through their function in context of a whole, in the time-space of the acoustic form) are crucial for meaningful arrangement of musical elements into an aesthetically functioning form. Let's not forget we are in an initial stage of listening preparation, so we are speaking of elementary expressional means; elementary both because they are the essence of musical work as performance rendered in time and because the abilities necessary to perceive such elementary attributes of tonal material and their relations can be developed from junior-school age. For practical-methodological reasons, we find such elementary factors of the musical language on axes of the three-dimensional acoustical space (tonal space). These are the pitch on the vertical axis, the tempo and rhythm on the horizontal axis and the dynamics and timbre in the third, depth dimension. When executing a musical work and establishing contact with listeners, a specific musical space comes into being as a tension system, where each item has

its distinctive value depending on its position within the whole. The movement (change) is the source of any musical idea. The sequence of details is more important for the resulting experience than details alone. The optimum procedure encouraging musical thinking when listening is proven in practice.

1. The first question: What kind of music is it? Various modifications of the question examine the mood, provoking introspection; the pupil tries to express his or her feelings, fumbling for words at first, unable to abstract, often using similes, such as a song merry as the sun, gentle as a caress, aggressive as an enemy, etc.

2. The second, immediately following question: Why is that? This is followed by psychical operations of identification (what caused the mood, depending on what caught the child's attention) and comparison (identity, similarity, qualitative differences in concept). The tonal space is delimited in a polar way, e.g. high – low, quick – slow, dark – light.

3. A necessary and often neglected stage is the result verification by means of musical activities, singing, instrumental improvisation, non-verbal motoric expression.

4. When preparing his or her final answer, the pupil has to find words, expressions, and phrases to capture his or her emotionally charged experience. Naming (rationalization) is the essence of all learning. When it comes to model learning, it is true that any problem solved provides a model for finding and creating other analogical spaces (transfer).

2.

Compositions motivated by living nature, such as by animals or weather, offer accessible, convenient material for schools to use in associated activities. Such an opus has been composed by Camille Saint-Saëns. The composer finished a cycle of minor images called *Animal Carnival* at one of his visits to Prague, to entertain a carnival gathering in Paris. This gallery of charming situations captures various human qualities, sometimes poetically, sometimes more or less ironically. Naturally, many pieces of the cycle have become quickly established as parts of school music lessons. This undoubtedly includes *The Elephant (Slon)*, a portrait mixing both admiration and some tolerance to the excessive weight in the animal realm.

I do not betray the name of the composition or its author to my listeners in advance; however, just before the short sample (of the scope similar to the score below) starts, I give them the task for the first listening, which would give them a taste of music, speaking with some familiarity: So, what is the mood?

SLON

Camille Saint - Saëns

The image displays a musical score for the piece 'Slon' (The Elephant) by Camille Saint-Saëns. The score is arranged in three systems, each with two staves. The top staff of each system is for the Piano, and the bottom staff is for the Cello (Cb). The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The piano part consists of a steady accompaniment of chords, while the cello part features a rhythmic pattern of eighth and sixteenth notes. The score is presented in a clear, legible format with standard musical notation.

Slowly, I turn the volume down. Children's answers vary acceptably, you can feel obvious confusion concerning the as-yet unexplained discrepancy between the spontaneously felt dancing mood (shuffling feet under the desk) and certain clumsiness (dancing melody of the contrabass). At that time, I come to my piano, offering some variations, almost deformations of the basic idea. I change the pitch, transferring the bass melody to the three-line octave with my right hand and asking slyly: So? Is it still clumsy now? For children, such task is invigorating, accessible, stimulating their fantasy. Oh no, they say, now it's light as a feather. Other variations follow, concerning mainly tempo (quite quickly – slowly) and dynamics (contrasts in intensity of the piano play). Then I play some recording to contribute more imaginative variations, using mainly the timbre possibilities of Yamaha electronic keyboard (saxophone or Pan's flute instead of contrabass, tango or cool dance instead of waltz, etc.). At the end of our small creative workshop, we listen to the Saint-Saëns's original once more, this time in full and under its program name: The Elephant. In the empty space behind their desks, children try to express the charm of the elephant dance in motion; to calm themselves at the end of the lesson, they capture their visual ideas in small drawings, which may be accompanied by a short story.

Similarly, children can be energized e.g. before listening to The Cat and Tom Cat Duet from the *L'Enfant et les Sortilèges* (The Child and the Spells) opera by M. Ravel (using the song *Náš kocourek* (Our Tomcat) from textbook *My pozor dáme a posloucháme* (Listen Carefully), before listening to The Frog from the musical fairy tale *Císařův slavík* (Emperor's Nightingale) by Václav Trojan, etc. Our long-term project focusing on listening activities in the pre-school age has dealt with the song cycle *Máminy písničky* (Mom's Songs) from *Hudební hodinky pro táty a maminky* (Music Lessons for Moms and Dads): *Přiletěla sova* (Owl Flew In) (singing and narrating – singing and playing children's instruments), *Kulaté malování* (Round Paining) (singing and painting), *O slepičí krok* (Chicken's Step)(singing and dancing).

3.

To establish contact with music means to perceive music, i.e. to process obtained data concerning qualities of the acoustic material using one's intellect. The contemporary elementary practice often lacks a system of simple operations, which would lead to development of musical thinking, i.e. thinking in the music material. It seems that various forms of school semantic analyses are just the thing to stimulate appropriate creative activities. Therefore, we will assess the material of the musical language as an arsenal of sounds organized in an aesthetically functioning system. We will offer a number of model cases from textbooks (Herden, J., *My pozor dáme a posloucháme*, Prague, Scientia 1994; Herden, J., *Hudební hodinky pro táty a maminky*, Prague, Rodiče 2004). We will emphasize the learning process. In the course of the process, the pupil gradually discovers basic elements of the musical language in the provided material.

ELEMENTARE MUSIKALISCHE BILDUNG ALS KORREKTIV UND INITIATION

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Wenn man die Aufgaben und Inhalte einer grundlegenden musikalischen Bildung umreißen will, muss man von der Voraussetzung ausgehen, dass musikpädagogische Intentionen und Angebote ein spezieller Teil der allgemeinen musikalischen Sozialisation sind. In einer kulturellen Umgebung, in der die Versorgung mit Musik weitestgehend und unentrinnbar durch die Medien geboten wird, kann der Sinn von Musikpädagogik nicht mehr in der Bereitstellung dieser Versorgung liegen, sondern es rückt die Frage nach der Qualität des Umgangs mit Musik ins Zentrum der Überlegungen. Insbesondere ist zu bedenken, welche Musik überwiegend gehört bzw. nicht gehört wird, welche Defizite also den medial vermittelten Musikkonsum kennzeichnen und welche Hörverhaltensweisen für diesen Konsum charakteristisch sind. Kurz zusammengefasst lässt sich sagen, dass musikalische Affekte durch die Verbindung mit Wort und Bild klischeehaft codiert werden, dass Musik als Untermalung und Passepartout immer eine untergeordnete Funktion hat und dass infolgedessen eine differenzierte ästhetische Rezeption nicht eingeübt wird. Hier muss eine basale musikalische Bildung für alle Altersstufen folgenden Leitvorstellungen verpflichtet sein:

1. Konzentration des Hörens auf die immaterielle Sinnlichkeit von Musik
2. Differenzierung des subjektiven semantischen Repertoires
3. Kultivierung einer musikspezifischen Symbolphantasie

In diesem Musikalisierungsprozess sollte es nicht um einen bestimmten Wertekatalog in Form von bevorzugten Epochen, Komponisten oder Werken im Sinne einer Anpassung an Normen des traditionellen so genannten Musiklebens gehen, sondern um die Schaffung einer quasi künstlerisch-kreativen inneren Disposition, um eine sensibilisierte und qualifizierte Aufnahmefähigkeit, deren ästhetische Kategorien weniger in einer Bestätigung trainierter Erwartungen, als vielmehr in einer innovationsbereiten Offenheit für neue Herausforderungen, Erlebnisse und Erfahrungen liegen. Basale musikalische Bildung setzt auf allen Stufen bei den jeweiligen Verdinglichungen des erworbenen Musikbegriffs an, deren Normen behutsam aber zielgerichtet relativiert und erweitert werden. Hier kann die Verbindung mit analogen Produktions- und Rezeptionsprozessen in der bildenden Kunst, im Theater, im Tanz und in der Literatur den ästhetischen Qualifizierungsvorgang unterstützen und erweitern.

Eine in diesem Sinne ästhetische Erziehung sollte durch folgende Faktoren gekennzeichnet sein:

1. Pluralität der musikalischen Kategorien

Sowohl die Vielfalt des medialen Musikangebots, als auch und vor allem die Fülle der tendenziell globalen musikalischen Stil- und Ausdrucksidiome verlangen Bereitschaft und Empathie für ein möglichst vorurteilsfreies und bewegliches Rezeptionsverhalten.

2. Sinnverstehen und Sinnkonstruktion

Während vor allem in traditionellen Musiksprachen Sinn durch bestimmte semantische Codes und modellhafte syntaktische Strukturen vermittelt wird, erschließen sich in historisch oder geographisch entlegenen Idiomen Sinnerfahrungen eher in kreativen, phan-

tasiebestimmten Konstruktionsprozessen. Das Bemühen um eine möglichst adäquate Annäherung an das ungewohnte Andere erfordert ein vielfältiges und tendenziell offenes Empfindungs-, Bild- und Symbolrepertoire im assoziativen und strukturellen Bereich.

3. Akzentuierung der zeitgenössischen Musik

Bestimmte Entwicklungen des 20. und 21. Jahrhunderts werden auch von Musikinteressierten mit Vorbehalt wahrgenommen oder abgelehnt. Ein angemessener Kontakt zu dieser Musik setzt Erlebnisdimensionen voraus, die die immanente Zumutung vieler Werke verstehbar machen, ohne sie spielerisch-unverbindlich zu verharmlosen. Die Bereitschaft zum ästhetischen Risiko kann als Zentrum und repräsentatives Paradigma eines angestrebten offenen Rezeptionsverhaltens gelten.

Damit basale musikalische Bildung diesen Anforderungen genügt, muss der Unterricht bestimmte, nach Entwicklungsgrad, Altersstufe und Erfahrungsqualität differenzierte und unterschiedlich akzentuierte Lern- und Leistungsbereiche enthalten, die im Folgenden als polare Spannungsfelder thesenhaft umrissen werden:

1. Klang- und Gestaltungsmaterial

- 1.1 Das verwendete Instrumentarium reicht von traditionellen Musikinstrumenten jeglicher Herkunft bis zum beliebigen musikalisch definierten Artefakt oder Alltagsobjekt.
- 1.2 Stimmaktionen umfassen das gesamte Spektrum vokaler und oraler Äußerungen von verschiedenen Formen des Singens bis zur emphatischen und imitativen Laut- und Geräuschproduktion.
- 1.3 Das akustische Repertoire repräsentiert die gesamte Skala vom konventionellen Klang über das Geräusch bis zur Stille.
- 1.4 Bewegungsaktionen beinhalten den formalisierten folkloristischen Tanz ebenso wie den experimentellen Körpereinsatz und das szenische Spiel.

2. Materialordnungen

- 2.1 Traditionelle Tonalitäten stehen neben freien Tonkonstellationen.
- 2.2 Metrisch pulsierende Zeitstrukturen korrespondieren mit offenen rhythmischen Feldern.

3. Gestaltbildungen

- 3.1 Quasi cantable Melodik verbindet sich mit punktuellen, statistischen und zufallsbestimmten Klangkomplexen.
- 3.2 Symmetrische Phrasen stehen statischen Flächen oder offenen Zeitdramaturgien gegenüber.
- 3.3 Als elementare und zentrale Grundlage musikalischen Wahrnehmens und Gestaltens erscheint das innere Singen.

4. Fixierung

Alle Notationsformen von der traditionellen europäischen Notenschrift über die Graphik bis zur Verbalnotation sowie deren Mischungen erscheinen als Repräsentationen divergierender Vorstellungen von Musik und vom Musizieren.

5. Medialität

Musik realisiert sich im Spannungsfeld zwischen reinem Hörobjekt und komplexer Audio-Visualität.

Sinnvolle basale musikalische Bildung muss sich auf allen Stufen und in allen Institutionen

vom Kindergarten über die Allgemeinbildende Schule, die Musikschule, die Volkshochschule und Einrichtungen des Freizeitbereichs als mobile Integration von Machen, Hören und Verstehen, von Produktion, Reproduktion und vertiefter Rezeption definieren.

Affektive und kognitive Komponenten, offene Improvisation und relative Solmisation, freies Spiel und rhythmisches Training erscheinen als Aspekte eines komplexen Lernprozesses, dessen ästhetische Konsequenzen sich – so glaube ich – umso fruchtbarer entfalten, wenn wir, die Lehrenden, uns selber als künstlerische Personen verstehen, deren pädagogisches Engagement Ergebnis möglichst autonomer ästhetischer Erfahrung ist. Die Qualifizierung, die von unserer Arbeit ausgehen soll, muss zunächst uns selbst durchdringen. In diesem Sinne sei das Elementare verstanden als das Faszinosum der unerschöpflichen Spiritualität der Musik.

ON THE PROBLEMS OF POPULAR MUSIC IN THE TEACHING OF MUSIC EDUCATION



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Popular music represents one of the most distinctive tools of multicultural education in elementary and secondary schools. Due to its importance, it contributes to integration in the European context and beyond.

In the past, modern popular music was not included in the curriculum for elementary schools at all (by modern music we mean specifically music with roots in traditional / archaic Afro-American jazz, as well as music growing out of the authentic rock and roll of the 1950s).

After changes were introduced to the curriculum, this music was incorporated into the syllabi for the 8th grade, however, it was not introduced organically, as one variety of the multifarious music tradition but merely as an 'addendum' with no organic link to the area of Slovak folk music or classical music. Active participation of pupils, heavily emphasized in teaching manuals and theory, has received only a small share of class time. This is because, unfortunately, the preferred method in reality is still the well-rehearsed 'descriptive approach' which regards music as a subject of explanation and understanding and comprehension (or incomprehension) ... but nothing can be changed. In short, music has been understood as an object of perception and interpretation – not as an object of participation and creativity (Felix – Janek, 1997).

Therefore, we can say that 'modern music' got into the textbooks more or less exclusively in the form of a few songs or excerpts influenced by jazz, swing or pop. However, these examples by no means represent a certain developmental phase of the genre.

The authors of the 1982 music education textbook for the 7th grade (elementary schools) which is, we must point out, being used even to this day, did not include a single example nor even a reference to any of the pop genres. This is even more shocking if we consider that this textbook was compiled as a definitive work, a complete handbook of music education. In view of this fact, ignoring popular music (including jazz and rock) and modern composition genres is inexpli-

cable. It is difficult to justify the fact that this textbook failed to present music as a universe with space for diverse musical genres - from classical to modern, from folk to traditional (not limited to Slovak folk and traditional music only), including children's and dance songs.

With hindsight, we understand that education in the former Czechoslovakia was isolated from external influences; due to historical and political reasons, too much emphasis was put on Slovak folklore and Slovak folklore only in music education. Similarly, in folk music we see a tendency to ignore connections to certain neighbouring countries. Even today, many people in Slovakia still have difficulties accepting certain cultural realities linking us to the Hungarians, the Poles, the Romanians, and even with the Czechs. We agree with the opinion expressed by Slovak music composer and educator Juraj Hartík who said: "Slovak musical identity rests on a Hungarian ground and it has rich Central European contexts (...)." (Hartík, 2001, p. 11). It means that Slovak historiography examines and vitalizes both music heritage preserved in our country and also older heritage tied to Slovak territory, including musical heritage with other ethnic roots. These are represented by Polish, Hungarian, Turkish elements mainly in works of the Baroque period.

A starting point for us today can be the fact that one of the phenomena which helps remove barriers dividing nations, races and ethnic groups is jazz music. When born, this music joined two musical worlds: European and African. In the 18th and 19th centuries, when jazz was developing, American music actually did not exist. Here, elements of two different styles connected with those existing independently mainly in Europe. By doing this they, as it were, anticipated processes leading to multiculturalism at the end of 20th century.

Besides the specific conditions of its origin, jazz music all over the world testifies to being truly multicultural, since it accepts inspirations not only from its original sources (Afro-American and Latin American music) but also from European music (Turkey, Morocco, etc.). This process, termed 'world music', continues at the interpretative level as well, therefore today it is not unusual to see people of different skin colour or from various religious backgrounds making music together. And this harmony naturally influences listeners, too.

Similar jazz tendencies towards multiculturalism are present in rock music as well; after all, it grows from the same roots as jazz music. Rock music is very close to the group we are interested in, i.e. pupils of elementary or secondary schools. Thus we will now take a closer look at rock music as one aspect of popular music.

The changes in social conditions, due to the dynamic societal development especially in the second part of the 20th century, are fully mirrored in popular music production, and more specifically in rock music, out of which various genres come to be the bearers and exponents of thoughts that create movements, communities of young generations, and reaction to the progress of social development. What originally was the terrain of teenagers of the 1950s gradually developed into a broad life-style platform; it is no longer a mixture of music trends but also a way of life determining the style of dressing, the length of hair, and way of behaviour, attitude to the arts, work, politics, sex, and drugs. A mesh that is broad and varied and sometimes almost bitterly true. But it is a fact that rock music is the music of the young generation mostly disappointed with its environment and the system created by the previous generations, and therefore it tends to be rather radical. That is why it appears to be aggressive and rebellious. Its main elements are protest and rebellion expressed by the youth and for the youth. From our point of view, it may appear as a protest against the established society which may or may not have a rational explanation. Even though prosperous show business can be made from those 'revolutions', the original impulse of

rock, dwelling in a certain dialectics of escapism and rebellion, continues to have an indispensable significance for the young.

Despite the attitudes to pop music having changed as a result of the recognition of its artistic qualities, teachers (and often students in teacher training courses, as well) often come to disagree with a view of its confined social impact once they have become familiar with the important influence of pop music, particularly of the world's best pop music, which almost without exception struggles for a better and a more humane world (be it through a campaign against narcotics, AIDS epidemics, apartheid, or with campaigns to preserve South American rainforests, to protect basic human rights, such as festivals in Woodstock, and the Live Aid Concert – a concert in support of the starving people of Ethiopia). Such a clear moral appeal can only rarely be found in the so-called 'artificial' music industry.

If we add the immense functional impact of pop music due to its preferred place in the mass-media (mass-media not necessarily or exclusively playing a positive role, considering the vast quantity of vapid music being broadcast to numerous listeners) then a systematic insertion of pop music into elementary school music education textbooks seems indispensable. However, there is one more relevant reason for inclusion of pop music in these textbooks – it is in this kind of music that children have adequate listening experience which enables them to discuss, in class, its artistic values, its fashion or style. This does not mean passing judgments condemning certain trends, genres or singers / musicians, but rather discussions in which children learn to look for the significance or sense of musical language to see issues of generational identity or non-acceptance, or a revolt against the value system of adults. That has, with no doubt, great significance in the formation of young people's personality, helping develop their ability to formulate and defend their own views. No one benefits from a ban or an exclusion of present-day trends from music education. The age group of senior elementary school grades (13 to 15 years) is primarily looking for relaxation and entertainment in music. They are mainly interested in pop music with its entertaining and relaxing function which is testified to by the fact that this age group clearly dominates among listeners of various music radio and TV broadcasts, also writing most letters to these programs; this age group is at the same time a strong customer group in all pop music shops and it constitutes a large part of the audience of pop music concerts. The intensity with which members of this age group focus on popular music should, under normal conditions, indicate that it is exactly this kind of music they choose to listen to. These facts indicate that adolescents have a good knowledge of pop music, thus they are able to find their way through various genres, new music trends and form an understand of music history; they are already able, thanks to their extensive experience, to differentiate, categorise, evaluate and compare music. This not only shapes them as listeners but also presents an opportunity to express themselves as music critics. This, in fact, is a way they, albeit unconsciously, begin to form not only their own opinions on pop music but also to create their own criteria; in short, they are developing their musical tastes. However, when assessing the present quality of pop music, we have to conclude that musical taste found in this age group is, if anything, usually unassuming, conventional and uniform. Probably no other institution has a greater chance or capacity to improve this current dismal situation but the school.

There are many issues related to teaching pop music at elementary schools. Research has proven that pop music dominates pupils' interest in music. It is the task of a teacher / educator not to refuse this genre in advance but rather to look for parallels between classical and popular music, for their mutual links and principles which make the works of this

or that type valuable and worthy for generations to come.

Contrary to past practice derived from previous curricula, new music education textbooks for elementary schools in Slovakia, published during the last decade, have taken up a new concept of music education teaching, providing a considerably larger space to various genres of pop music to mirror the activities of music education teaching. It means that a teacher must work with pop music in a complex manner, since it is not only material for listening / perception in class. Thus, music becomes an invitation to participate (especially in the form of students singing the chorus of a song together with the recording), to explore texts and their influence on listeners, to think about the link between music value and popularity, as well as becoming a challenge to work creatively - to create one's own interpretation in a different arrangement (according to the pupils' abilities or with the use of a synthesizer), to improvise on a given chord structure or even to try to compose a piece in a certain style.

Of course, in relation to multicultural education, we understand pop music in a very broad sense; once we decide to make a selection, we may assume that jazz and rock music, above all, are appropriate because of their capacity to absorb elements of various cultures. On the contrary, country music, for example, is completely different in nature. Country music has always been distinctively 'white', in a certain aspect even racist (i.e. few blacks could actively participate). This situation has begun to change only recently and indirectly, through the fusion of country and jazz. In the past, country music used to exclude all external influences.

The issue of tolerance and understanding is also related to our subject matter. When people of colour performed at concerts in Slovakia, no racists would show up at the concert. This can perhaps be a starting point for us, assuming that it may work vice versa as well, i.e. that 'mixed music' influences listeners and, as a result, racial, religious and other differences disappear. If young people listen to this kind of music, it shows they are interested in it and in its interpreters. If they like it, basically they do not care what the race or nationality of the performer is. Such an attitude can then be then transferred to normal, regular contexts as well. For us, musicians and teachers of music, it is one of the best means of learning tolerance. Both domestically and in an integrated European Union, education towards mutual understanding and a respect for differences is a must. Domestically, because Slovakia is a multicultural society; there are many other nations, ethnic groups and nationalities living in Slovakia along with the Slovaks. It is indispensable to introduce children to heterogeneous music. At the same time we stress that we must not forget our own roots, our own music because the reverse is also true - if you want to make a presentation of a Slovak band abroad, you cannot do it by playing and singing an English song. Instead, you are likely to present something typical for Slovakia, typical for you, something which is unknown or unusual in the country where you have been invited for a guest performance, and something which the foreign audience can become fond of.

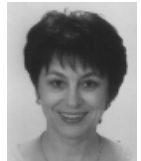
Finally, to summarise what our task is: It is to be open to the world and, in educational practice, to be accepting of and promoting the possibilities of developing tolerance of music and related multicultural feelings of children by means of pop music, despite the fact that pop music is often depreciated by professionals as sort of a 'light' or 'soft' music. Jazz and rock, thanks to the global musical trends, are an optimum way for mediating multicultural education at elementary schools.

Music is one of the most important means of communication for young people. In the time of their adolescence, pop music lies at the heart of their interests, and of course, many times this takes the form of a 'generational statement'. This in itself is already reason enough why - like on a playground - teachers should meet their pupils, seeking mutual understanding.

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WORKING WITH MUSICALLY AND VOCALLY INEPT CHILDREN



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The aim of the workshop was to outline a methodical process which would help musically and vocally inept children improve their skills. Based on an analysis of audio and video recordings of 'non-singers', causes of musical and singing 'lags', or deficiencies, were identified. Each participant could consequently apply the exercises and games used for the elimination of non-singing defects. A detailed list and description of these games can be found in *Učíme děti zpívat (Teaching Kids How to Sing)* written by A. Tichá, published by the Prague publishing house Portál, 2006. In this article, I would like to define basic rectification principles and outline the process of methodical activities involving so-called non-singers.

At the outset, let us consider the following questions: Why are so few children able to sing clearly nowadays? Do children being born today have a smaller potential for musical and vocal skills? The answer is no – children's potential for singing is the same as it used to be. What has changed are social conditions and children's interests. Children do not have the need to sing, **they do not use their voices and practice their singing**. As a consequence, there are ever fewer occasions for children to practise their singing. As they do not sing, there is no natural development of basic musical skills which provide the base not only for clear singing but also for the growth of other musical activities.

Each healthy individual has the gift of singing. Every human voice harbours a large potential. In order to develop these natural skills, it is essential to train the voice in its whole scale. In this article, I would like to look for incentives that can revive children's natural interest in singing. Experience shows that first attempts at improvement should be made before children even start attending elementary school – at this point, the process of improvement is the most effective. Positive results can be achieved later, too, but with increased effort on both sides – the teacher as well as the student.

Children lag behind in music and singing mostly due to the following factors:

1. **Absence of singing in families and only a passive appreciation of music.** If music is only appreciated as 'background music', the need for singing decreases. Additionally, current singing

'idols' presented by the media mostly contradict children's natural expression in singing. Unless children have other examples or role models, they will accept the musical concept surrounding them (i.e., these singers often creating sound the 'wrong' way, plus the output often being adjusted / deformed by technical means). If the singing voice is not used or if wrong voice models are copied, naturally given voice skills become narrow and restricted – the child gets used to using their 'speaking voice' when singing. This way of tone creation (in which the so-called pectoral scale dominates) does not allow children to sing in higher tessitura.

2. **Wrong body posture** (bent back, sunk pectoral girdle) and low physical fitness. All these have a negative impact on the respiratory system. If the back and belly muscles do not participate, the diaphragm cannot work properly. Children often replace the physiological breath (using their ribs and diaphragm) with the undesirable 'upper' breath (using their shoulders and upper pectorals). Due to decreased diaphragm activity, sunk pectoral girdle, tension in the shoulder area and wrong head posture, the coordination between the breath activity and the larynx is affected.

3. **Retarded development of children's musical skills** – particularly an undeveloped 'musical ear', musical memory, sense of rhythm and tone.

4. **Unprofessional musical education and voice development in kindergarten and elementary school.** Children only sing songs using a small vocal range placed in the low tessitura. As a result, children do not have the chance to practice higher tones. Loud group singing (or loud piano playing by which the children's singing is drowned) means that children are not able to control their voices because they cannot hear themselves.

For the sake of a better understanding of these issues, let us first make a few notes about voice physiology. Generally speaking, the voice apparatus is naturally equipped with two ways of voice creation – the inner 'chest register mechanism' (typical for the speaking voice; vocal folds contact with each other completely during each vibration and are stretched by the so-called 'inner racker' which is formed by the vocal cords muscle itself) and the head register mechanism (typical for the singing voice; vocal cords vibrate only with brim coats because they are stretched by a so-called 'outer racker'). In correct voice development, both mechanisms operate and integrate smoothly.¹

In the period of speech development, the chest register, providing the base for the speaking voice, is being practiced more often. A fluent voice line is additionally 'shattered' by articulation and, in Czech, by applying the first-syllable beat onto each separate word. Children long to express themselves but, at the beginning, they lack vocabulary. Therefore, they stutter which affects the fluency of exhaling freely and the balanced cooperation of breath with the vocal cords. Unless they sing, there is regress instead of progress in terms of the 'sound line' fading from the children's voice. Since the higher tessitura is not being used, the head voice begins to gradually disappear.² Without balance in the voice-production mechanism, the voice scale gets limited in higher tessitura. In an upward melody sequence, the weakened head register is not able to jump in and join the voice creation process. As a result, only the chest voice is being used, which is then unhealthily 'stretched' over e1. However, the whole vocal cord mass (the so-called 'inner racker') can be stretched only to a certain extent. When stretched, the voice can go up to g1, or even a1 - h1. Sometimes, the voice 'breaks' into a weak voice which can then go

1 The ratio of different register involvement depends on the tessitura, voice strength and the state of the vocal folds. Lower tessitura, stronger dynamics and wide vocal folds support the chest register; higher tessitura, quiet singing and narrow vocal folds support the head register.

2 Notice the smallest children whose humming and voice experiments happen on an extensive voice scale.

on even higher. In this situation, the voice is quite often accompanied by strong aspiration.³

With help of a non-singing voice **analysis**, techniques and exercises for improvement can be identified. These fall into three groups which, however, are intertwined. Examples: I. Recreation of the singing voice, II. Hearing focus development and the creation of imagination for striking notes, III. Elementary intonation.

I. Recreating the singing voice is possible under the following conditions:

- **a change of the child's attitude to his/her voice** (In reality this means that we should reduce occurrences of shouting and violent voice creation and build the right sound imagination of tone creation based on soft, light sound);
- recreation of breath activity linked to the body and soul (an active psyche maintains essential and appropriate physical activity⁴);
- **larynx muscles relaxation** (relaxation of the muscles connecting the larynx can be achieved by correct head posture, relaxation of the isthmus muscles, relieving of tongue and jaw; kinetic 'freedom' of the larynx, as well as its independence on the breath and articulation processes, providing the conditions for head register creation which serves as a function of the singing voice);
- **use of higher tessitura** (i.e. awakening and support of head register in the upper part of the voice scale and the transmission of its function into middle and lower voice scale);
- **exercising of front head resonance** not only in higher tessitura but also on middle and lower tones⁵;
- **Creating a holistic, integrated voice** (the key being a balanced involvement of both head and chest registers, the head and chest resonance and a balanced vocal sound); and
- **correction of singing pronunciation** (we shall guide children to natural speech expression with a relaxed jaw).

Awakening a spontaneous interest for a 'nice' voice performance in children should be the very pre-condition for any work with non-singers. Instruction should be happening in a calm, familiar atmosphere. Good results can be achieved only if there is a large amount of tolerance, enormous patience and a creative attitude on the part of the tutor. The non-singer must feel safe even when they are not completely successful.

Working with the voice should be viewed as a game which helps children to uncover the possibilities of their voice expression. Motivation through game offers big advantages⁶:

- All children participate spontaneously when playing a game;
- A game works with the mood, fantasy and imagination of the small singer;
- A game abolishes both psychological and physical blocks;
- It encourages the child to search and uncover the possibilities of their voice;
- It provides a special type of self-realisation based on 'hands-on' and 'in-body' experience; and

3 With a fully stretched chest voice and with the complete absence of head register, voices finish already at e1.

4 Essential is child's inner motivation to sing, his absorption in melody, rhythm or lyrics, his need to communicate, impart, play with his voice, realise its possibilities.

5 In the first remedy phase, i.e. after the re-discovery of higher tessitura based on headvoice, register "disconnection" persists by non-singers for a certain time period. It becomes evident by downward tones, when children subconsciously tone up (they bear on breath), and so the chest register sees through at the expense of the headvoice. Instead of the singing voice, speaking voice becomes dominant again which ascends with a remarkable breach – often on the tone f1, e1 sometimes es1.

6 Examples of games in: Tichá, Alena Učíme děti zpívat. Praha: Portál, 2006, ISBN 80-7178-976-X.

- Thanks to a game, everybody gets a chance to find their own way of individual expression.

At the workshop the participants can try for themselves how **the exercises and games work to help them re-acquire their singing voice**⁷. Games are divided according to their main goal: a) games bringing physical and psychological relaxation, b) activation and coordination exercises, c) motivational games for a balanced body posture – focusing on the spine, the back and belly muscles, d) games developing the elasticity and vitality of breathing muscles, thus helping to deepen the breath, e) voice experiments leading to spontaneous head voice sound, soft voice beginnings and head resonance, f) exercises relaxing the middle and deep tessitura, bringing soft chest resonance, g) gestures and motions supporting stable breathing flow, and h) voice exercises leading to clear pronunciation and a smooth manner of speaking/singing.

For defining one's singing voice, games can help immensely. In certain games, children / non-singers are not forced to abide by precise ratios between individual tone heights. While playing games, children can experiment with their voices and unintentionally exercise breath and voice production coordination. They detect their head voice, higher tessitura, the possibilities of their articulation apparatus and the expression possibilities of their voices. When discovering their head voice, there comes a short period when children use two types of voices - a 'new voice' which is based on the head voice and an 'old' one which is still created predominantly through the chest register. To connect both voices, we can use games based on a glissando led downwards. We should make sure that children do not tune up lower tones. We only use songs with a majority of repeated and downward tones. Songs with a prevalence of upward going melodies should be transposed into higher tessitura. The lowest tone of the upward phase should be lower than e¹.

II. Developing hearing observation and tone height imagination / vision

The development of voice skills goes hand in hand with a child's complex musical development. In the case of non-singers, it is essential to start with elementary music skills training. First of all, we have to activate the child's listening / perception skills. To support these, we use sight, touch and particularly the motion. We turn children's attention to basic tone quality. We start with **distinguishing** between contrasting qualities such as **strength** and length, then proceed to qualities of **colour** and tone **height**. More precise tone height differentiation can be accomplished by hand motion in free space (the motion of the hand and sight perception support listening). Additionally, the big muscular motion influences the activity of the vocal cords. As a result, inner tone visualisation and vocal cords activity become connected.

At the very beginning, children sing in undefined 'strike' notes and it is only with hearing and sight that they can distinguish high, low and middle tones. Later on, using their listening skills, they compare two different tones – higher / lower / repeating. The intonation is gradually improved by conscious distinction between consonance and dissonance. In teaching, we use melodic 'echo' games, i.e. communication games aimed at developing hearing awareness and intonation. Besides games used for nurturing musical imagination, it is essential to practice musical memory and cherish the feeling of musical phrasing (examples can be found in the already-mentioned book, *Učíme děti zpívat*).

⁷ Games and Exercises Description: Tichá, Alena *Učíme děti zpívat*. Praha: Portál, 2006, ISBN 80-7178-976-X.

III. Elementary Intonation

For children with no previous vocal training, intonation training should be based on the fifth, i.e. 5-3, 5-3-2-1, 5-3-1, 1-3-5, 5-6-5-3, later moving on to the second and third, primarily staying within the first six tones of a scale. As a next step, we extend the space by adding the bottom seventh and the fifth. This process suits musically and vocally inept children even from the point of view of voice appreciation – we start with upper tones which should be higher than *f*.

In order to help children master tone imagination, it is suitable to use ‘intonation stairs’. Visualisation of music height with help of ‘intonation stairs’ keeps children active and speeds up their musical development, while at the same time improving intonation purity⁸.

When creating musical images, it happens quite often that the child will interpret formerly learnt songs inaccurately, not being able to correct the mistakes in melody. At the same time, the same child might be able to interpret intonation models – practiced with support, i.e. intonation steps – flawlessly. That proves the child has already ‘learnt the new musical language’ and is able to hit the right tones and follow musical relations. If we remove the visual support, however, the child will usually get lost again. Former inaccurately learnt connections hinder the newly learnt ones to be expressed. Therefore it is advised to eliminate the already learnt songs from the repertoire and replace them with new ones, containing practiced intonation models (i.e. 5-3, 5-3-2-1, 5-3-1, 1-3-5, 5-6-5-3, etc.). During this process, children are provided with all the support mentioned earlier.

Musically inept children must not be left alone during the stage when melody is practised and rehearsed. If they are not corrected in time, they will ignore their self-monitoring via hearing and keep singing unchecked. Their musical imagination, not stable and settled yet, can vanish too easily. They begin to sing out of tune, often drawing back on speaking-singing. At this point we have to remove the lyrics from the songs and support the melody with syllables (in Czech *ku, ju, po*, for example), support the imagination with hand movement or phonetic gestures, going back to the ‘intonation steps’ aid or following a graphic representation. We can resume singing to the lyrics when the child has managed to reach certainty in singing the melody in tune.

Conclusion:

Every musically inept child has their own individual speed of development from the very beginning and their own individual tessitura for practising songs and melodies. A child’s psyche is an essential constituting factor in the creation of musical and singing images. The slightest psychological obstacle can temporarily blocks a child’s progress. Therefore, it is necessary to create a safe environment where children, each and every one of them, get the chance to discover their musicality and even to make mistakes. Non-singers have to be encouraged constantly. The best motivation is always to offer praise – even for the trial which is more an error than success.

8 ‘Intonation steps’ (or ‘intonation stairs’) in connection with phonetic gestures and the tonic sol-fa enable even the non-singers to participate in creative intonation (i.e. games with tones from an exactly defined space). At the beginning, the hand motion ‘leads’ the creative activity, immediately expressed by the tonic sol-fa. Step by step, we teach children to transfer the leading position to the musical imagination (conscious tonic sol-fa) and to consider the hand only as a mean of its expression.



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Das Spektrum der Konzeptionen für einen aktiven Musikunterricht hat in der Bundesrepublik Deutschland in den letzten Jahren rasant zugenommen. Der aus der Notwendigkeit von mehr Praxis im Musikunterricht entstandenen Trend zu mehr Musikmachen im Klassenverband hat dazu geführt, dass auch Fortbildungseinrichtungen, Verlage und Musikinstrumentenhersteller für sich einen Markt entdeckt haben, der in einem Wachstum begriffen ist. Neue Musiziermaterialien für den Musikunterricht, vornehmlich in Fachzeitschriften, überschwemmen den Markt und erwecken für den Beobachter den Eindruck, als ob sich eine immer größer werdende Fülle von musikpädagogischen Konzeptionen zum praktischen Tun im Musikunterricht gegenüber stehen würden.

Der Begriff „Klassenmusizieren“ ist dabei schon seit geraumer Zeit zum musikpädagogischen Schlagwort geworden und es ist unübersehbar, dass an immer mehr allgemein bildenden Schulen ein Musizieren im Klassenverband im Musikunterricht vollzogen wird. Dabei kursieren Begriffe wie „Bläserklasse“, „Klassenmusizieren“, „Streicherklasse“, „Chorklasse“, „Erweiterter Musikunterricht“, u. a. nebeneinander und meinen doch recht Unterschiedliches.

Neue Wortschöpfungen wie „1stClassRock“ (Fromm 2006) oder „KumBaLaTiKa – Klassenmusizieren“⁹ tun ein Übriges, um die Verwirrung um Innovationen komplett zu machen.

Der Begriff „Klassenmusizieren“ und seine Supplemente

Auffallend ist, dass man in der gegenwärtigen Musikpädagogik dem Begriff des „Klassenmusizierens“ in recht unterschiedlichen Kontexten begegnet. Dies zeigt sich vor allem in der Fülle der im Zusammenhang mit dem Begriff „Klassenmusizieren“ verwendeten Supplemente: „Klassenmusizieren mit Blasinstrumenten“, „Klassenmusizieren mit Streichinstrumenten“, „Klassenmusizieren mit Boomwhackers“ (Biedermann u. a. 2003), „Klassenmusizieren mit dem Computer“, „Klassenmusizieren mit klassischer Musik“, „Klassenmusizieren Rock/Pop“ usw. Dies ist nur ein kleiner Ausschnitt der wachsenden Vielfalt der verwendeten Begriffe. Dabei umschreiben die Supplemente, die den Begriff Klassenmusizieren ergänzen, unterschiedliche Sachverhalte. In der Regel lassen sich in den Terminologien vier Varianten erkennen:

1. Der Terminus gibt Auskunft mit Hilfe welcher Musikinstrumente ein Musikmachen in der Klasse vollzogen werden soll (z.B. *Klassenmusizieren mit Blasinstrumenten*)
2. Der Terminus beschreibt eine musikalische Stilrichtung, die gemeinsam im Klassenverband musiziert werden soll (z.B. *Klassenmusizieren Rock und Pop*)
3. Der Terminus benennt das Medium, unter dessen Zuhilfenahme eine aktive Auseinandersetzung mit dem Gegenstand Musik erzielt werden soll (z.B. *Klassenmusizieren mit dem Computer*)

⁹ „Rhythmus-Bewegung-Kommunikation – KumBaLaTiKa- Klassenmusizieren“, so der Titel eines Kurses in der Lehrerfortbildung, angeboten von AMBOSIUS, LIA anlässlich des Landeskongress Musikpädagogik, Stuttgart 2005

4. Der Terminus beschreibt die Methode, mittels derer curriculare Ziele erreicht werden sollen (z.B. *Klassenmusizieren mit relativer Solmisation*)

Die darüber hinaus existierenden Begriffe wie „Bläserklasse“, „Streicherklasse“ oder „Chorklasse“ sind meist Dezimierungen, die die Konstituenten des Terminus verkürzen, so wird aus „Klassenmusizieren mit Blasinstrumenten“ die „Bläserklasse“, aus „Klassenmusizieren mit Streichinstrumenten“ die „Streicherklasse“.

Die Inhaltliche Bedeutung des Begriffes „Klassenmusizieren“

Alle bislang erwähnten Konzeptionen sehen einen erhöhten Praxisanteil im Musikunterricht vor. Allerdings kann man aus den unterschiedlichen Begriffen noch keine Angaben über Methode, Dauer, Organisationsformen oder Ziele ableiten.

Es gilt im Weiteren zu untersuchen, welche Kriterien sich für eine Abgrenzung der unterschiedlichen Modelle inhaltlicher Art finden lassen und wie man eine Definition der unterschiedlichen Formen des „Klassenmusizierens“ vornehmen kann.

Die *Akademie für Musikpädagogik* in Wiesbaden beschreibt auf Ihrer Homepage Projekte mit den Titeln: „Klassenmusizieren mit Blasinstrumenten“, „Klassenmusizieren mit Streichinstrumenten“, „Klassenmusizieren mit Perkussionsinstrumenten“, „Klassenmusizieren mit Mundharmonika“ und „Klassenmusizieren mit Akkordeon“¹⁰. Gemeint sind dabei Modelle bei den SchülerInnen im Klassenverband unter Anleitung einer oder mehrerer Lehrkräfte ein Instrument erlernen. Die Lehrplaninhalte des Musikunterrichts an der allgemein bildenden Schule werden mit Hilfe dieses Instrumentes in der aktiven Begegnung mit dem Lerngegenstand Musik erarbeitet.

Von der Terminologie leicht abweichend verwendet die Firma *Yamaha* Begriffe wie „Klassenmusizieren mit Orchesterblasinstrumente“ oder „YamahaBläserKlasse“, sowie für Projekte mit anderem Instrumentarium: „Klassenmusizieren mit Keyboards“, „Keyboardclass“ und „FlötenTöne – Klassenmusizieren mit Blockflöten“¹¹, verbindet aber damit einen ähnlich gelagerten instrumentalen Lehrgang, der die Inhalte des Schulfachs Musik ergänzt. *Yamaha* beschreibt in einem Reader wie folgt: „Der Begriff „Bläserklasse“ steht synonym für alle methodischen, didaktischen und organisatorischen Ziele und Bemühungen, innerhalb des regulären Musikunterrichtes in der allgemein bildenden Schule musikalisches Basiswissen und spielerische Fähigkeiten mit Einsatz eines Klassensatzes Orchesterblasinstrumenten zu vermitteln... Es ist dies der Versuch, den schulischen Bildungsauftrag im Fach Musik mit einer ganz neuen Kombination von individuellem und gemeinsamen musizierendem Handeln zu erfüllen.“ (Tankus u. a. 2002, S.4)

Hieraus lassen sich drei Punkte ableiten, die meines Erachtens den Begriff „Klassenmusizieren“ im Wesentlichen definieren:

1. Es geht beim „Klassenmusizieren“ um ein Musizieren im Pflichtunterricht der allgemein bildenden Schule, nicht um das Musizieren in einer AG oder im Wahlpflichtfachangebot einer Schule, sondern um das Musikmachen im regulären Musikunterricht. Damit ist das Musizieren eine gemeinsame musikalische Betätigung aller Schülerinnen und Schüler einer Klasse.
2. Das „Klassenmusizieren“ ist geplante, didaktisch und methodisch durchdachte und auf Ziele hin ausgerichtete Tätigkeit.

¹⁰ Homepage der Akademie für Musikpädagogik 01.07.2006, <http://www.musikpaedagogik.de>,

¹¹ Homepage der Fa. YAMAHA, 01.07.2006; <http://klassenmusizieren.yamaha.de>,

3. Das gemeinsame musikalische Tun steht zwar im Vordergrund, ist aber nur das Mittel um den schulischen Bildungsauftrag und somit auch den Lehrplan umzusetzen.

In diesen entscheidenden Punkten einer Definition lassen sich deutliche Kongruenzen zu Johannes Bähr (Bähr 2005, S. 159ff) feststellen. Bähr führt drei Punkte als Definitionsebenen an:

1. *„Im umfassenden Sinn ist Klassenmusizieren in der allgemein bildenden Schule eine gemeinsame musikalische Tätigkeit aller Mitglieder einer Lerngruppe“*
2. *„Klassenmusizieren ist didaktisch-methodisch geplante, gemeinsame Ausübung mit Gesang, Instrumentalspiel, Bewegung und Szene – einzeln bzw. in Kombination“*
3. *„Als musikalischer Lernprozess und als ästhetisch-musikalische Gebrauchspraxis enthält Klassenmusizieren sowohl Anteile von musikalischem Handwerk und von künstlerischer Ausübung als auch von Reflexion und Bedeutungsdimension von Musik sowie der musikalischen Handlungen.“*

Neben der inhaltlichen Definition, die alle Formen des Klassenmusizierens umschreibt, gilt es im Weiteren nun eine äußere Unterscheidung der unterschiedlichen Modelle zu betreiben.

Die Unterscheidung „Klassenmusizieren“ und „Musikklassse“

In der äußeren Abgrenzung liegt die Hauptunterscheidung in der Organisationsform. Während mit dem Begriff „Klassenmusizieren“ das aktive Musizieren im Musikunterricht überhaupt verbunden wird, finden sich in „Musikklassen“ (z.B. „Bläserklassen“ und „Streicherklassen“) die Spezialform, dass alle Schülerinnen und Schüler ein Instrument beim Klassenmusizieren erlernen. Ich folge hier der Definition von Johannes Bähr: *„Als Klassenmusizieren werden ... alle auf Musik bezogene Tätigkeiten verstanden, die aktives Musizieren beinhalten – einschließlich der Reflexion von Gegenstand und Tätigkeit... Der Begriff Musikklassse meint eine besondere Form des erweiterten Musikunterrichts. Eine Musikklassse ist wesentlich dadurch definiert, dass alle Schüler einer Klasse ein Instrument erlernen oder vokale Expertise erlangen.“* (Bähr 2005, S.160ff)

Nach diesem Verständnis wäre der Begriff „Klassenmusizieren“ ein übergeordneter, der alle aktiven Tätigkeiten im Umgang mit Musik beinhaltet. Genauere Abgrenzung stellt der Begriff „Musikklassse“ dar, der die Erweiterung enthält, dass Schülerinnen und Schüler ein Instrument im Musikunterricht erlernen.

Begrifflichkeiten im Überblick

Zusammenfassend lässt sich festhalten, dass der Begriff „Klassenmusizieren“ in sehr unterschiedlichen Kontexten vorkommt und oft mit anderen Begriffen erweitert auftritt, die Aufschluss über Instrumente, eine musikalische Stilrichtung, Medien oder Methoden enthalten.

Er umschreibt in der Regel das aktive Musizieren im Klassenverband, dass im Pflichtunterricht im Fach Musik einer allgemein bildenden Schule eine aktive musikalische Betätigung für alle Schülerinnen und Schüler der Klasse darstellt. „Klassenmusizieren“ ist somit didaktisch-methodisch geplante Tätigkeit im Musikunterricht. Der praktische Umgang mit dem Gegenstand Musik steht zwar im Vordergrund, aber das Tun ist nicht reiner Aktionismus, sondern musikalischer Lernprozess, der die Reflexion über Musik zur Erfüllung des Lehrplanes und des Bildungsauftrages in gleicher Weise enthält.

Dabei kann „Klassenmusizieren“ zwei unterschiedlichen Ausprägungen annehmen:

1. Die Form einer Musikklassse, in der alle Schülerinnen und Schüler dieser Klasse ein Instrument meist einer bestimmten Instrumentenfamilie erlernen, um im Musikunterricht

gemeinsam zu musizieren (zum Beispiel: „*Klassenmusizieren mit Blasinstrumenten*“ oder „*Klassenmusizieren mit Streichinstrumenten*“).

2. Oder in Form eines heterogenen Klassenmusizierens, bei dem das gemeinsame Singen und/oder das gemeinsame Musizieren einen gewichtigen Unterrichtsinhalt darstellt. Dabei kann das Musizieren unter Zuhilfenahme des Spiels auf schultypischen Musikinstrumenten (Orff-Instrumenten, „*Boomhawckers*“, etc.) oder des Spiels von Instrumenten, die für populäre Musikformen typisch sind, Neuer Medien oder sonstiger musikalischer Betätigungsformen der Schülerinnen und Schüler zur Gewinnung musikalischer Erfahrungen geschehen.

Der Terminus „*Klassenmusizieren*“ kann somit vielfältige Ausprägungen annehmen. Es wäre meines Erachtens auch gänzlich falsch, „*Klassenmusizieren*“ auf eine Methode zu begrenzen. Vielmehr stecken große Chancen in der von Werner Jank postulierten „*Artenvielfalt des Klassenmusizierens*“ (Jank 2005, S.109ff).

MUSICAL FAIRY TALES IN CHILDREN'S MUSICAL ACTIVITIES



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Introduction

The workshop focuses on the application of music and physical activity in developing the musicality of pre-school aged and younger children. Selected musical-kinetic performances using current Czech music for children will be introduced to demonstrate how to use musical fairy tales as an educational tool. Musical fairy tales are an ideal means of developing a more sensible perception of music and also help very young listeners and musicians interpret and recognise the meaning and emotional value of music. The workshop built around the musical fairy tale *The Story of the Beet* by the contemporary Czech music composer Ilja Hurník features example performances illustrating the method of listening to a fairy tale while expressing oneself physically and visually. These show: 1. children's sensomotoric and pantomimic movements coordinated with music; 2. children's ability to guide the scenario props while listening to the musical fairy tale; 3. listening to the musical fairy tale while visually expressing typical features of the characters; and 4. stage performance of the musical fairy tale.

Ilja Hurník: THE STORY OF THE BEET for a story-teller and a chamber instrumental orchestra

The music of this fairy tale does not merely reflect the spoken word. It has its own structure and a proper musical-fairy-tale plot, which can be divided into several characteristic parts: poetic introduction; growth of the beet; characteristic motives of the gait of individual characters; pulling of the beet and failure to do so; and successful pulling of

the beet and a merry dance at the end of the fairy tale. Each part has different mood, melody, rhythm and different sound colouring. These musical contrasts as well as recurrent typical features associated with each character and with the idea of an unsuccessful pulling of the beet help children better grasp the musical characteristics of the plot.

1. Sensomotoric movements of hands and pantomimic expression coordinated with music

While listening to the musical fairy tale *The Story of the Beet* at school, children can start making pantomimic gestures accompanying characteristic musical sections. If possible, the teacher should make pantomimic gestures while listening to music together with their pupils, mainly if pupils are very young. This way they will make it easier for pupils to recognize moments when the contrasting sections switch – they can use the same movements to remind pupils of the recurring musical motifs and mainly, they can inspire pupils with their own expression of how to coordinate movements with music. – Characteristic situations can be gestured with an arm: *The seed germinated ... A huge beet grew* – the movements of the trunk and the arms will suggest the effort made at pulling the beet, shrugging one's shoulders and looking around helplessly can be used to suggest a question: What shall we do?

Apart from pantomimic expression, children should be encouraged to imitate the typical features of individual characters' gait while listening to the music. First they should only sit and show the gait using their fingers ('walking' them on their thighs as if they were the fairy-tale characters). For example: energetic gait - Grandpa, prudent gait – Grandma, playful gait – Granddaughter, hopping and running around – Doggy, smooth, lithe gait – Pussycat, tiny steps – Mouse. Also, children need to physically express the joy at pulling out the beet in the end. They can do so using any of the means of physical expression employed so far: moving their trunks, heads, and fingers or via facial expression.

2. Guiding the scenario props while listening to a musical fairy tale

Children of pre-school age and younger appreciate sensory contact with little objects in their surroundings – it pleasantly livens up the lesson and motivates them. In the case of musical fairy tales, sensory contact may also serve as an efficient means of empathy. Guiding selected objects (props) to the sound of a musical fairy tale is more than just an interesting game. By concentrating their attention in order to move little objects, i.e. fairy-tale characters (including the beet), while listening to the musical fairy tale, children emphasize the features of its characteristic sections, their contrasts, gradation and also the recurrent typical motifs reflecting the gait of individual characters or the unsuccessful pulling of the beet. The manner of guiding separate characters observes the same rules - it reflects the specific musical means of individual sections, mainly their changing pace, rhythm and dynamics. Children also react emphatically using facial expressions and moving their whole bodies spontaneously.

Guiding objects to the music of a musical fairy tale is demanding, mainly due to the necessity of coordinating the movement of hands with the sound of music. However, it is very important for children, who can thus learn to adjust their movements to the properties of individual objects and use them empathically to accompany the music. At the same time they learn to concentrate their attention, develop their thinking and perform partial tasks within larger musical sections.

3. Listening to a fairy tale while expressing the typical features of the characters visually

If children listen to a musical fairy tale repeatedly, you can try to draw their attention to typical features that characterize the gait of individual characters. This time, the content of musical means is manifested via sensomotoric movement of children's fingers combined with visual expression – using so called “finger paints” (paste paints applied to paper directly with fingertips).

The teacher can begin motivating children for this micro-étude by a simple remark: Those who walk usually leave footprints. While listening to the musical fairy tale again, they can ask the children to find out how many colours they will need and to choose an appropriate colour for each character. The paper is then divided into stripes by horizontal lines, each stripe being used for painting the ‘footprints of the fairy-tale characters’ while listening to the music. The graphical expression of the gait of the Grandpa, Grandma, Granddaughter, Doggy, Pussycat and the Little Mouse characters, i.e. the coloured fingerprints of children, should correspond to the typical rhythm and dynamics, pace, pitch of tones and musical rendering of these features (e.g. the Pussycat) including the short and legato tones. It is important that children move spontaneously and freely and that they readily switch colours. The graphical result will demonstrate not only different colouring of individual sections of the musical fairy tale but also big differences in the size and shape of the footprints, which will also vary, according to the mood of an individual section, in the amount of paint and the distance between the footprints.

Alternatively, this sensomotoric playing with music and paints can be done as a group activity, using a big sheet of paper when each child from the group of five works with one colour corresponding to their fairy-tale character. This way of using the activity not only teaches children to concentrate while listening but it also requires that they be ready to react and cooperate within a group.

4. Stage performance of a musical fairy tale

Performing a fairy tale that the children are familiar with is a task falling within creative dramatics, which has gradually become a part of integrated education of pre-school age and younger children. In performing a musical fairy tale, children need not only demonstrate their ability to control their movements in space while acting individually, to communicate by movements in a group and to use props and costumes; they must also show their ability to coordinate the stage performance with music and with spoken word, which is a difficult task indeed.

Having a new task – to perform a fairy tale accompanied with music as if they were on stage children start focusing on the musical plot of the fairy tale, which results in their increasingly sensitive perception of music. Furthermore, they are also motivated to express themselves by miming and imitating the musical-kinetic features they perceive and feel.

Annex No.1: *The Story of the Beet* – the text of the fairy tale

Grandpa and Grandma lived in a cottage. Once in early spring Grandpa went to sow a beet seed. The seed germinated and grew until it became a huge beet. Grandpa goes to the field to pull the beet out from the ground. He grabs the beet and pulls and pulls, but he cannot pull it out. What to do? Grandpa goes to fetch Grandma. Grandma comes. Grandpa grabs the beet and Grandma grabs Grandpa. They pull and pull, but cannot pull the beet out. What to do? Grandma goes to fetch Granddaughter. Granddaughter comes. Grandpa grabs the beet, Grandma grabs

Grandpa and Granddaughter grabs Grandma. They pull and pull but cannot pull the beet out. What to do? Granddaughter runs to fetch the doggy. The doggy comes. Grandpa grabs the beet, Grandma grabs Grandpa, Granddaughter grabs Grandma and the doggy grabs Granddaughter. They pull and pull but cannot pull the beet out. What to do? The doggy runs to fetch the pussycat. The pussycat comes. Grandpa grabs the beet, Grandma grabs Grandpa, Granddaughter grabs Grandma, Doggy grabs Granddaughter and the pussycat grabs the doggy. They pull and pull but cannot pull the beet out. What to do? The pussycat runs to fetch the little mouse. The little mouse comes. Grandpa grabs the beet, Grandma grabs Grandpa, Granddaughter grabs Grandma, the doggy grabs Granddaughter, the pussycat grabs the doggy and the little mouse grabs the pussycat. They pull and pull! ... They pull and pull! And suddenly ... bang!!! They have pulled the beet out and all toppled down in a pile.

CENTRAL IMPORTANCE OF MUSIC ACTIVITIES FOR PRE-SCHOOL AND ELEMENTARY SCHOOL CHILDREN



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My understanding of making music at the pre-school and first stage of elementary school level (while this is also true for the period of pubescence or adolescence) is in fact identical with that of Prof. Scheidegger. Of course, there is a question as to how we understand his idea of the 'main subject'. Naturally, this cannot be true in the cognitive sphere; that 'old-fashioned' trivium – reading-writing-counting – is the cornerstone of every aspect of education. However, it is apparently not enough for the formation of a well-balanced human being. It is like a tripod stand: it stands firm but it can be slanting (slant meaning askew, deformed) to any direction. What is missing is the fourth element represented by the non-cognitive sphere, i.e. the sphere of experience, adventure and emotion. In this sense, making music belongs (as do other child art activities) to the 'main subjects'.

In my theoretical and practical work (music workshops, Children's Music Theatre, music education textbooks) I draw on my understanding of music as one means of communication which mediates (on a more general and abstract level than graphic or motional manifestation) above all aesthetic information in a unique way. In this sense, music communication is indispensable and its absence produces emotionally imbalanced people. Just as there are imperfections in verbal communication (speaking defects, vulgarisms, stylistic roughness, etc.) and in non-verbal communication (inadequate gestures, intensity, inability to establish visual contact, etc.) which degrade communication, the same is true of communication through music. Intonational impurity, rhythmical imprecision and inexpressive singing creates such an amount of murmur that it depresses aesthetic information. Therefore one of the goals of music education can be to educate children in music communication through which they can, on an adequate level, transfer their emotional message to others.

Theses:

Music is an indispensable method of communication fostering the existence of an integrated personality.

Music communication is as important as verbal communication which receives maximum attention in the so called 'main subjects'.

One consequence of the inability to communicate through the arts (not only music) is an emotionally imbalanced personality. As expressed by Erich Fromm: "We are educated but wicked."

The development of musical abilities means improving the level of communication and suppressing undesirable distortions in communication.

Predispositions for therapy:

A family provides not only material but, primarily, emotional support. A family provides a place where a child learns not only to know but also to understand and love.

These, however, presuppose that parents have been educated both rationally and musically. Such support needs a school where there is a balance between reason and emotion. A school that not only informs its pupils but also forms them.

All this can be achieved only by a competent teacher.

Therapy:

A transition from a school of information to a school of formation, a really humanistic one.

Fundamental changes in the training of new teachers.

Past situation: information focused approach dominates (We know what we are to teach and we do not care much how to do it.)

Present situation (in Slovakia): didactics dominates (We know how we are to teach though we do not have time to master what we are to teach.)

Desired situation: The way to a child's mind (it means to knowledge as well) leads through emotions, experiences, their heart. And the vehicle on this way is the arts, of which the most complex is music.

A SCHOOL WHERE CHILDREN SING: "HELLO TO YOU!"



PaedDr. Lenka POSPÍŠILOVÁ

The primary school Gen. F. Fajtla D.F.C., Prague

When I first started teaching at the Rychnovská Primary School in Prague – Letňany fifteen years ago, I had only a very vague idea of what the content of music lessons should be. I knew very well what I did not want my lessons to look like – memorising lyrics, drilling scales and drawing strange black dots into some funny lines, impossible for most children to penetrate and discover behind the signs of their favourite song. These activities certainly do not nurture a children's love of music and the desire to dive into and explore its secrets. Quite on the contrary, they

often frustrate a child's inborn musicality. My idea was to have lessons which would, above all, be a source of joy for the children, music lessons during which they might get to experience the inexplicable feeling which comes from making music and singing together, the same experience I had from my childhood years at home.

But how to make this happen? How do you create the joyful experience of encountering music in this way, which would stay with them for the rest of their lives and add new dimensions to it? This, in essence, is what it comes down to. Ever since I began teaching, I have been striving to find answers to this question in my everyday classroom work.

I was very lucky to have met Pavel Jurkovič, an outstanding teacher of music, right at the beginning of my teaching career. He helped me answer some of the most pressing questions and it was he who helped me get to the living source of these pedagogical efforts - to the Orff Institute in Salzburg. There I had the opportunity to meet other enthusiasts who have embarked upon this quest of discovering new musical pathways to children and not only to them, to all who want to experience, in music, those memorable moments of being on the same wave length while singing, dancing or making music together. It was in Salzburg that I first listened to the enchanting sound of the xylophone, sparkled with the glockenspiel, flutes and different percussion instruments whose names I had to look up, for the most part, in a dictionary. These new sounds and the easy way to use the instruments completely convinced me and I was secretly hoping that one day it will be possible to make this kind of music with children back home in Prague, too. However, at first this seemed completely impossible because of the high cost of the instruments.

Apart from these instruments which I had been unfamiliar with, there was one instrument which is easily accessible to all of us. However, the special technique employed in Salzburg was a great discovery for me. The instrument I am talking about is the human body. I learned dozens of new ways how to clap, slap, snip, combine different types of beats, use various props, all of which could transform simple rhythmic exercises into short stage-worthy performances. Such 'body-play' was very popular with children who quickly found new ways of employing their bodies in music production. It was amazing to watch how fast their motoric skills and their sense of rhythm and form were developing. 'Body-play' became an integral part of my music education lessons which allowed children to have 'fun' and, in the process, acquire many music skills without any stress or fear of failure.

Another life-changing experience was meeting Mr. Pierre van Hauwe. Again, it happened in Salzburg and Mr. van Hauwe invited me to attend his Christmas seminar in Delft. There I had the opportunity to see the performance of his children's orchestra, comprising 100 members, for which he was composing and adapting various musical pieces. This experience made me realise that music, in fact, was in this setting only an instrument for achieving mutual understanding, cooperation, and, consequently, sharing joy, as was visible with each and every member of the orchestra.

Back at my home school I managed to find a number of glockenspiels, metalophones, and even one xylophone, not having been used by anyone for ages, stored at the very top shelves and very difficult for anyone to reach and discover. Bringing them back to life was a great source of joy and entertainment for children. We started experimenting with new sounds and their combinations, embarking upon joint music making and improvising which often resulted actually into small music compositions.

Following all this, we succeeded in expanding music education at our school - today, our children enjoy three hours of music education per week. All children play the flute and, from

the second year on, most of them also attend a music school where they learn to play additional instruments (violin, guitar, clarinet, etc.). In this way, each class gradually develops into a unique music ensemble with various instruments. Children start using these from the third year on, joining the school orchestra. The orchestra itself is rather unique – alongside traditional instruments, you will find those typical for the Orff approach, too. What is unusual is that our young musicians like, and often do, playing different instruments. This means that they are not bound to play just one part or use one instrument only. Singing is another essential element of the way music is made in our orchestra.

There is not a separate choir and orchestra, except for a few exceptions/performances, children simply play and sing at the same time, thus going back to the roots of Czech and Moravian folk music where musicians would step in front of their audiences and accompany their playing (violin, bagpipes, various string instruments) with singing. Thus, each concert is both a play, a game and an adventure because players often take up different instruments and have to solve unexpected situations that always come up, such as when a player or the ‘correct’ instrument is missing. In Czech, our orchestra is called “Hra je to!” which is a play on words, meaning both that ‘it works’, meaning it makes sound and ‘it is a game’. In the end – it always works and we make music together!

We have also revived a number of folk traditions such as the masopust procession (masopust being a season of merrymaking and masquerading lasting from Epiphany until Easter), the Christmas and Epiphany processions, and others. These revived folk traditions allow children to personally connect with their identity and roots which, for most of them, had been forgotten.

When Pierre van Hauwe visited Prague some time later, he donated lots of Orff instruments to our school, including xylophones and drums which allowed our repertoire to expand significantly and include many more children at the same time. His visit also marks the beginning of a wonderful cooperation which lasts until today. Almost every year, we organise joint concerts with Pierre which are always a great pleasure for all of us. Children from grades 3 to 9 all participate, often along with graduates who miss similar musical pleasures in their lives once they left our school. **We were also able to get in touch with similar ensembles throughout Europe and together we have even done some travelling.**

Our goal is, by no means, a performance marked with virtuosity. Our main goal is that experience which stays in our students for the rest of their lives and which allows them to encounter music on the amateur platform, in the best sense of the word.

I was very fortunate to find colleagues who were eager to join my efforts and activities and together we were able to launch more extensive projects. We were also fortunate to receive the support of our pupils’ parents who even asked us to create a parents’ ensemble, which we did. Later, more teachers joined this ensemble and completely new ways of cooperation between the school and parents have thus opened up. We named this ensemble “A je to” which, again is a play on the students’ ensemble “Hra je to” and, in Czech, means something like ‘well done’ or ‘mission accomplished’. Both ensembles regularly meet at common events where children have the opportunity to perform on stage with their parents, singing or supporting each other by playing an instrument.

Together with my husband we also started organising summer workshops drawing on the experience from all my previous activities. “Music making and painting – children with their parents” are workshops where whole families can participate, sing, make music and, generally speaking, be creative together.

Such setting creates a unique atmosphere which stimulates communication and common experience (both positive and negative).

With hindsight, considering all the graduates who have left our school and are now working in various fields and industries, it is still rather surprising to me how many are still actively and regularly involved in music making. It is very rewarding that they remember our common music activities with love. We always start our music session with the familiarising “Hello”, common among musicians. Every child would get an opportunity to play, sing or even lead the ensemble. I wish that each and every one of them would later find a place in life that would make them feel they are meaningful and indispensable. So, hello and a wonderful day to you all!

COMPOSING FOR CHILDREN – REALITY OR FICTION?

(Contribution towards a morpho-genesis
of composer personality)



Prof. Juraj HATRÍK

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I am not alone among those composing non-commercial music in feeling for some time now that the present day and age are gradually transforming us into a ‘species threatened by extinction’. Contemporary authentic music composition, including most of the music composed in the 20th century, is almost completely absent from concert stages, it is not being recorded for the radio, it cannot be heard on television. Sometimes this music gets performed at specialised festivals which have been designated by the composers’ and playwrights’ ‘lobby’ to include only what this ‘lobby’ considers good and topical. “Do you want your music to be performed? – Well, start your own festival!” I heard these words once from a young fellow composer. I recall a similar situation in my youth. When I was thirty years younger, during the Communist period of ‘normalisation’, there was a ban on certain composers, including myself, at the end of the 1960s and beginning of the 1970s. The censorship was so ‘leak-proof’ that some composers did not hear a single note from their compositions played.

During these evil times, I did, quite intuitively, turn to children, to substitute forms of music pedagogy, i.e. composing music for children and youth and bringing it closer to them. But I have in fact been composing ‘instructive music’, as it is called, since the very beginning of my independent composing career. I always felt it was something inspirational and absolutely essential for my innermost being. At one point, already as an established composer with many years of diverse musical and composing experience, I was approached by a fellow composer, a friend and colleague, who expressed his, for me rather surprising, view on this defining feature of my personality. According to him, I should be banned from this activity because if I did not waste my time on composing for children, I would have become a much better and more interesting composer. During an academic discussion on inspirational sources for composers and their contribution to music education, the same colleague said that there is no such thing as ‘composition for children’. According to him, the last of the great composers who were able to compose for

children specifically was J. S. Bach, plus, to some extent, Mozart and perhaps Schumann but that was it. I believe that such attitude is, unfortunately, rather typical and the consequences have in no small extent contributed to the current situation in which the status and outlook for contemporary composers of non-commercial music is dismal indeed. I would now like to engage in an argument with such views...

Eugen Fink (1) talks about the man's capacity of 'graduality', of gradually improving one's being. Based on the principle of a game which develops within the ontogenetic scope of an individual's life, it states that it is this movement forward, this expanding of one's inner space of intellectual and emotional capacity, which leads a person to a higher level of experiencing life and a higher level of attitudes, in order to transcend to spiritual activity. Edmund Husserl (2) talks about a 'speculative schedule' mirroring an individual's life which springs from the 'natural attitude' and is intentionally geared, via practical experience, to a transcendental knowledge which is not only stored in the conscious part of the mind but also "turns on, lightens up and enlarges the being itself", thus it is essential for the process of thinking. It also allows the existence of art. Thus, this is the process which an artist must go through. I find such model of intentionality outdated and not confirmed by my personal experience because it suggests a rather linear development, aimed at ever higher and more perfect levels of awareness, while considering the lower ones, those left behind, as some form of 'scaffolding' which needs to be thrown away once the construction has been completed. People with such views are hopelessly 'adult', cut off from the 'lower' stages of their intellectual and creative initiation, often suffering from the illusion that they had found 'their world', 'their place', and feel an authoritative need to assert and push their 'truth'. They are often intolerant, sticking firmly to their principles, apodictic. The 'child' within them has been silenced – not only as part of their individual experience and memory but silenced also as the archetypal-mental structure which, along with the 'adult' state and the 'parent' state constitutes, according to Eric Berne (3), a triad of sub-personalities or ego states. Berne, American psychologist and founder of Transactional Analysis, describes how through playing games, i.e. role-playing and in transaction, we realise this triad in the interactive space that exists between us and other individuals who possess the same basic structure, thus harmonising individual ego states. According to Berne, the child is the most valuable part of human personality. This ego state adds to our life what a real child adds to life in general: joy, grace, creativity, and initiative.

This ego state is an essential basis for feelings of empathy. I believe that contemporary non-commercial music, at least in Europe, has, to a large extent, lost this capacity and those exceptional cases which have managed to retain this quality are, curiously enough, being marginalised among the expert public. Composers find themselves in a vacuum where their speculative activities, normally one of the 'wings' which allows an artist to take off from the ground, figuratively speaking, have no support, no 'air'. The 'wing' is dead, hanging as a useless appendix, a shield in front of the inner eye of an artist. In my opinion, this is the result of how the pedagogy of composition has been practised so far, i.e. strengthening in students a false idea of the 'role' through which the 'composition game' can manifest itself and attain meaning. Pride and subjectivity go hand in hand with the false feeling of exclusiveness (I must be different at all cost, I must overcome the past, etc.).

The rule of ever-changing aesthetic and technological parameters in the 20th century has created what I am not afraid to call a true of Babylon in terms of individual styles and technologies. Even today, young composers upon graduation and at the beginning of their careers have

to face the following dilemma: to become a proud representative of the trade by adopting an independent, inimitable, and thus, inevitably, somehow spiteful attitude (I recall Mallarmé's words which said something to the effect: "I have not been toiling over my work for such a long time in order to be immediately understood..."), or to 'sell' oneself, adapt to mass sub-culture, advertising, the world of image-ism and pretentiousness, the world which tells you what is 'in', as indicated by the ever more sophisticated 'peoplemeters'.

Those critics who have been worried to see me 'wasting' my talent on composing music for children do not realise that keeping in touch with a childlike mentality, through this type of composition and composition structure, is something I practise as a form of retreat or treatment, in order to save myself from the phantom delusions concerning my role as a composer. It is a way of mental training in a situation which, obviously, is adversarial and not unambiguously clear and accessible. Those who claim there is no such thing as 'children's music' or composition for children forget that human culture has, in the course of its history, already produced, drawing on the child's mentality, a number of artefacts which, quite flatly, deny this type of argument (fundamentally 'parent'-like in its nature); there are children's books, children's plays and movies, paintings and drawings for and by children with their link to the archaic and 'childlike' states of artistic expression have had an enormous and productive influence on the work of many outstanding, authentic modern artists. And yet nobody considers this an undesirable 'waste of talent'.

Perhaps the 'underground' controversial view says that the child should be specifically targeted, however, the work in itself must still be above all artistic and complex and that 'children's music' does in no way imply the lowering of standards, thus the result would always be 'just' normal music again, which does not need to be specified further or reduced to a young audience because it in fact belongs to everyone. It is certainly conceivable to agree with this view, however, the story is more complex than this. If an artist has not been able to preserve that 'child' within, which Nietzsche saw in every 'true' man, he or she will not be able to reach the child artistically in a way as did, for example, A. de S. Exupéry in his book *Little Prince*, Czech writer B. Němcová in *Babička (The Grandmother)*, M. Twain in *Tom Sawyer*, L. Carroll with his *Alice in Wonderland*, E. de Amicis in *The Heart*, H. Ch. Andersen in his stories, and many others. It is not a coincidence that I have not included any works of music in this list, although there are many of them – music which is accessible to children as the targeted audience, music, in which the game-like composition strategy and expressive means respect how a child's mind works, including its limitations because, there is no doubt about it, there are limits to a child's mentality.

Due to reasons of space, I cannot go into the details of evolutionary psychology, however, it is important to state that a lack of knowledge of evolutionary psychology hinders a composer in the same way, if not more, as if they did not know the basic tools of the trade. It is essential to know who is my audience, who is this child (as audience and as my internal ego state) and what is the potential. In my textbooks for teacher training in the field of elementary music education (4), I mention two extremes, two simplifications regarding the teacher's attitude to the child (the same is true of instructive music composers). The one extreme is to view a child as some an angel-like, mystical being, a symbol of paradise and purity lost. The other views the child as an object of pedagogical activity, a tabula rasa or an object of experiments, a small-scale version of an adult human being which the teacher can use for one's experimenting and modelling activities.

In my opinion, adopting the first extreme view results in composing music which is usually referred to as 'about children but not for children'. To give you some examples, I feel that Ján Cikker's *Čo mi deti rozprávali (What Children Told Me)* or Schumann's *Scenes from Childhood*

– at least some of them – belong here. The second extreme is represented by an endless list of what can be termed ‘pedagogical’ works by ‘kleinmeisters’ which employ a transparent structure, methodologically planned and controlled, but in which the scent of creativity and thus, the flair of ‘great’ music is completely lost.

Can we find some middle ground between these two extremes? Perhaps we find it in the works of Tchaikovsky, Majkapar, Satie, Prokofiev, from Czech composers let me name Suchoň and perhaps some of my own pieces, certainly the piano series *Krajinou Šťastného princa I a II* (*Through the Land of the Happy Prince I, II*). This type of music, while still being authentic, consciously leaves out certain aspects.¹² It suppresses or regulates the analytic aspect, the quality to be gradually revealed and understood, while focusing mainly on sensitivity, on a holistically emotional aspect, a pronounced and intelligible image and gesture which is motivated by a clear didactic aim. In this way, such works anticipate **syncretism** which is typical for perception from early childhood up to 8 – 10 years of age (for more information on this topic see Václav Příhoda *Ontogeneze lidské psychiky – (5)*) and which means that the world is perceived as a dynamic, living continuum. On the down side, such perception blurs certain boundaries, blurs perception, and reduces the capacity of identifying separate objects and relations. Some individuals carry this form of perception all the way to their adulthood, not progressing any further, yet this does not mean that they are not able to perceive and absorb messages carried by music.

The composer who is aware of psychological dimensions of their work must also respect **concretism** as a feature of perception. The images, metaphors and allegories one uses must be accessible to children, i.e. based upon their everyday experience, or else the cognitive potential is lost. Children are better at identifying similarities rather than differences or minute, gradual contrasts. If you compose for children, you will have to take into account the specific way in which children perceive **time** and **space** according to their developmental stage, which protects children from being overwhelmed unnecessarily. Living under this ‘protective shield’ of perceiving only the here and now is a remarkable power and vivacity of the present moment, the present experience. A composer can single out sentences from music not originally written for children (I call it the ‘perception sample’) and highlight the strength of a detail, the strength of emotionality packed into one musical image. The limitation in space-time perception do not allow children to respond to the evolution of the theme, for example, its gradual transformation, to more complex and longer expressive means, etc. I would usually try to solve this issue by actively engaging the child into the music process by inviting the child to participate, giving him or her the freedom to simultaneously realise a certain part of the melody, usually the most redundant one.

In this process, the child’s **egocentrism** acts both as friend and foe to the composer. If employed carefully, egocentrism can work towards self-realisation, self-actualisation. This facet of child psyche adds a whole new dimension to almost all composition projects which work with improvisation, with finalising the thought itself. By the way, so-called ‘music of children’, i.e. music which flows from active verbal fluency and flexibility during games and creative activities performed by children, is an abundant source of inspiration for a composer, often being reminiscent of 20th century music, using small aleatoric, sonoristics, mobile blocks, etc.

Their **personalising dynamism**, their **physiognomic constitution** drives children toward music which, in its essence, models live processes; this parallel is true even in the field of ‘serious’

12 For more on this topic, see Tatjana Pirniková’s PhD. thesis *Skladateľské inšpirácie a impulzy hudobnej pedagogike*. Bratislava: HTF, VŠMU, 2001 (*Inspiring composers*) which I have supervised. The thesis sums up my experience as a teacher and composer.

music science and theory, in music teaching it provides the best way to understand the principles of music tectonics and form. The 'From Seed to Plant' model, applied in teaching, has helped me enormously in my development as music composer. It has influenced the way I work and develop musical material also in works for an 'adult' audience. Thus, it is true, not only about composing for children, that this is the basic, the core idea leading to 'live' music (Roman Berger).

Personification is a prominent mental disposition of children I have drawn on many times both as a composer and as teacher, e.g. in the series of stories about the *Seven Dwarfves* (*O siedmich Trpaslúšikoch*), a story on the seven diatonic notes, or in my allegoric story *The Twelve Tin Soldiers* (*O 12 cínových vojačikoch*), introducing the subject of chromatics. Taking advantage of **anthropomorphism**, of the anthropocentric principle of metaphorisation in music for children, teaches one many a lesson about the basic emotional effects of music, of rhetorical figures, etc. Music composers in the 20th century have underestimated this area which, in reality, is key not only in the field of children's music. I recall that after premiering his grand vocal-symphonic piece in Bratislava (I do not, unfortunately, recall the title), the famous Luigi Nono told us, a group of young composers, that it was impossible for him to simplify the elements he used in his compositions so as to make them accessible to children, to adapt them to a child's skills of perception, without compromising 'stylistic information'. I believe that if the composition's system can be simplified in this way, without the work itself losing its identity, it is a test which, in fact, every composer should undertake. The easy way is trying to escape the recipient's 'scrutiny' by producing an ever more sophisticated and complicated musical structure, which leads to a situation where the audience is left 'uneducated, ergo stupid, unprepared, lazy, and so on'. In some way, it is a lie, a self-delusion. If the colleague of mine whom I mentioned at the beginning of this paper says there is no such thing as 'children's music' while at the same time acknowledging Bach, Mozart or Schumann as composers who were able to produce music specifically for children, he inadvertently confirms the following hypothesis: it is possible to talk in the same language, albeit at different levels (using different communication channels), about the same thing, i.e. about oneself. Communication psychology calls it **congruence**. And this is what I have been aiming at, as a composer, throughout my life – to make my 'adult' and my 'parent' state of mind congruent with the 'child' one, thus granting my 'adult' and 'parent' sub-personalities to draw on the wealth of playful instincts and the database of archetypes stored at the child-state level. I could talk at length about my own development and my encounters with the world of children, with children interpreters. I am convinced that entering this relationship has revealed many answers to me which I had been facing as a composer of music for adults. Children have been teaching me to sort out my ideas, to look for natural, authentic solutions, to avoid intellectual snobbery which so often blocks a composer's spontaneity, driving them into 'paper' projects.

Being able to conduct the double complementary transactional interaction I mentioned when talking about E. Berne's concept of transactional analysis, allows one to connect and harmonise the social and psychological levels of being in touch with a child (I declare the child to be my partner, however, at the same time I am aware of the fact that I have entered the child's world and I respect that). In my view, this ability should be in the toolbox of any composer who wants to communicate with his or her audience, be it an audience of children or adults. Because I have been searching and cultivating it does not mean, in my humble view, that I am not being faithful to myself as a composer, on the contrary, I make my internal dispositions to align themselves around the core of my being. Perhaps this makes me ridiculous, not persuasive enough or not modern enough in the eyes of some but listening to my child state and getting this valuable

feedback makes it impossible for me to become fake, to start pretending that I am someone else than who I really am. It is a never-ending challenge because this purification, and, yes, even reduction, does not happen involuntarily, quite on the contrary, it requires incessant monitoring and an input of energy. I admit that choosing such path suggests a certain level of depersonalisation, resigning on one's dominant Ego as the composer seems to be getting 'lost' in the others, caring less about how to impress, how to be different, how to keep up-to-date all the time, etc. And perhaps this could inspire further discussion if we were to talk about what it means and what it takes to be a composer in this day and age. So far, I have seen a lack of willingness and courage to engage in such a debate.

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EDUCATION AND THE ARTS – EDUCATION MODEL APPLIED AT THE STATE ARTS SCHOOL IN ZAKOPANE



Lidia DŁUGOŁĘCKA-PINKWART
Director of STATE ARTS SCHOOLS in Zakopane.

“Artistic education mostly depends on what we demand from our students.”
Krzysztof J. Szmidt

In the past, children who wished to pursue artistic education in Poland had no choice but go for a very demanding and time-consuming arrangement. After finishing regular classes at elementary school, they would be taken (usually escorted by their parents) to another school or educational centre to pursue artistic education or private language lessons in the afternoon. Apart from being very demanding for the children and time-consuming for parents, another unfortunate feature of this system was that often it would be the parents who decided about what artistic activity the child should pursue. Elementary Arts Schools follow a different concept. The first, namely the Elementary Arts School associated with the State Music School of Mieczyslaw Karłowicz in Zakopane, was founded in 1992, following a decision by the Polish Ministry of Culture and the Arts. Following the reforms of 1999, it was re-named and is now called the Nine-Year State Arts School, i.e. incorporating both elementary school and general secondary education (gymnázium). The picturesque town of Zakopane is located in the Tatra Mountains, the highest mountains in Poland, with its wealth of cultural traditions it is very attractive for artists. Therefore, the choice of Zakopane was a good one for creating an arts school, the first one of its kind in Poland.

Setting goals for pupils, teachers, and parents

The main objective of the school is to develop a child's personality and to recognise their artistic skills and creativity, creativity being an important asset in the 21st century. Education provided at the Elementary Arts School does not limit children's possibilities in terms of further education, quite on the contrary, it expands their horizons so that later they are able to pursue studies e.g. in mathematics, architecture, medicine, engineering, etc., in various countries of the EU. As for teachers, they strive to create an environment where children feel free to engage in an open dialogue with each other, as well as with the teachers. Stress levels are reduced to a minimum by regular performances – children thus get used to being on the stage performing. Parents also have an important role to play – they take part in individual lessons, participate in classes and at school events, engage in debates about issues important to the life of the school, contribute to funding, etc. All these activities are driven by the desire to serve children.

School structure

Classes have between 12 and 16 pupils. Instead of individual lessons divided by the ringing of a bell, there are coherent education sequences ('blocks'). The school occupies two buildings located next to each other. Classes start at 8 am and finish either at 2 pm (the lower grades) or at 4 pm (higher grades). We have a school canteen. The education plan combines general education subjects with artistic disciplines and activities, i.e. Polish, Mathematics, Drama, Dance, Instrumental Play, 'in the field' studies (learning about the local region and art).

School program

The Arts School offers the following three programmes:

1. Elementary school programme, with extra lessons in computers, mass-media, English, swimming, jiu-jitsu; later another foreign (Western) language is added, plus folklore, elements of ethnography, and tourism.
2. Elementary and secondary music school programme, depending on the pupil's decision.
3. Electives – literature, theatre, film, editing, music science, computer music, drama groups.

An important part of the education program are the two-week stays in the 'open air', i.e. outside the school environment. They are organised in September and their goal is to integrate teachers and students on topics of choice. Such trips offer 24 hour contact time and open up dialogue possibilities - regular classroom education cannot provide such assets. These trips are organised at different locations around Poland (Miedzzydroje, Mielno - Uniescie, Rogowo, Jurata, Leba), thus offering further learning possibilities. We also organise shorter (5 day) trips which combine lessons in local history and geography with artistic activities (drawing, photography). The locations for these trips are either in the Tatra mountains, in small towns (Lancut, Niedzica, Kazimierz nad Wisla) or large towns of Poland (Warszawa, Kraków, Toruń).

The aim of the trips outside Poland is to promote the knowledge of European cultures, tolerance, and individual growth. First trips abroad led us to Slovakia (Poprad, Tatranská Lomnica). In Zakopane, we organised joint concerts, artistic, music, theatre and sports activities. Our Arts School has launched close cooperation with the Tatranská alternatívna škola in Poprad, Slovakia, following our participation in the "Socrates – Comenius" programme. Together with teachers from Germany and the UK, Slovak and Polish teachers discussed and compared different education models and the role of art, acting as a unifying factor. Since 1998, our School also offered special history lessons organised in Paris, Rome, and Athens. The artistic output of these edu-

cation trips has been presented at various expositions, e.g. at the Institute for Italian Culture in Krakow, at the State Philharmonic Orchestra in Warsaw, at the Polish Embassy in Athens, and during the Days of Polish Culture in Pireus.

Quality of education

In order to have an accurate assessment of the quality of education provided at the Arts School in Zakopane, we need a larger time span. The first graduates left our school in 2000. All of them have been able to continue their education at select arts schools. Approximately 30 % of our graduates went on to study at a secondary school providing general education (gymnasium) or artistic education. One of our former pupils has been awarded the Polish Prime Minister Scholarship. Our graduates are noted for their high level of general knowledge, their computer skills (programmes for design, music, and text editing); they are also able to present local folklore. Our teachers are very diligent and help develop children's creativity and talent. Children can decide for themselves whether to pursue literature, visual arts or music more intensively.

Literature Section

In literature classes, pupils and teachers explore creativity expressed via the written word. They read, write, and learn about the most significant works of world and Polish literature, thus taking their first steps towards a possible career in creative writing (literature, journalism). Literary workshops produce a collection of literary works by our pupils published annually under the title Elf (available at www.posa.z-ne.pl). Pupils can also publish in the school magazine *Kwartalnik literacki*. So far, the School has published seven issues of Elf, ten issues of the *Kwartalnikow literackich* magazine, three collections of poems and three individual collections. Pupils in the literary section have collected more than 100 awards at the national level (Bielska - Bialej, Kluczbork, Milanówk, Krakowie, and various internet competitions). In film studies classes, children learn about the most important gems of world cinema, discuss issues such as value or quality of movies, and learn to express their opinions in written reviews. In 2003, one of our pupils was awarded the main prize (a week in Paris) in an internet competition from the producer of the movie "Chopin". Journalism workshops start at the beginning of each school year. *Takt*, the school newspaper, which received an award from the *Dziennik Polski* daily, invites students to reflect school life, write reports from trips, reviews of concerts or plays. Creativity is also required; pupils can write about many different subjects in various sections (fashion, pets, cooking, etc.) Older students prefer topics such as environment protection, regional news, they appear on radio or TV presenting the school or the region.

Visual Arts Section

Visual arts workshops aim at providing children with a perspective rooted in values of aesthetics and beauty, with an opportunity to express their feelings of joy, as well as sadness. Photography, drawing, painting, ceramics, and computer design are all taught at our school. Pupils benefit from visiting museums (in Poland and abroad) where they pick one work of art which is most inspiring them, and then attempt to make a copy, adding their own personal dimension to it. The works of our pupils are regularly on exhibit – in Krakow (six times), Nowy Sacz, Poznan, Mieln, Warsaw, Torun, and even abroad - in Dolný Smokovec, Rennes, Paris, Rimie, Campalonne, Athens, Pireus. They are also in demand for charity events. Our pupils have participated in numerous competitions, with great results, e.g. 1st place and three awards at the Best Portait

competition in Zduńska Wola, award in the Fashion Design competition (secondary schools), 4th place in the category of 7 – 9 year olds in the first world-wide internet competition for children and the youth called “How do I see myself when I grow up”.

Music Section

Music education is not only about learning to play a musical instrument; in our school, children acquire composition skills (vocal and instrumental), they learn about classical music, jazz, improvisation, and computer composition. Gifted pupils have the chance to take part in various national and international events. For pupils, teachers, and parents this an outstanding opportunity to meet new people, expand their knowledge of music and gain experience on the stage. Pupils in their 3rd and 4th year had the chance to participate in an international piano competition in Košice, Slovakia. Unfortunately, due to lack of funding, the number of our pupils participating in this event has been decreasing in the past years. Among the best achievements has been the performance of a 4th grade student at the guitar competition in Sanok in 1999, 4th place at the Polish National Piano Competition in Warsaw, and a 2nd place in Skarzysk - Kamienna. In 2004, our pupils received an award for their performance in Zagania and two awards in Skarzysk - Kamienna. In 2003, our pupils earned the 3rd prize in a national film and camera competition in Sochaczew. Our school also offers opportunities to learn historic and folk dances, as well as modern dance.

Theatre Section

Theatre activities serve to develop children’s imagination, verbal skills, body movement, and provide stress relief. Children like classes where, under the teacher’s supervision, they can influence the final outcome and the performance itself. Everyone can participate and benefit from (script, music, costume) workshops organised by the Stanislaw Witkiewicz Theatre. The theatre closely cooperates with our school, e.g. by providing its premises for school performances, offering special discounts to parents, and even hiring four talented students from our school for in-house performances.

Overall assessment

The school provides a platform for gifted children and responsible parents who recognise the potential educational qualities of art. The school is based on creative, excellent and high-quality teachers, and a competent council responsible for designing education programmes which have managed to convince public authorities that establishing a school of this type was a worthwhile project. The fact that the mission of our school is meaningful is witnessed by the wide attention we have received in the media, online, in presentations home and abroad. Every day, we win new supporters and we will be happy to share our know-how with anyone who might be interested. In this day and age, people compete in the sphere of science and neglect other fields of human activity. The media show programmes full of violence because it increases their popularity among the audience; this, however, does not solve the problems people have, i.e. isolation and depression. Instead, art is an opportunity for everyone to step out of one’s isolation, to be creative and meet people who share one’s interests. Education through and to the arts must start in early childhood.

CHILDREN AND MUSIC

Presenting Ten Years of a Music Education Project



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Since I have felt that there were, and still are, grave deficiencies in perceptive music education, I have developed a project which, hopefully, will help overcome some of the challenges in this field. The “Children and Music” Education Project is a package of activities, divided into ten sections, aimed at elementary school children. It is designed to help children build a relationship with music and should serve creative music education teachers, tutors, and even parents. In a natural and enjoyable way, children learn to perceive, know and acknowledge the values and aesthetic quality of music as an art.

The project emphasises the gradual process of learning about semantic elements of music and the process of immediate application and verification of this knowledge on concrete music. The project has the following goals: didactic – teaching new education methods, forms and tools; aesthetic – it is experiential, the education process is based on perceiving and feeling the music; and formative – forming personal qualities of children.

The project rests on the following pillars:

Activities – activities are the key to experiencing the joy of music. Children can actively participate in all activities. First, children learn to feel the music rhythmically, then vocally, instrumentally, in movement and with perception. All activities are compatible and can be combined with each other, as well as adjusted to children’s musical skills.

Creativity – creativity is inherently part of all activities in this project, teaching improvisation. It is not enough simply to reproduce music; instead, music is regarded as a language which needs to be learned and can then be used for communication. Music and its expressive means are an ideal form of self-expression.

Community – the project involves music making in a group (group activities). Each child contributes according to their own individual skills.

The project incorporates music education goals stipulated in the curriculum. The choice of music (songs, rhymes, small piano compositions and music for listening) is crucial for the music lessons and their structuring.

The methodology for working with the music aims to enrich pedagogic activities, offering inspiration for music education classes, creating music experiences which are going to appeal to children. In working with music, teachers need to encourage the intertwining and interaction of diverse music education activities which lead to music making in class. The initial stage involves imitation, rhythmic recitation of simple texts. The next stage is using the body for music-making, rhythmic expression, both leading to the use of instruments, movement and dramatic stylisation of a piece of music. The best material for these purposes seems to be short rhymed sayings, poems and lyrics. The singing of songs is also practised.

Simple music compositions can be effectively used for teaching purposes, too. An elemen-

tary school teacher has to be able to play an instrument and be proficient enough to produce an emotional response in his or her audience, i.e. children. I believe that a live performance, given either by the teacher or by a student of an Elementary Art School (there is a system of schools offering music education to children aged 6 – 18 in the Czech Republic), is invaluable and works extremely well in strengthening the children's enthusiasm for music education. At the same time, a live performance is the key to the experiential-based learning process, the starting point for a complex pedagogic treatment of a piece of music. A teacher playing an instrument shows their emotive relationship to music and inspires children to engage with music on an emotional level as well. Interpreting a piece of music always entails a pedagogic purpose and serves as a springboard for making music together in class.

Furthermore, piano composition can also be used to develop children's perceptive skills. Music has a transparent internal composition, allowing the child to comprehend the structure of a piece of music, to recognise the expressive means of a piece of music, its function and interaction. Music can be used for various music activities and other creative activities.

The project pays a lot of attention to the didactic use of instrumental music from different periods. We try to provide different model situations which show the various roles music can assume.

The choice of music for classes creates space for associations, confrontations, for contemplating links between music and the reality of an individual's life, etc. The titles of the ten booklets are as follows, each exploring one specific topic: Marching; Water and Music; Music in the Forest; Movement and Music; Beth and the Phone; Fairy Tales and Music; Music and Time; Bells All Around; Music Menagerie; and Winter is Coming.

1. Marching (*Pochod*)

'Marching' offers a mix of music activities which can be easily combined. The initial stage involves imitation, and rhythmic recitation of simple texts. The next stage is using the body for music making, rhythmic expression, leading to the use of instruments, movement and dramatic stylisation of a piece of music. The best material for these purposes seems to be short rhymed sayings, poems and lyrics. The singing of marching songs is also included. Marching and singing are complementary activities, allowing children to practise their musical and motor skills.

Simple piano compositions are used, performed by the teacher (alternatively by a student of the Elementary Arts School). I believe that live performance is a great and irreplaceable tool which helps expand children's enthusiasm for music. Many composers wrote marches, inspired by folk marching songs, intrigued by the pronounced rhythm and uplifting mood typical of such songs. There are many different types of marches (e.g. military, ceremonial, stylised). Composers would often work innovatively with the characteristic features of this type of music, sometimes even breaking the rules of the 'marching rhythm'. Marches can be found in great symphonies and other forms instrumental music where they fulfil a special semantic role.

When looking for ways to use this music for teaching purposes, I have created several model situations in which marching music fulfils different roles. Teachers can freely combine various situations and activities, depending on the purpose (e.g. motivation, education, review, test).

2. Water and Music (*Voda a hudba*)

Both water and music are essential for the life of a human being. This association serves as the starting ground for the second stage of the project whose aim is to get children acquainted

with music. In this section, children are asked to identify similarities between water and music. They learn to reflect their personal experiences in musical images by associating acoustic and visual images.

Water has an acoustic aspect which is present in our environment. Onomatopoeic qualities of music are more than just 'background noise'. Music activities in this section share a common theme – music in all its forms. Water has inspired the creative talents of writers, painters, photographers and musicians. Therefore, it is possible to connect non-musical elements with music. Water can be found in verbal folklore (in riddles, sayings, poems), in folk songs and modern music. It has made its way into many music compositions, both simple and complex. All of this means that teachers have an enormous opportunity for creative music activities, e.g. rhythm exercises, singing, dramatisation, movement, development of instrumental and perception skills.

There is an environmental aspect, too, connected with the theme of water and music. Today, more awareness is needed in critical listening to the world of sounds around us. Music is becoming, unfortunately, more aggressive. Therefore learning to recognise and appreciate the sounds of nature, the sounds surrounding us, the sound of human speech, is becoming ever more important.

3. Music in the Forest (*Hudba v lese*)

The beauty of nature and the beauty of music – that is the central theme of this section whose aim is to expand children's listening experience by teaching them to appreciate both the acoustic and semantic layer of music and their interactions.

Every day, we get enchanted by the beauty of nature – its 'looks' are ever changing and we can observe and admire it every day anew. And nature's acoustic dimension is breathtaking too. The sounds of nature intrigue us by their originality and uniqueness, informing us about the world around. We should try to be aware of these sounds, learn to recognise, compare and decode them, and even use them for musical expression. It is a way to learn about basic acoustic qualities of various sounds and, in the process of working with them, develop tonal imagination, systematically learning to understand the structure of the language of music, and deepening one's aesthetic experience.

4. Movement and Music (*Hudba a pohyb*)

Our life is endowed with movement, in fact, life is movement. All that is alive is on the move. But even inanimate things do move and it is movement which brings them alive. Where can we find movement? First of all, it is us, human beings, who move. Our bodies are moving all the time – the heart, muscles, arms, legs, head and the ideas it produces.

Music is a distinctive carrier for movement. Movement and music have always been closely related. Both happen in time and in space and both are driven by a sense of direction. Every piece of music, be it humble or grandiose, has its beginning, exposition, climax, and an ending. It has a melody which is constantly on the move. Everything in music is moving – its rhythm, tempo, harmony, dynamics.

Movement is, first, a natural way of expression connected to other musical activities and, second, a response to the movement inherent in the music. It is movement activities which help children immediately experience of a piece of music. By consciously creating parallels between musical means of expression and movement, we allow children to make natural bridges between music knowledge, music activities and experience, thus opening up opportunity for developing their music-motor creativity.

A child is made for listening to music and responding to it. A child can engage their whole body in responding to music – sing along, conduct, indicate the progression of melody by hand gestures, experience its rhythm by clapping their hands, stamping their feet, snapping their fingers, walking or jumping ‘in rhythm’, dancing, etc.

5. Lizzy and the Phone (*Eliška a hudba*)

Lizzy and the Phone is the fifth book in the series. Its main theme is the signs of human communication and their connection to music. It draws on the present and on the past, presenting information about the origins of music.

A music note is a sign. And as a sign, it can be used for communication. Musical notation was developed as a means of expression, as a means of communication. Children learn about music signs which were used for different purposes, e.g. magical, hunting, military, etc. Music thus is presented as an important means of communication.

Children discover how these signs operate in present society - in our everyday lives and in the world of music. Games focusing on rhythm and melody acquaint children with music signs, signals, and jingles. Further activities include instrumental, dramatic and movement activities.

6. Fairy Tales and Music (*Rozprávka a hudba*)

This section opens up the world of fairy tales, a living space of musical images and stories. The adventure of music and stories inspires activities aimed at familiarising children with new musical means of expression linked to the emotional and magical role of music. Fairy tale creatures and characters in songs, piano compositions, in operas and ballet music show new ways to expand musical knowledge and experience.

7. Music and Time (*Hudba a čas*)

This section tries to help children understand concepts such as music and time, music in time, the linear nature of music and the composition of musical elements in time and space. Music and time have much in common. This section introduces musical elements closely associated with time, i.e. rhythm, tempo and measure. Becoming aware of time progression in music leads to awareness of tonal space.

8. Bells All Around (*Zvony a zvončeky*)

Bells All Around presents the beauty of bells, small and large, and their colourful sound which is as rich and varied as the world of music. The attention of children is focused on the timbre of a sound, in context of the world of music. Activities in this section coordinate songs, voices, music games, music instruments and music inspiration. The colourful sound of bells has enchanted many composers who incorporated them in their music. The stylised use of bells adds colour, capturing a specific mood and situation.

9. Music Menagerie (*Hudobný zverinček*)

In this section, animals and their acoustic expressions are the main theme. It is very popular with children and has been reflected in all music genres – vocal, instrumental, folk, composed, etc.

The animal world is extremely rich and that goes for its sounds as well. Animal voices and expressions are, from an early age, part of the children’s world, too. Playing with them allows teaching children about the rules of music language. Activities in this section make use of the

various sound qualities of animal voices. They serve well to illustrate the progression of melody, rhythm or timbre. All these activities develop children's perception skills, making them attentive to the natural qualities of music and revealing links between music and nature. The theme of this section underlines the uniqueness and originality of music expression.

10. Winter is Coming (*Zima prichádza*)

The last section introduces folk traditions and celebrations association with the winter period and the role of music. We invite children to enter one of the year's most beautiful seasons, inspiring many musical activities. Music games employ 'winter sounds', songs, and 'winter music', evoking an image of winter and Christmas. This section, too, includes a number of different music activities – rhymes, riddles, songs, games in which children use traditional and improvised musical instruments, dance, and movement. All of them provide children with a lot of fun and enjoyment. Music listening activities are guided in a way to make children appreciate different music genres of the past and present, evoking the magic of Christmas time through music.

Children's paths to music and the arts can take many different forms and involve a great number of encounters which differ in motivation and difficulty. With many children today we see reluctance, denial, the question whether this is going to be 'useful', even shallowness and emptiness. However, our aim still remains the same – an all-round, quality education, an education which is not just a complementary elementary in the formation of a child. Such comprehensive education is impossible without the experience of the beauty and values communicated through music and music education.

USING ELEMENTS OF REGIONAL CULTURE IN EDUCATION OF PRE-SCHOOL AND ELEMENTARY SCHOOL CHILDREN

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Culture is an internal and organic phenomenon, capturing the essence of human existence, preserving traditions and integrating the spiritual life of individuals and society. There are many definitions explaining what culture is; one says that culture is not an isolated system but, in a way, characterises society as a whole. Culture, viewed most broadly, includes not only the arts and sciences but also the way people live, their customs and traditions. Definitions and interpretation of culture vary; we might decide to define culture from the point of view of philosophy, anthropology or cultural studies. Generally speaking, all definitions can be divided into two groups: in the broad sense, culture is everything of material and spiritual nature produced by humans; in the more narrow sense, culture is related to human behaviour, customs, norms and language.

Today, economic activity has brought 'traditional' culture into focus, i.e. culture today has become an item of trade. We see trade driving the production of traditional folk products, the tourism industry driving the production of good quality artistic performances and festivals, tourism focused on rural areas spurring manufacturing, encouraging conservation of architecture

and local traditions as well as encouraging the creation of modern accommodation facilities. In each of these developments, the knowledge of local culture in its historical and environmental context is of utmost importance.

Generally speaking, we use the terms 'culture' and 'civilisation' to denote the material and spiritual outcome produced by past and present human generations or, in other words, everything that has been produced by man, in contrast to that which has been created by nature. Culture is born and develops as a sum of the activities of indiscriminate masses and professional elite from all nations, nationalities and ethnic backgrounds. Cultural activity creates original forms and genres, typical and unique for a given nation and capturing the internal and external life thereof. Each nation creates and develops its culture, having its own cognitive material and psycho-social particularities which affect national culture as a whole.

Folk culture grows out of the natural environment where people, including children, live. Culture is sometime regarded more exclusively as a sum of songs and dances; this is a very limited view which ignores many other elements of this complex phenomenon – patriotic, environmental, moral, aesthetic, health, work, and educational. This is a culture which can be also regarded as the culture of the exploited social groups and social classes which, due to their weak economic and social standing, have created and produced their own type of culture. Folk culture studies, including ethnography, prefers the concrete historic approach to studying folk culture which studies not only artefacts but focuses on culture as a whole determined by the social standing of its representatives. (Leščák, 1982, p. 13-14)

Culture cannot be studied in isolation of the cultural environment and individuals who have been shaping it in the broader context. Often, culture receives a great deal of input in its development from local teachers.

Folklore is part of folk culture and is at the same time part of a person's everyday life. Folklore is the oral collective product of masses of people. Like previous generations, contemporaries do not recognise that folklore is, in fact, part of their everyday lives. In the theoretical approach to folklore, we often stress that it is a form of art integrating into many other forms of artistic expression, and, in fact, human expression in general. (Leščák, 1982, p. 138, 252)

Folklore is part of a broader system of culture called folk culture or traditional culture. Folklore has always been shaped by strong individuals, personalities who were able to describe and to define the age and environment they were living in, as well as people with their needs, feelings, thoughts and musical skills which were natural and accessible to them at that time (without under- or over-estimation with regard to musical taste). Even today, (music) culture and the system of (music) education depend on strong and creative personalities. Over the past few years, we have been actively searching for new approaches and new interpretations; we have been trying to implement systemic changes. However, the latter cannot be implemented unless in the basic attitude towards music, culture and education changes.

Why is it important to remember folklore expressions at this point? It is important to give life, light and soul to what seems like lifeless, archived, dead 'material'. It is necessary once again to study, observe and learn from this material, seemingly lost or outdated, and to look for its meaning, and our own meaning, in the process. Because our life, too, is difficult if we lack meaning, if we cannot find the 'why', the reason of it all. A folk song, as an expression of folk art, is an original. Similarly, each child is also an 'original'. However, no human being, no matter how original, unique or gifted, could ever achieve success without proper music education and training. Similarly, this is true of folk music – those who have never encountered, never touched folk

art, never become an active part of it, its words or tones, will never be able to understand it. And it is true of music in general – those who have never experienced its beauty will know that there is such as thing as music but it will stay an enigma to them.

People leave behind traces, footprints of their lives, wishing for them to be preserved. It is cultures, among them folk cultures, which are the footprints of nations preserved for future generations. This rich cultural heritage should not remain an archived artefact, a passive memory of times long gone but, instead, be a source of learning and knowledge, a wealth of answers to questions we ask even today. Although the human race has achieved great progress in terms of technology and material wealth over the millennia, the meaning of human life has remained, more or less the same: to lead a happy, content life filled with love. An ordinary life, one could say, and that quest for that which escapes definition is simply a false pretense. Slovak composer Svezotáz Stračina said: “The folk song is the great-grandmother of a musical idea, the godmother of all music creativity common to all mankind, the sister of all forms of art, the sung history of the development of humankind.” (1997, p. 26). And it is indeed true – through songs, all the gifted, wise people who have lived over the centuries, breathe their piece of truth and experience in us and we are the ‘relay runners’. If we fail to pass the relay baton on, it will be buried with us.

Art was created by simple people in the past and in the present – perhaps it is due to their modest nature that we do not hear much about them. These simple people include teachers, parents, and others working with children. Without formal education in pedagogy, they know how education works, they know the rules, methods and tools and, above all, they know the goal. The content was determined by life and a practical experience thereof; education was to communicate both the framework and the beauty of the encounter with life. Nobody had to persuade children that education was important – the content of education was such that it was clear to them these issues were of direct relevance to them. Education in the past was not a process where the object and subject were separated, each sitting across the other at the table, figuratively speaking; it was a holistic process. Children could intuitively work in groups and cooperate successfully, practice problem-solving; imitation was a natural tool, just like spontaneity, and everything was permeated with life. Obviously, children would prefer one type of activities to the other, some children would be more talented, others would be less apt in a particular area, however, it was unthinkable to say ‘I’m not gonna do this ‘cos I won’t need it in my future career’. In this holistic environment, culture would capture all facets of human life, including children’s life. And, most importantly, culture originated in these people, it was theirs, drawing on who they were and what they were doing and these people, in return, would identify with the culture they had produced in form and content. Folk culture almost never absorbed imported elements of foreign ethnic groups, not even those coming from a nearby village. Today, we have no problem translating a text of a song and calling it ‘our own’, or claiming that oriental dance is now well established in Slovakia. In the past, cultural artefacts were not subject to cultural criteria only, folk songs would not shy away from using some rough expressions, naming all realities of life as it was and remains today. Folklore captured life in its diverse and rich forms and expressions, while using a simple form and style. Even today folk songs are easy and fast to memorise – not because they are naive but because they were created naturally. These songs were not created ‘on demand’, with the aim of showing off someone’s performance skills or talent but because there was a genuine need to express one’s inner world. Many of them have not been preserved, dying with those who conceived them, others have survived over the centuries and speak to us even today.

We must realise that children were an integral part of the life of society. These were healthy

children and children with disabilities, some children were brighter than others, all possessed a practical experience of life, some calm, some emotive, others with more aggressive behaviour. These were children who had to work but they also wanted to play and they did. The games they played were entertaining and educating at the same time. Playing games truly was a form of learning – an agenda we are pursuing today and in order to make it happen we create methodologies and organise conferences.

Folklore is oral in its nature and mode of preservation. It has no fixed form, in fact its capacity for variation and the potential for individual input are a way in which folklore grows richer and more developed. Folklore as a collective artefact has been created by a group of people – people would accept and absorb the work of an individual, and identify with it. At the same time, folklore provides a way for the growth of an individual and his or her personal uniqueness. Only that which was considered of value would be preserved and value in folklore was not simply declared and talked about but judged according to performance. It is most natural for folk art to be presented along with other forms of artistic expression – that is where it is at its most natural.

Our approach to studying folklore and folk artefacts has been changing, too. Radio, TV and other formerly levelling influences have had a considerable, and often negative, impact on the life of folklore and its authenticity. However, media are here to stay, there is nothing we can do about it; what we could try to do is use them to our advantage, i.e. talk more in the media about what folk culture is really about, to draw parallels between traditional culture and contemporary developments. Going back to the roots does not equal going backwards.

Folklore's rhythm mobilises a person whose muscles get into the much needed and right tension. In immersing oneself in its music and dance, one can cross one's own borders, reach out, release energy and transform it into the beauty of movement, thus making one's soul more visible. All of this happens in folk dancing. A child, too, is full of energy which needs to be channelled and released in a guided way. Often finding the right way to do this, in a way that is both useful and joyful, is very difficult and one has to look for new, even alternative ways. In our neighbourhood, in the library and, in many people's memory, there are time-tested ways and know-how which, with very little energy, are capable of generating great joy.

Today, life is slowly vanishing from small rural areas. In Slovakia, however, it is still quite common that villages have schools with one common class for all younger pupils (or kindergartens with one class for all). Kindergartens are being shut down in towns. If life disappears from villages, traditional culture, a very rich one indeed, is going to disappear, too. Therefore, it is important to record it, archive it and, above all, offer it to present day schools and contemporary education.

The world today struggles with intolerance, aggression and, quite often, ignorance of one's own roots. A multicultural world can also exist and survive if there is mutual understanding, knowledge and acknowledgement. In this context, Eastern Slovakia is unique due to its multicultural nature. In one of its districts, the district of Stará Lubovňa, there are Slovaks, Ruthenians, Poles, Carpathian Germans, and Roma living side by side in a very small area. The town of Stará Lubovňa alone had approximately 3,000 inhabitants after WWI; today there are 12,000 people living there. Most of them have moved to Stará Lubovňa from villages in the region. From the folklorist point of view, there are two folklore areas bordering on each other – Spiš and Šariš. From the national point of view, there is a 'clash' of different ethnicities, cultures, languages and religions. Living together is impossible without knowing one's roots and the roots of one's neighbours. The solution is not in creating a new universal culture for all. Educational goals can be achieved

by using elements of regional cultures – in aesthetic, intellectual, literary or physical education. We should encourage children to be enthusiastic about learning the elements of human culture and its expressions. This will provide for better communication between generations, religions and ethnic groups. Communication is a must for peaceful co-existence.

Children's folklore is full of opportunities for children to express themselves. All of us will remember the first rhymes teaching counting which could be used for games, rhymes and lullabies that would soothe a sore knee or send you off to sleep. The games children play have simple rules, perhaps they even seem naive to us today, but when we were children these games were to us a source of joy, entertainment, and learning. We remember children's songs today because their tune and lyrics would easily slip into our minds and settle in our memories. Even children who did not get to hear them at home could still learn them in kindergarten, listen to them on the radio or at a music festival. Curricula for elementary education beg for the use of folklore in music education. In many different genres and using many different contexts, folklore communicates the history, feelings, thinking, and musical tastes of our forefathers.

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CREATIVITY IN SLOVENIAN MUSIC CLASSES



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1 Introduction

Creativity with its adaptive flexibility is the essential skill for the future success of students. It encourages with problem solving the higher levels of thinking. Creative thinking gives original, authentic, and quality solutions that are rare, exclusive and sometimes non-repeated.

The first stage in the composer's work is inspiration. Sloboda (2004) describes composers starting from an »idea« which can be a fragment of a rhythm, a melody or a chord, which they then work upon and develop. After inspiration and conception comes execution – the process of listening inwardly to the music as it shapes itself.

In dealing with young children, the focus should be on the creating process, i.e., developing and generating original ideas, which is seen to be creative potential. The most powerful way for developing musical creativity in children is unlocking musical imagination with improvisation. In the words of Eckhard, improvisation is "the way of creating music and playing it immediately in the time when the ideas appear, and realize them in the sound of music form." (Eckhard, 1996, p.3) With improvisation we can teach the students how to handle the musical material, how to chose it, develop it and how to go their own way. Improvising models (Haverkaate, 1994, p. 34) are stated on four topics: on the sense of rhythm, melody, form and metre.

In elementary education it is useful to have improvisation which is led by the teacher. The students improvise according to the teacher's advice, proposals and symbols. At the initial step of improvisation the primary aim is to provide a sense of representing sound, to find different ideas, and to write them graphically. Group improvisation without leading points leads to chaos. It is very important to be able to hear others, react to their stimulation, and communicate with them.

2 Creativity in Slovenian Curriculum

In Slovenia singing was like in other European countries for a long period the only musical activity. In the first half of 20th century theory joins singing. In the second part of 20th century new learning activities came in the music curriculum: listening to music; creativity; playing children's instruments; and at last moving and dancing. In elementary music classes singing was previously the most stressed activity. After 1984 with the new curriculum (Curriculum – Program življenja in dela osnovne šole, 1984) different music activities came more and more in the classrooms.

The primary purpose of the present study was to find out the presence of music creativity in Slovenian elementary education, its observable characteristics, and the congruency of some statements of students and teachers.

Our hypothesis was that creativity is present in music classes in an appropriate extent, that at the elementary level there is more often music as stimulation for creativity in other fields than creating music content, and that there are some differences in statements by the teachers and students.

3 Method

The participants in our study were elementary students (N = 118) in grades 8, 5 to 9 and classroom teachers (N = 51). Students and teachers were selected randomly, within the students' grade level, from nine randomly selected schools located in different parts of the Republic of Slovenia.

The data were collected with the help of two questionnaires with closed and open questions. The first questionnaire was filled out by classroom teachers, who teach in the first three classes of the nine-year elementary school. All of them were female. The second questionnaire was completed by students of the third grade. 62 of them were female and 56 male.

The data were analysed quantitatively by frequency and percentage frequency; to check the relationship between answers of students and teachers the χ^2 - test was used.

Results

Table 1: Preferences of creative music activities according assessments of the students and the teachers

<i>Students' preferences</i>	Creating movement		Creating a lyric		Creating a melody		Creating a rhythmical accompaniment		Expression by painting		Total	
	#	%	#	%	#	%	#	%	#	%	#	%
	Students	51	43.2	10	8.5	9	7.6	19	16.2	29	24.5	118
Teachers	42	36.5	6	5.2	6	5.2	30	26.1	31	27	115	100
Total	93	39.9	16	6.9	15	6.4	49	21	60	25.8	233	100

Table 2: Successfulness of the students according assessments of the students and the teachers

Students' success	Creating movement		Creating a lyric		Creating a melody		Creating a rhythmical accompaniment		Expression by painting		Total	
	#	%	#	%	#	%	#	%	#	%	#	%
Students	45	38	9	8	7	6	16	14	41	34	118	100
Teachers	36	37	5	5	2	2	24	25	30	31	97	100
Total	81	37.7	14	6.5	9	4.2	40	18.6	71	33	215	100

In *Table 1* we can see some difference in students' and teachers' answers about preference of creative music activities. The frequencies show that students preferred creating movement more than teachers, and that preferred creating melodies more than their students. Chi-square tests show that differences are not significant ($\chi^2 = 4,969$, $df = 4$, $p > .05$). This statement is not true for answers about successfulness of creative activities (*Table 2*). The differences between statements of students and teachers are significant ($\chi^2 = 20.972$, $df = 4$, $p < .001$). The biggest difference in the assessment of both groups was about success in creating rhythmical accompaniment. Students assessed their success much worse (more negative) than teachers. In categories of creating the lyric and melody, the situation was vice versa. (*Table 2*)

Table 3: The students and the teachers' answers about teachers leading activity during music creativity

Are students leading?	Teacher leads creativity		Students create alone		Both		Total	
	#	%	#	%	#	%	#	%
Students	72	61	29	24.6	17	14.4	118	100
Teachers	28	54.9	1	2	22	43.1	51	100
Total	100	59.2	30	17.8	39	23	169	100

The data ($\chi^2 = 23,222$, $df = 2$, $p < .001$) show significant difference in opinions of students and teachers about teachers' leading music creativity (*Table 3*). There is a great gap between judgments in the assertions that students create alone and that they create following the teacher's lead. Many more students than teachers stated that they create music alone, without teachers' leading. Many more teachers than students indicated that combination of both options was provided.

Table 4: Students and teachers answers about the feed back after finished activity

Feed back	Yes		No		Total	
	#	%	#	%	#	%
Students	108	91.5	10	8.5	118	100
Teachers	50	98	1	2	51	100
Total	158	93.5	11	6.5	169	100

There is no significant difference between answers of teachers and students ($\chi^2 = 2,484$, $df = 1$, $p > .05$) regarding whether students have received feedback after finishing creative activity (*Table 4*). Both agreed that more than 90 % of the time students have received feedback after creative activity.

Table 5: Students' and teachers' answers about the extent of creative music activity in class

<i>The extent of creativity</i>	Too much		Adequate		To little		Total	
	#	%	#	%	#	%	#	%
Students	8	6.8	97	82.2	13	11	118	100
Teachers	2	3.9	45	88.2	4	7.9	51	100
Total	10	5.9	142	84	17	10.1	169	100

Table 6: Students and teachers answers about the pretentiousness of creative music activity in classes

Pretentiousness of creativity	Too heavy		Adequate		Too easy		Total	
	#	%	#	%	#	%	#	%
Students	8	6.8	99	83.9	11	9.3	118	100
Teachers	5	9.8	45	88.2	1	2	51	100
Total	13	7.7	144	85.2	12	7.1	169	100

In spite of some differences in answers, there are no significant statistical differences ($\chi^2 = 3,219$, $df = 2$, $p > .05$) in assessing pretentiousness of creative music activities by students and teachers (Table 6). A great part of both groups thought that the extent of creative tasks was adequate (Table 5). More students (9.3 %) than teachers (2 %) judged that the creative tasks are too easy. The difference in answers of both observed groups is not significant ($\chi^2 = 3,219$, $df = 2$, $p > .05$).

5 Discussion

Our hypotheses for this study was confirmed. We find significant difference in judgements of students and teachers about lead (guided) and free creativity, and about success in particular creative activities. Many more students than teachers thought that they are not lead during creative music activities. The reason for the discrepancy can be found in the definition of 'lead' creativity. The students obviously didn't know that the teacher leads them giving them instructions for the work. Significant differences between both groups were also present in judging the success in different spheres of creative activity. The students rated their success at creating rhythmical accompaniment higher than their teachers. The opposite opinion exists regarding creating lyrics and melodies. In all cases the judgements were mostly subjective because students and teachers have not elaborated the exact measures for judgement. Teachers cited descriptive criteria, with originality and coherency of ideas appropriate to the task.

It is interesting that the students, in spite of their youthfulness, gave as real and often coherent answers as the teachers. The answers of students and teachers showed that music creativity at the primary level of education in Slovenian elementary schools is present in corresponding dimension. Students think that music creativity is not too pretentious. Between the social forms of classes during music creativity the group work prevailing for individual work. Music is more often stimulation for creating movement or dance and painting to music than the aim of creating independent musical content. The created musical content is primarily rhythmical. Creating melodies and forms is very rare, as are vocal creative activities.

Creativity is developed in the sense of improvisation, without writing it down. The data show that there is not enough work on rationalization of ideas or for the development of musical memory. Creativity is often undertaken on an intuitive level. Teachers have to periodically include Pimmer's (1992) form of improvisation – from speaking, singing or playing sound to its notation.

6 Conclusion

The investigation showed that students and teachers are satisfied with the quantity and quality of music creativity in classes. This evidence is not valuable for music experts. We found that there is not enough attention paid to stimulating divergent thinking and creating music with different material in the centre. Teachers have to be conscious of the importance of all viewpoints of creative thinking (fluency, originality, flexibility, and elaboration) as well as artistic criteria for creativity (originality, structure, and expressiveness). Only systematic, high quality work of exploring sound, creating musical ideas and binding them to the forms, realising ideas by singing, and instrumental playing, and music transcribing, will create inner hearing, which is the top level in adult creativity.

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STRING PLAYING FOR ALL -

The String Classes of the Nacka Music School, Sweden

Giving primary school children broad music education through the use of violin, viola and cello.



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NACKA MUSIC SCHOOL

The string classes in the Municipality of Nacka are offered to school children aged 7-9 living and attending ordinary elementary school in Nacka, which is an edge city to Stockholm in Sweden. Currently there are around 300 pupils in four schools involved in this activity.

All the children have two instrumental lessons each week: an orchestra lesson of 60 minutes, where the whole class attends for ensemble playing, singing and general musicianship, as well as a group lesson of 40 minutes in smaller instrument-specific groups where new technical issues are worked on and home practice organised. The whole class – named String Class (Swedish: Stråkklass) as well as the class teacher are involved in this activity which is supervised and lead by a violin/viola teacher and a cello teacher. Each child gets a violin, viola or a cello from the Nacka Music School (free loans or rentals).

The point of departure for this teaching is the human voice. Singing, listening and learning music through the ear are prerequisites for transferring musical and technical knowledge to the instrument. Instrumental technique and ensemble playing are initially taught without reference to written music. Teaching music reading, however, is an important part of this approach - music

reading is a separate and parallel process. The pedagogy is often based on different games to motivate the children both regarding group playing activities with instruments as well as music reading.

The children are not selected specially or tested beforehand for participation in the String Class, this is offered to whole classes. The string teachers face the challenge to adjust their methodology and approach to a very large spectrum of ability. This adjustment is a part of the string class method developed by the Nacka Music School string teachers.

In the sections below, the basic building blocks of this approach are outlined and explained.

Purpose and Goal

The purpose the string classes is to give all participating children

- a possibility to experience music through the violin, viola or cello
- development of social ability through ensemble training and games
- training of motor skills
- class community development
- performance training in front of live audience
- a tool for musical expression
- voice training

Prerequisites

- The string teachers work as a team
- The string teachers work at a school during normal school hours
- All participating children as well as the class teacher take part in the lessons twice a week
- The children can borrow or rent instruments from their schools (or the Nacka Music School)
- The children take the instruments home for home practice
- The parents agree to be responsible for home practice and instruments
- The elementary school provides appropriate classrooms (including a piano)
- The subject of string playing is equal to other school subjects
- The course plan is three years. Only under exceptional circumstances can a child be allowed to leave the string teaching (at the end of an academic year)

Basic Methodology

- The point of departure for learning from memory is the child's own voice (singing)
- Children's natural playfulness and willingness to learn are a starting point
- Swedish children's songs and folk music as well as music of other genres are used
- Work from whole to detail, detail to whole, from experiencing music to the written symbol (note reading)
- Musical result is obtained before applying this knowledge to note reading
- Rhythm training
- Word playing coupled with note reading

Each week the children get two different kinds of lessons, an orchestra lesson and a group lesson. Below is a basic outline for these two different kinds of lessons.

Orchestra lesson 60 minutes per week

Principles:

- 18-25 students: violin, viola and cello
- One violin/viola teacher, one cello teacher and one class teacher
- Everybody plays together regardless of level
- Co-operation
- Musical awareness

Process/ Activities:

- Musical development through ensemble playing
- Singing new tunes to be played later
- Rhythm and note reading games

Group lesson 40 minutes per week

Principles:

- Five pupils who play the same instrument, one instrument teacher on that particular instrument
- Different levels in different groups to accommodate all needs
- All children are seen in a small group
- Physical touching important to make pupils more aware of how they use their bodies when they play
- There is time for everyone
- The student hears his or her own instrument

Process/Activities:

- Work on new material
- Explanation of technical challenges and new development
- Note reading and music theory
- Go through homework menu

Conclusion

By using this approach, children in ordinary school classes in the Municipality of Nacka in Sweden are given the opportunity to study a stringed instrument during their school hours under the guidance of specialised instrument teachers, in co-operation with the ordinary school class teachers. By dividing the lessons into a big orchestra class and a smaller group lesson the string teachers are able to get through to all children in the class and give them individual attention. Live music becomes a part of the children's everyday school routines. Being able to play an instrument creates pride and gives the child a sense of accomplishment. Curiosity for further exploration in the field of playing an instrument is aroused. Participation in the string class stimulates individual creativity in an age of computer and mass-media-produced activities for children. The goal is to contribute to the development of expressive and creative individuals who have a kit of musical tools to express themselves individually and socially through the violin, the viola or the cello.

THE EYE THAT HEARS: CHILDREN COMPOSING MUSIC IN CYPRIOT PRIMARY SCHOOLS



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Introduction

"I am on a journey with no end; I don't want it to end anyway... I cannot describe my feelings in so many words... I have a fountain of feelings... It is as if I were inside the painting, I am the painter's brush and I am exploring... discovering things, ideas, stories, sounds, my music!"
(Excerpt from a personal diary of a nine-year old boy after having composed music to an abstract painting.)

Over the past twenty years, the educational system of Cyprus has witnessed many transformations and developments. More specifically, there has been a shift from teacher-centred methodologies and strategies to child-centred ones. In Cyprus, music has been taught in schools for more than four decades. Recent curricula are built around an integrated model of composing, listening and performing. Their implementation is a result of influences of music education trends and ideas in the U.K. However, the teaching of music in Greek-Cypriot schools involves almost exclusively performing and listening, even though composition activities occupy an important place in all music curricula of primary and secondary education. It has been suggested that composing activities help develop children's musical thinking, composition being the highest indicator of their musical understanding (Silva, 1998; Swanwick and França, 1999). Yet, the current situation implies that the possibilities for children to develop in this area are limited. In fact, composition activities are neglected or avoided for reasons that are beyond the scope of the current paper. This issue triggers the search for ways of how teachers can facilitate and endorse composition activities, and explore strategies that may promote these as significant musical experiences for children: the possibility of connections between the arts appears an attractive notion (Dewey, 1958; Ferguson, 1960; Reid, 1969; Abbs, 1989a; Abbs, 1989b). In our case, this connection may be manifested as a stimulating channel for children to discover and explore their music ideas and, therefore, to create and communicate new 'sound worlds' that constitute meaningful experiences for them. The present research focuses on music and painting. In today's modern world, children experience sound and vision simultaneously and in many different forms. In fact, it is often argued that our 'visual space' is more rapidly developed than our 'acoustic' or 'aural' space (for instance Cavell, 2003) Hence, an attractive proposition put forward by the researcher is to examine children's musical productions and their views about the process when they are asked to compose music to paintings.

Background of the Research

The author's interest for this research emerged from her own experience as a music teacher and lecturer both in secondary schools and higher education institutions in Cyprus. Having

experienced the changes and implementations of the new music curricula, the author particularly concentrated on children's compositional activities and on exploring strategies that may promote these as significant musical experiences for children. Having been influenced by relevant theories, the author believes that all children are able to compose music and that all children should be given the opportunity to develop and communicate their musical thinking and understanding. Literature supporting the background of this study originates in two streams of thought. First, there is a lot of speculative and philosophical discussion and contention about relationships in the arts. Modern philosophers have been asking questions about the nature of the arts and the notion of expressiveness. According to some views, music and art in general comprise a 'symbol system' (or systems); this has been discussed extensively (Langer, 1951, 1953, 1957; Gardner, 1973; Goodman, 1976; Abbs, 1989a; Abbs, 1989b; Bowman, 1998). These relationships between music and painting in particular have been asserted in various ways, an interesting aspect pertinent to the research being the arguments suggested for common perceived qualities in the expressive character of music and painting. It is therefore argued that, although music and painting are two different symbolic modes, they may share common perceived qualities – time, space, movement and weight. Second, there is an increasingly significant body of research relating to children's classroom compositional activities under different circumstances, often involving newly introduced strategies relating the arts and music (for instance, Nilsson, 1999). Third, relevant educational material has been produced and presented both in Cyprus and abroad emerging from projects involving music and painting (for example the 'Take One Picture' initiative of the London National Gallery, aimed at primary schools). For these reasons, the research focuses on the exploration of possible connections between music and painting through the investigation of two classroom methodological approaches. The studies were carried out in primary and secondary schools in Nicosia, Cyprus.

Aims

The focus of this paper is to examine children's musical products drawn from different data banks at various instances when children were asked to create music to abstract paintings. The empirical studies carried out are part of a greater research project of exploratory nature aiming to look into children's practice of composing under different circumstances. More specifically, schematic relationships between music and painting are investigated through (a) the examination of children's musical products, and (b) the analysis of children's perceptions and output with reference to the compositional tasks set.

Theoretical framework

The theoretical framework supporting the study is based on psychological evidence that may shed light on connections between the two art forms. This involves mental representation and in particular the notion of schema, or schemata, which, according to Piaget, refer to mental structures used by an individual in order to adapt to and organise its environment and, thus, construct reality. In other words, schemata are 'complex forms of conceptual organization' (Godinho, 2000: 61), through which sensory information is taken in and meaning is communicated. Swanwick (1979/1992, 1999) maintains that the idea of schemata is crucial for music, regarding it as a mode of communicating meaning and, therefore, informing our understanding of the world. He establishes that there are common 'patterns, schemata or traces of felt-experience' found in music and feelings, the fusion and reorganisation of which seem to be 'at the root of the most powerfully felt aesthetic experience'. In this way, music can be said to have meaning in that it

is 'a way of knowing the affective and knowing through feeling' (Swanwick, 1979/1992: 37 - 39). Moreover, recent literature in the field of cognitive neuroscience that includes literature on the visual brain (for example Zeki, 2003), the musical brain (for instance Zatorre, 2003), and latest connectionist theories (for example Fuster, 2003) is illuminating. It appears feasible to explicate, from a connectionist standpoint, notions related to knowledge construction, and, in particular, with schema development at the level of concrete implementation.

Methods

Data were collected during empirical work carried out in 2001, 2002, 2003 and 2004 in different parts of Cyprus. Research participants were 9-10 year old school children enrolled in compulsory primary education (note that compulsory primary education in Cyprus is 6 years). In the 2001, 2002 and 2003 studies, research participants were asked to compose music using classroom musical instruments. In the most recent study (2004), children were asked to compose music to paintings using digital tools. It should be noted that using the computer and a synthesizer to create music was not a novelty for them since they had been used to employing digital tools in composition activities. Different abstract paintings were used in each study, including abstract paintings by Kandinsky, Klee, and Miro. In all cases, a multi-method enquiry was employed in order to increase the credibility of the studies. Data collected included children's musical products, questionnaires, children's written reports, personal diaries and semi-structured interviews (both group and individual ones). The musical productions were assessed by independent judges using Swanwick and Tillman's Spiral Model (1986). Judges' assessments, the consistency of their judgments, and children's questionnaires were analysed quantitatively. All other data was analysed qualitatively. More particularly, in the qualitative analysis of the transcriptions of children's written reports, personal diaries, and semi-structured interviews, the categories and subcategories that emerged were identified as follows: the painting theme; the self theme; the product theme; and the composing theme.

Main findings

This paper presents some of the major findings that emerged from the qualitative analysis of the research undertaken. The results of the empirical studies provide evidence of the development of complex schemata in researched participants, which may be the outcome of contiguity, repetition of connections, and the emotional load. It is highlighted that there is a multi-level or dynamic interaction between the children's musical experience and their personal life experience. In addition, findings indicate that exposure to paintings shifted children's imagination boundaries and informed the composition process in a meaningful way. The end products were described as exciting and the process of composing music was facilitated, felt by most to be memorable. Furthermore, motivation to compose was increased and enjoyment was derived from the overall experience which 'felt real'.

The following extract from a group interview mirrors some of the views summarised above.

Interviewer: How did you feel about the composition activity, having the painting in front of you?

Yiorgos: It was strange at first. The picture was very rich I mean, it just hit me!! After a little while I was feeling relaxed and comfortable and it was very helpful (...)I mean it helped me organise my ideas more (...) and it felt more real to me as an experience anyway (...)

Interviewer: Yes?

Yiorgos: I mean, I can imagine composers working like this (...) and although people have different feelings, for me it was a positive strong feeling and that's what I tried to show in my music.

Alexia: For me, it was like a window to my thoughts. I mean (...) it cannot always be black or white right? This kind of either / or was wiped off my thoughts as there were many possibilities for me now (...) And I tried to do this in my music (...) exploring different sound colours (...)

Conclusions

Although there are implications for teacher training and educational material, the authors would like to highlight the pedagogical implications. Evidence from this study determines the need to delve into the intimate relationship between music and other symbolic forms. Music making in schools can be enlightened and revitalised by the experience of stimulation by another art form. Music teachers might think about introducing similar strategies into classrooms as it appears that the visual experience – in this case the experience of being exposed to a visual art form - may be complementary to the 'purely' musical experiences of listening and performing and have an influence on musical composition. The common properties of the two art forms may be the basis of opening 'windows' or channels in children's minds where appropriate transactions enhance their process of composing music and their musical understanding in general. Children who find meaning in compositional activities that derive from the aforementioned strategies provide a way for teacher / researchers to reflect and explain why and how but also shed light on what the appropriate pathways, illuminating children's music understanding, are. In this manner, music teachers may act as facilitators caring for what the children's experiences are going to be like and actively encouraging and assisting them in expanding the boundaries of those experiences. In doing so, this not only helps children form their initial music gestures, what Webster calls 'primitive gesturals' (Webster, 2003), but also strengthens and promotes children's composition activities so that they explore and develop their music ideas, create and reflect their music and whole new 'worlds' with enthusiasm, commitment, and empowerment.

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USING MUSIC THERAPY IN DRUG ADDICTION PREVENTION



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“Music education is not about raising a musician but, above all, about raising a human being.”

M. Su’homlinsky

Problem: Drug Addiction spreading among Children and Teenagers at Schools

In Spring 1998, the Council on Foreign and Defence Policy presented the “Drug addiction in Russia: A threat to the nation” report, describing the issue of drug addiction in Russia in the 1990s, to the Russian government, legislative authorities and public organisations.

The drug problem is severe especially among the youth. The study conducted in Moscow, St. Petersburg, Volgograd, Samara, Krasnodar, Khabarovsk and in the countryside of central Russia has shown that the main reasons for drug addiction are: social conditions; erosion of moral values; and a failure to see a possibility of one’s self-realisation. The drug problem requires further attention due to the growth of HIV infections (in 1997, over 91 % of those newly diagnosed with HIV took drugs intravenously).

The system of treating drug addicts remains extremely poor due to a lack of proper financing. It is obvious that the current situation needs immediate action. The government, the media, cultural centres and Russian businesses all have to get involved.

At present, there are no education facilities in the field of music therapy. We believe that children and teenagers should be given a chance to achieve psycho-social adaptation and individual self-realisation.

Goal and Tasks

The main goal of this project is the prevention of drug addiction among the young. The project focuses primarily on the following two issues:

- Musically-aesthetic upbringing and education of children via a programme elaborated by V. Litvincheva.
- Musically-aesthetic group therapy focused on helping children avoid taking drugs and providing conditions for psycho-social adaptation and individual self-realisation, which serve as a defence against the temptation of drugs.

Objectives

This project implies to carry out:

1. Work with children aged 6 – 10
2. Work with children aged 10 – 12 (This is an age group highly at risk from drug abuse – getting them involved in music groups provides a common interest – this activity is especially aimed at children and teenagers who may be subjected to the influence of street or gang leaders).

Positive Influence of Music upon the individual

At the cradle of human civilisation – in China, India, Egypt, and Ancient Greece – doctors and priests, philosophers, and musicians used music for therapy. Leading personalities of the Antique civilisation – Pythagoras, Aristotle, Plato - had been drawing their contemporaries' attention to curative effects of music. They assumed that music established proportional order and harmony over all the Universe and inside the human being. According to Plato, it is impossible to treat the human body without curing the soul.

Music philosopher K. Shubart wrote: “The basis of perceiving melody is a heart with sensitive strings that react to any contact with harmony.” Methods used by music therapists allow influencing a child's sensitive ‘chords’. Psychotherapists use musical-figurative meditative psychotherapy which is based on the salutary effect of acoustic and visual images on a child's emotional state. Perception of music is a process where the listener decodes the composer's feelings and thoughts as reproduced by the performer - as if a composer's soul, living in the piece of music, comes into dialogue with the listener's soul and thus the emotional experience of a past generation is transferred to the next one.

Further Explanation

Drug addiction is a multi-dimensional phenomenon. There are several scientific explanations for drug abuse involving biological, psychological, and social reasons. We assume that all of the above-mentioned risk factors should be targeted by preventive actions. We suggest a comprehensive bio-psycho-social approach. It is necessary to overcome a child's resistance – therefore any educational work must be done subtly. We hypothesise that carefully selected and adapted music will assist children in their healthy growth and development.

Positive influence of music on risk factors:

1. Biological / physiological processes

It is well known that music changes one's physiological state in an essential way. Music therapy is a powerful instrument for psychosomatic regulation. It has been established that music has influence on the neuro-endocrinal function, i.e. influencing hormone levels in blood. We assume that music will have a positive impact on harmonising a child's physiological development.

2. Psychological level

It is known that the craving for drugs is often caused by a person's need for self-affirmation, the quest for finding one's 'right place' and occupation, or a desire to channel one's aggressive impulses. Within the framework of the proposed programme, all children receive a chance to find and affirm themselves. Flexibility in our methods allows revealing and developing the potential of each and every child. Children discover circumstances under which they experience self-respect. This, in turn, reinforces their 'self-identification' and reduces anxiety levels. Children feel more confident in expressing themselves through the arts - singing, dancing, acting, drawing a picture, etc.

3. Social factors

Belonging to a group gives a child, or a teenager, the emotional experience of self-respect which is very important, as we are told by developmental psychology. The positive atmosphere of a group and its emotional support create a safe environment where negative feelings and aggression can be 'played out' and neutralised. We suggest establishing 'music clubs' as the perfect alternative to destructive groups a child may join in order to fulfil their needs. Getting the child involved in pro-social activity is realised with the help of music. Children participate at concerts, competitions, camps and celebrations. This allows them to see themselves as participants of important events which give additional structure and meaning to their lives. Taking into account the harmonic and comprehensive influence of music upon children, we assume that our method will be useful for the prevention of drug addiction.

Specific Details of the Suggested Method

One of the key issues of pedagogy is the issue of engagement. This is particularly important in the area of music where nothing can be achieved if the children are not emotionally engaged. Therefore, teachers should carefully select music which needs to have the potential to fascinate every child. Teachers should help children become aware of the essence of a piece of music. An integrated teaching model is what teachers should apply. Although the immediate effect of music on a listener ends with the last chord, the spiritual and moral resonance can last much longer. The question is whether the teacher can help prolong this effect. I assume that any piece of music (be it a symphony, a suite or a fugue) can stay in the soul of a human being for a lifetime. When a child learns to know and becomes fond of an adapted version of a particular piece of music, it is obvious that they will aspire to get to know the original. There was a case when students listened to an adapted version of Beethoven's IX symphony (Ode of Joy). Later, they bought CDs of the original version and their parents were thrilled because at home, their children were listening to classical music in their free time, attentively waiting for the familiar sounds.

The author of this project compiled a selection of adapted classical music, called World of

Music, featuring great composers such as Bach, Mozart, Beethoven, Rossini, Glinka, etc. Music fragments are accompanied by texts in different languages which makes the memorising process easier. The *We Play and Sing Classical Music* compilation includes sophisticated pieces of music and songs – students can thus either play or sing along. Such combined performance helps develop an understanding of polyphony, timbre, and the sense of rhythm.

Based on many years of personal experience, the author of this project believes that children should, from the very beginning, be exposed to the masterpieces of classical and folk music. Such exposure evokes in children and teenagers refined feelings which lead to feelings of self-confidence and self-reliance, even pride and unity with the divine. When children listen to a concert where they can recognise the music, they probably feel proud because they can perform it themselves.

The project aims to approximate the atmosphere of a concert hall in a classroom. All children become active participants in a concert performance. Each will be performing an activity which is close to their heart:

1. Singing – choir
2. Singing – solo
3. Instrumental play – solo
4. Dance - group dancing
5. Accompanying musician
6. Recitation of poetry to music
7. Choir master
8. Conductors
9. Choreographers
10. Leaders
11. Directors of mise en scene
12. 'Painters of the music'
13. Musicians
14. Dance – solo
15. Music stage
16. Improvisation

Children must feel free to express themselves, thus the work of the teacher has to be very subtle. Children can and should exchange roles depending on the situation. Each child must feel as a unique part of the whole mechanism – only in this way will they learn to accept responsibility and enjoy the experience.

Singing is a very important element in the formation of personality. Each music teacher is, consciously or unconsciously, a psychotherapist who changes the mood and emotional state of a child by way of music. Performing optimistic songs will give positive impulses to children.

In the process of music-making, a deeper exploration of the self takes place. Children explore their skills and abilities, non-verbal communication, identification with their surroundings, etc. The process of forming one's own 'self', directing one's creative energy into socially acceptable goals, determining the optimum use of one's energy and skills, and going through the different stages of spiritual development – all of this makes human beings more healthy and happy. To conclude, music therapy can be used in the fight against drug abuse among adolescents in schools with the following results. Music therapy helps:

1. Develop aesthetic needs
2. Develop a sense of belonging (group identification, sharing, cooperation)
3. Expand and deepen the emotional sphere
4. Relax psychological tonus
5. Harmonise an unhealthy environment
6. Support the development of communication skills
7. Develop creativity

Description of activities

- A. Organisational activities
 - running a music club in schools (secondary school N 91, Moscow)
 - selecting children and forming the groups (age 6 -9 and 10- 12)
- B. Activities aimed at prevention of drug abuse
 - group work with children using the music approach (6 – 8 hours per week)
 - organising concerts, celebrations, etc.
- C. Dissemination of the model
 - training music teachers at more schools (trainings / seminars follow a week of preparation which includes organisational activities, compiling handout material, etc.; initial and follow-up training is planned)
- D. Monitoring
 - monitoring will be carried out at several stages of the project (initial, middle, and final), including the assessment of emotional / behavioural patterns in children, data collection from teachers and parents, etc.

SCHÜLERAKTIONEN IM MUSIKUNTERRICHT DER TÜRKISCHEN GRUNDSCHULE¹³



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1 Einleitung

Die Grundschule, die die Kinder zum systematischen Lernen einführt, hat auch im türkischen Schulsystem¹⁴ eine grundlegende Stellung. In der Türkei bildet die fünfjährige Grundschule die Unterstufe der achtjährigen, für alle Kinder einheitlichen und obligatorischen Primarstufe/

¹³ Diese Arbeit basiert zum Teil auf die Dissertation der Autorin Musikunterricht in der deutschen und türkischen Grundschule, die an der München Ludwig-Maximilians-Universität 2001 eingereicht wurde.

¹⁴ Das türkische Schulwesen wird in vier Stufen organisiert, die als die Vorschul-, Grund-, Mittel- und Oberstufe aufeinander gebaut werden. Die Vorschulstufe schließt öffentliche und private Einrichtungen, sie sind jedoch nicht landesweit organisiert. Die Grundstufe beginnt mit dem vollendeten sechsten Lebensjahr und dauert acht Jahre. Die Mittelstufe schließt verschiedene Arten von Gymnasien, wie allgemein wissenschaftliche, fachliche, technische und berufliche, ein. Die Oberstufe, deren Zulassung vom Bestehen einer Aufnahmeprüfung abhängt, umfasst Universitäten und Fachhochschulen.

Grundstufe. Kinder mit dem vollendeten sechsten Lebensjahr müssen in die Grundschule eintreten.

Die türkische Grundschule wird in Berufung auf entwicklungspsychologischen Fakten in sich stufenweise aufgebaut:¹⁵ die Klassen 1-3 bilden die erste und die Klassen 4-5 die zweite Phase. Nach den Richtlinien lassen sich die Fächer der ersten Phase¹⁶ im Zusammenspiel mit dem Fach "Sachkunde" unterrichten, während sie in den Klassen 4 und 5¹⁷ eigenständig unterrichtet werden sollen.

Der Musikunterricht in dieser Schulstufe bildet ein wichtiges Fundament für musikalisches Lernen und spielt eine große Rolle für die musikalische Entwicklung des Kindes. Neben der Entwicklung musikalischer Fähigkeiten und Fertigkeiten haben musikalische Aktivitäten auch *positive Auswirkungen auf die Schulfreudigkeit, das Sozialverhalten, den Gefühlshaushalt und die Lernbereitschaft eines jeden Kindes*¹⁸, welche auch durch einige empirische Untersuchungen gestützt werden¹⁹. Aus diesen Gründen kommt der Planung und Durchführung des grundschulischen Musikunterrichts eine große Bedeutung zu.

Auch die vorliegende Arbeit widmet sich dem grundschulischen Musikunterricht. Es wird untersucht, welche Schüleraktionen für das Fach an der türkischen Grundschule eingeplant wurden. Um diejenige Handlungsweisen festzustellen, werden die Richtlinien, das aktuelle Curriculum und die für das Schuljahr 2004-05 vom Bildungsministerium erlaubten Lehrbücher des Musikunterrichts qualitativ analysiert.²⁰ Durch die Analyse festgestellte Aktionsformen und dazu vorgesehene Materialien werden hier im Überblick dargestellt.

2 Zum Musikunterricht an der Türkischen Grundschule

Der Musikunterricht an der Primärstufe des türkischen Schulwesens spielt für die formale Bildung der Kinder in Musik eine zentrale Rolle. Da die Früherziehung in der Türkei nicht landesweit organisiert werden konnte, konfrontieren sich viele Kinder mit der Musik planmäßig zunächst in dieser Schulstufe.²¹ Wiederum wird das Fach Musik in der nachfolgenden Mittelstufe nicht verbindlich unterrichtet, sondern unter den wahlfreien Fächern aller Gymnasiumstypen angeboten.²² Somit ist es nur in der gesamten Grundstufe (Klassen 1-8) ein obligatorisches Fach. Aus diesen Gründen kommt dem Musikunterricht in der türkischen Grundstufe eine große Bedeutung zu, da die verbindliche schulische Bildung in Musik auf diese Schulstufe beschränkt wurde.

Der Musikunterricht an der türkischen Grundschule gilt heutzutage nach wie vor als ein obligatorisches und eigenständiges Fach. Es wird für die Klassen 1-3 zwei Wochenstunden und für die Klassen 4-5 eine Wochenstunde eingeplant. Dennoch gab die Regelung des Bildungsministeriums vom Jahre 2005 den Schulverwaltungen die Freiheit, ab der vierten Klasse der Musik- und Kunstunterricht abwechselnd anzubieten: d.h. ein Semester lang nur die Musik, im nächsten

15 Vgl. MEB 1995, S. 30.

16 Obligatorische Fächer: Türkisch, Mathematik, Sachkunde, Sport, Bildende Künste, Musik, Soziale Aktivitäten; wahlfreie Fächer: Dramatisierung, Theater, Volkstänze, Fotografie, Basketball, Instrumentalspiel, Tischtennis, Computer, Schach-Spiel u.a. (vgl. MEB 2005, S. 540).

17 Obligatorische Fächer: Türkisch, Mathematik, Naturwissenschaft und Technologie, Sozialwissenschaften, Fremdsprache, Religions- und Ethiklehre, Sport, Bildende Künste, Musik, Soziale Aktivitäten. Den obigen wahlfreien Fächern kommt zweite Fremdsprache hinzu (vgl. ebd.).

18 Kleinen 1997, S. 13.

19 Vgl. Bastian 2000, S. 56ff.

20 Richtlinien vom aktuellen Schuljahr (vgl. MEB 2004; 2005), das Curriculum (vgl. MEB 1994) und die vom Ministerium erlaubten Lehrbücher (vgl. MEB 2004, S. 227ff.; Akkaş 2001; Aydın & Aydın 1996; Yurtoglu 1999) dienen als Quellen dieser Untersuchung.

21 In den vorhandenen Vorschuleinrichtungen nehmen musikalische Aktivitäten zwar einen erheblichen Platz ein, aber sie sind nicht überall verbreitet. Ferner hängt hier die Komplexität musikalischer Erziehung häufig von materiellen Möglichkeiten und Lehrkräften ab.

22 Vgl. MEB 2005, S. 543ff.

nur die Kunst kann unterrichtet werden.²³ Diese Entscheidung ist umstritten, da eine derartige Praxis der Kontinuität musikalischer Bildung entgegenwirkt.

Neben dem regulären Unterricht werden ferner 2005 noch zwei musikalische Angebote in die Stundentafel integriert: Grundschulkinder können unter den wahlfreien Fächern auch Instrumentalunterricht und Volkstänze auswählen.²⁴

2.1 Lehrkräfte

Es gibt keine fachspezifische Lehrerbildung für die erste Phase. Deswegen wird das Fach Musik vom Klassenlehrer/Grundschullehrer, der auch andere Fächer unterrichtet, durchgeführt. Innerhalb des Diplomstudienganges "Grundschullehramt" finden sich nur zwei musikalische Lehrveranstaltungen, durch die diese LehrerInnen musikalisch ausgestattet werden sollen: "Allgemeine Musiklehre" in zwei Semestern und "Didaktik der Musik" in einem Semester.²⁵

In den Klassen 4-5 unterrichten Fachlehrer. Deren Ausbildung erfolgt im Diplomstudiengang "Musiklehrerbildung" an der pädagogischen Fakultät verschiedener Universitäten. Neben dem Fachwissen stellt die Musikpraxis den hervorstechenden Schwerpunkt dieses Studiums dar, wobei gegenwärtig musikdidaktischen Fächern allmählich Beachtung geschenkt wird.²⁶

2.2 Lehrplan

In der Türkei werden die Lehrpläne zentralistisch entwickelt und im ganzen Land einheitlich verwendet. Das gültige zentrale Musik Curriculum trat im Jahre 1994 in Kraft. Es wird seither unverändert verwendet und neulich vom Bildungsministerium zur Diskussion gestellt.

Dieser Lehrplan steht unter dem starken Einfluss amerikanischer Curriculumentwicklungstheorie, die in den 1990'er Jahren durch den Musikpädagogen Uçan in die türkische Musikdidaktik eingeführt worden war.²⁷ Es bildet das erste Beispiel für die Umsetzung dieser Theorie. In diesem Konzept treten sachtheoretische Aspekte der Musik, also Wissenschaftsorientierung, stark hervor. Dabei tritt auch die Verhaltensorientierung in Vordergrund durch die klare Formulierung der Lernziele.

2.3 Musikalische Lernfelder

Der grundschulische Musikunterricht wird auf der Grundlage bestimmter Lernfelder bzw. Lerneinheiten konzipiert. Im Curriculum beziehen sich die Lernziele, -inhalte sowie Lern- und Lehrmethoden auf diese Felder (s. Abb.1), die gewichtig sachbezogen formuliert sind.

23 Vgl. ebd., S. 541.

24 Vgl. ebd., S. 540f.

25 Vgl. YÖK 1998, S. 20ff.

26 Vgl. ebd., S. 79ff.

27 Vgl. Uçan 1997.

Klassen 1-3²⁸

Spiel, Bewegung, Schall und Musik in unserem Leben
Geschwindigkeit in Bewegung, Sprache, Gedicht und Musik
Tonstärke in Sprache, Gedicht und Musik
Rhythmus und Metrum in Sprache, Gedicht und Musik
Melodie und Form in der Musik
Musikalische Gattungen
Unsere Umgebung und Musik
Atatürk³⁰ und Musik

Klassen 4-5²⁹

Musik in unserem Leben und unsere musikalische Umwelt
Ton in der Musik
Rhythmus und Melodie
Zählzeit und Takt
Tempo
Dynamik
Musikalische Formen
Musikalische Gattungen
Atatürk, Kunst und Musik

Abb. 1: Lernfelder des Musikunterrichts an der türkischen Grundschule

3 Grundlegende Schüleraktionen

Die Lerninhalte des grundschulischen Musikunterrichts wurden unter den obigen Feldern (s. Abb.1) als Lernsequenzen festgelegt. Deswegen ist deren größter Anteil sehr stark sachbezogen konzipiert. Handlungsorientierte Lerninhalte sind dagegen nicht als eigenständige Lerneinheiten formuliert, sondern in die dominierenden und weit differenzierten sachtheoretischen Themen eingegliedert.

Diese musikalischen Handlungs- bzw. Aktionsweisen fungieren hauptsächlich als Lerninhalte, wobei sie zum Teil auch methodische Aufgaben haben. In dieser Arbeit wird gewichtig auf diejenigen Schülertätigkeiten, die in erster Linie nicht methodische, sondern inhaltliche Bedeutung haben, eingegangen. Verschiedene Aktionsformen, welche im Curriculum und in den Lehrbüchern vorgesehen sind, werden im Folgenden dargestellt.

3.1 Sprechen und Vorlesen

Die Lerninhalte der früheren Klassen (1-3) orientieren sich außer an Klang und Musik auch an der Sprache. In diesem Rahmen treten die Artikulation und Rhythmisierung von Sätzen sowie Versen und das richtige Vorlesen von Texten häufig auf. Diese Übungen wurden mit keinem musikpädagogischen Konzept wie Orff Schulwerk in Verbindung gebracht, sondern sollen -vor allem das Gedichtlesen- vielmehr dem Erlernen musikalischer Sachaspekte wie Takt, Rhythmus, Tempo, Dynamik u.a. dienen.

Dazu stehen verschiedene Textmaterialien zur Verfügung: Einzelne Wörter, Sätze, Verse, Liedtexte und Gedichte, die dem Verständnis der Kinder angemessen sind, finden sich in den Lehrbüchern. Jedoch gibt es kaum Prosatexte wie Märchen und Erzählungen.

3.2 Singen

Das Singen war im türkischen Musikunterricht seit Jahrzehnten sehr dominierend, und bil-

28 Vgl. MEB 1994, S. 14.

29 Vgl. ebd., S. 101.

30 Mustafa Kemal Atatürk (1881-1938) ist Gründer der türkischen Republik.

dete beinahe die einzige Aktionsform.³¹ Es stellt auch in der Gegenwart den gewichtigsten Handlungsbereich des Faches dar, und wird in allen Klassen durchlaufend gepflegt. In diesem Kontext wird auch auf die Stimmbildung und -pflege, darunter grundlegende Aspekte des Gesangs wie Atmung, Haltung, hingewiesen. Das Singen im

LIEDGATTUNG	HINWEISE
Traditionelle türkische Kinderlieder	In den früheren Klassen häufig verwendet; Wiegen- und Spiellieder; meist von Kindern produziert und anonym überliefert; teils keinen bedeutsamen Text, sondern Zungenbrecherwie (wie z.B. Sayışma und Tekerleme); enger Ambitus
Schullieder	Speziell für den schulischen Musikunterricht komponiert; in allen Klassen gesungen; kindgemäße didaktische Inhalte; sowohl im türkischen als auch europäischen Stil ³⁴ komponiert
Marschlieder	In Schulbüchern nach wie vor stark vertreten; in allen Klassen erarbeitet; verschiedene Thematiken wie z.B. historisch sowie national bedeutsame Ereignisse und Persönlichkeiten; geeignet zu Bewegungsübungen
Volkslieder	Einfache Volkslieder (Türkü) aus verschiedenen Regionen ausgewählt; anonym überliefert; einstimmig
Lieder aus der traditionellen türkischen Kunstmusik	In den höheren Klassen gesungen; leicht kolorierte, melodisch und rhythmisch nicht zu komplizierte Lieder (Şarki) ausgewählt; einige stehen in den typischen asymmetrischen Taktarten
Lieder aus anderen Ländern	Hauptanteil aus Deutschland, Frankreich sowie der Schweiz übernommen; selbstverständlicher Bestandteil des türkischen Musikunterrichts als Folge der historischen Entwicklung ³⁵ ; weitere Lieder aus dem Liedgut der Nachbarländer sowie der türkischsprachigen asiatischen Länder; meistens mit einem türkischen Text teils in der Originalsprache gesungen
Poplieder	Für die höheren Klassen vorgesehen; in den Schulbüchern einige wenige Lieder aus der türkischen und internationalen Pop Musik

Abb. 2: Liedgattungen in den Lehrbüchern des türkischen Musikunterrichts

herkömmlichen Sinne tritt hervor, wobei Lieder auch mit anderen Aktionsformen, z.B. mit instrumentaler Begleitung und der Dramatisierung, vielseitig ausgestaltet werden. Ab der vierten Klasse sollen Lieder mit Solmisationssilben eingeübt werden.

In den Schulbüchern gibt es verschiedene Liedgattungen aus der türkischen und europäischen Musikkultur, welche in der obigen Tabelle dargestellt werden (s.Abb.2).

3.3 Spielen und Begleiten

Obwohl sich das Instrumentalspiel in allen Klassenstufen vertritt, steht es nicht so sehr im Vordergrund wie Singen. Neben dem Spielen einfacher Instrumente bezieht es sich mehr auf das rhythmische Begleiten von Liedern. Diese Aktionen sollen mit Körperinstrumenten, Orff-Instrumenten³⁴, Blockflöte und selbstgebauten sowie natürlichen Klangerzeugern verwirklicht werden.

31 Vgl. Kalyoncu 2002, S. 53ff.

32 Hierzu vgl. auch Merkt 1983, S. 161ff.

33 Dazu vgl. Merkt 1983; Kalyoncu 2002; Zimmermann-Kalyoncu 1985.

34 In der Türkei sind allerdings sehr wenige Schulen mit Orff Instrumentarium ausgestattet.

Lieder, rhythmische sowie melodische Phrasen, Versen, einige Begleitsätze (zumeist Ostinato und Grundschlag-Begleitung) und wenige vereinfachte Auszüge aus den Werken türkischer zeitgenössischer und europäischer Kunstmusik bilden Materialien für das Instrumentalspiel.

3.4 Experimentieren und Musik Erfinden

Obwohl es im gegenwärtigen Musikcurriculum auf kreative Tätigkeiten hingewiesen wurde, sind diesbezügliche Aktivitäten nicht öfters anzutreffen.³⁵ Sofern Lerninhalte für diesen Bereich auftreten, handelt es sich in erster Linie um den Bau einfacher Klangerzeuger, um Experimente mit Instrumenten sowie Klängen und um Gestaltungsversuche mit vorgegebenen Tönen, Taktarten, Rhythmen u.a. Im Weiteren gibt es das Erfinden von Rhythmen oder Melodien und Kompositionsversuche zu vorgegebenen außermusikalischen Themen.

3.5 Musik-Hören

Im Curriculum wird deutlich betont, dass der Musikunterricht unbedingt *auf der Basis von Musik Machen (Singen, Spielen, Erfinden) und Musik Hören stattfinden soll*³⁶. Dennoch werden kaum genaue und verbindliche Lerninhalte in Bezug auf "Musik Hören" definiert, obwohl viele auditiv sensorische Lernziele formuliert werden. Konkret findet man beispielsweise "das analytische Hören" in der Lerneinheit *Form in der Musik*³⁷, und gelegentliche Hinweise unter dem Lernfeld *Unsere Umgebung und Musik*³⁸.

Nach dem Curriculum sollen verschiedene Klänge (Geräusche aus der Natur und Umwelt), Lieder und verschiedene Musikstücke wesentliche Hörmaterialien bilden. Allerdings finden sich weder im Lehrplan noch in den Lehrbüchern konkret angegebene bzw. genannte Musikwerke, wobei es keine fertiggestellten Tonaufnahmen zur Verfügung stehen. Deren Auswahl und Erstellung bleibt dem Lehrer überlassen.

3.6 Bewegungen und Tanzen

Von verschiedenen Möglichkeiten, Musik in andere Ausdrucksbereiche umzusetzen, stehen das Bewegen und Tanzen im Mittelpunkt. Sie wurden für den gegenwärtigen Musikunterricht besonders in den Klassen 1-3 als eigenständige Lerninhalte geplant, die in der Vergangenheit nicht so deutlich im Vordergrund standen.³⁹ Es wird auf die Imitation von verschiedensten Lebewesen und Objekten, die Möglichkeiten für unterschiedliche Arten der Bewegungen anbieten, besonderer Wert gelegt. Die Bewegung ist dabei ein unabdingbarer Bestandteil der Kinder-, Spiel- und Tanzlieder. Die den Kindern bekannten Tänze und regionale Volkstänze, besonders verbreitete und beliebte Formen wie Halay, sind als Unterrichtsinhalt festzustellen.

3.7 Dramatisieren

Eine weitere häufig genannte und gegenwärtig relevante Aktivität ist das Dramatisieren, während andere transformative Aktionsformen wie das Malen sowie die nonverbale Umsetzung der Musik als Lerninhalt in den Hintergrund treten. Lieder und Musikstücke werden spielerisch szenisch umgesetzt. Ront, das mit Musik gestaltete und dramatisierte Kinderlied, ist unter ihnen

35 Vgl. z.B. MEB 1994, S. 114, 155, 157.

36 Ebd., S. 9.

37 Ebd., S. 137.

38 Ebd., S. 53, 78.

39 Vgl. Kalyoncu 2002, S. 124.

sehr häufig benannt. Die Dramatisierung ist in der türkischen Grundschule auch für andere Fächer vom großen Interesse.

4 Schluss

Die Lerninhalte des Musikunterrichts an der türkischen Grundschule wurden sehr stark sachtheoretisch formuliert, wodurch musiktheoretische Sachverhalte den Ausgangspunkt musikalischer Erziehung bilden. In Folge dessen tritt der aktionale Aspekt des Musikunterrichts in den Hintergrund, obwohl sich das Fach gewichtig im psychomotorischen Bereich behauptet. Die kognitive Entwicklung der Grundschul Kinder ist noch nicht vollzogen, und sie stehen im Alter des konkret-operationalen Denkens. Dass der Musikunterricht einseitig bzw. gewichtig von der Musiktheorie her geleitet und umgekehrt nicht von der Aktivität zur Kenntnis führt, entspricht entwicklungspsychologischen Eigenschaften des Kindes nicht so sehr. Trotz dieser einseitigen theoretischen Konzipierungsweise wurden den kindlichen Bedürfnissen wie Spielen, Entdecken, Bewegen u.a. teils Rechnung getragen, und wurden einige Aktionsformen festgelegt. Dies weist darauf hin, dass das pädagogische Prinzip der Kindgemäßheit zum Teil berücksichtigt wurde, obwohl es im Ganzen nicht zu spüren ist.

Neben der primären und dominierenden Aktionsform "Singen" erscheinen in den Unterrichtskonzepten auch weitere Aktivitäten. "Sprechen und Vorlesen", "Bewegen und Tanzen" sowie "Dramatisieren" sind häufig genannt, während "Spielen und Begleiten", "Experimentieren und Musik-Erfinden" sowie "Musik-Hören" seltener und ansatzweise auftreten. Es ist wohl jedem schon bekannt, dass der Mensch vielfältige Verhältnisse zur Musik hat.⁴⁰ Der Musikunterricht an der türkischen Grundschule bezieht sich zwar auf grundlegende musikalische Handlungsweisen des Individuums, aber er umfasst sie nicht gleichwertig.

Festgestellte Aktionsformen wie "Sprechen und Vorlesen", "Bewegen und Tanzen" sowie "Dramatisieren" ermöglichen in den früheren Klassen einen fächerübergreifenden Unterricht, und tragen durch die Kombination verschiedener Inhaltsbereiche auch zum allgemeinen Lernen an der Grundschule bei. Dabei kann das Dramatisieren bei den kognitiven Prozessen, z.B. für die Konkretisierung und das Verstehen musikalischer und außermusikalischer Aspekte, eine Rolle spielen.

Es wurde festgestellt, dass wenige Lerninhalte bezüglich des Musik-Hörens in den Unterricht eingegliedert wurden. Es ist im Grundschulalter von großer Bedeutung, da die Kinder nun die *Fähigkeit zur gleichzeitigen Koordination verschiedener Wahrnehmungsaspekte*⁴¹ erlangen. Dass das Musik-Hören vernachlässigt wird, kommt diesbezüglicher Förderung der Kinder nicht entgegen. Integration des Hörens ist erforderlich, um die Schüler auch in die Ausdrucksfähigkeit der Musik einzuführen und sie als bewusste Hörer zu erziehen, was gegenwärtig in der Fülle musikalischer Angebote unvermeidlich erscheinen vermag.

Zum Schluss kann man also sagen: Durch verschiedene Handlungsweisen, welche in manchen europäischen Ländern wie z.B. Deutschland schon lange feste Lernbereiche des Faches Musik darstellen⁴² und für den türkischen Musikunterricht innovativ erscheinen, beginnt der gegenwärtige Musikunterricht im Gegensatz zum historischen vielseitige und vielfältige Konturen zu erlangen. Dies deutet gleichzeitig darauf hin, dass der Musikunterricht an der türkischen Grundschule sich allmählich von der traditionellen Auffassung löst. Die erwähnten Aktivitäten sollen jedoch weiter gepflegt, gleichberechtigt berücksichtigt, ausgestaltet und ergänzt werden,

40 Dazu vgl. Venus 1984, S. 21.

41 Gembris 1998, S. 240.

42 Vgl. Kaiser/Nolte 1989, S. 31ff.

damit das Fach Musik tätigkeits-, erlebnis- und schülerorientierter wird. Die Festlegung verschiedener Aktionsformen kann einer gewichtig am kognitiven Lernen orientierten Einseitigkeit bzw. der starken Wissenschaftsorientierung entgegenwirken. Dies könnte zur ganzheitlichen und vielseitigen Erziehung der Kinder auf der auditiv-sensorischen, geistigen, psychomotorischen aber auch affektiven und sozialen Ebenen beitragen und die Kreativität der Kinder fördern.

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3 Identifying and Developing Musical Talent

ZUR INTEGRATION EINER KOGNITIVISTISCHEN PERSPEKTIVE ÜBER DAS MUSIKLERNEN IN DIE ELEMENTARE MUSIKPÄDAGOGIK Musik- und Tanzerziehung im Sinne des Orff-Schulwerks kann durch den theoretischen und praktisch-didaktischen Beitrag der Music Learning Theory von E.Gordon bereichert werden.



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In den letzten Jahren hat sich die Musikpsychologie durch neue theoretische Erkenntnisse entwickelt, die aus dem Kognitivismus, den Neurowissenschaften, der Kybernetik und den Sprachwissenschaften stammen. Die Aufmerksamkeit wurde besonders auf bestimmte Denkprozesse gelenkt, die dem Musikhören, -ausführen und -produzieren zuzuordnen sind: Wahrnehmung, Gedächtnis, Segmentierung, Gruppierung, Hierarchisierung, Organisation, Abstraktion. Basierend auf empirischen Untersuchungen hat die kognitive Musikpsychologie verschiedene Modelle der Arbeitsweise des musikalischen Verstands während der Analyse und Schöpfung klanglicher Strukturen und Repräsentationen entwickelt.

Die Untersuchung der Prozesse, durch die das Gehirn die klanglichen Informationen verarbeitet und ihnen einen rhythmischen, melodischen oder tonalen Charakter gibt, bildet eine für die Musikpädagogik unerlässliche Erkenntnis, weil sie der Lehrperson hilft, ihr didaktisches Tun diesbezüglich bewusst zu orientieren.

Es gibt eine bedeutende Umstellung in der Perspektive: die Aufmerksamkeit ist nicht mehr nur auf das Verhalten des Schülers und auf seine Reaktionen gelenkt ("was und wie er etwas tut"), sondern auf die Prozesse des Denkens und der innerlichen Verarbeitung, die der Schüler während seiner Interaktion mit den musikalischen Daten aktiviert ("was und wie er denkt").

Unter den musikpsychologischen Untersuchungen stellt Edwin Gordon's Music Learning Theory eine für die Umsetzung dieses kognitivistischen Ansatzes in die pädagogische Praxis wesentliche Orientierung dar.

Edwin Gordon, derzeit Professor an der Michigan State University (USA) und Autor zahlreicher Veröffentlichungen, ist ein Forscher, der sich mit musikalischer Begabung, audiation (musikalischem Denken), frühkindlichem Musiklernen, Lern-Sequenzen und musikalischer Kreativität befasst.

Gordons' Beitrag besteht darin, ein systematisch-theoretisches, wissenschaftlich fundiertes Modell für die Entwicklung des kognitiven Musikdenkens ("audiation") geliefert zu haben. Weiterhin hat er dazu eine klare Methodik für die Ausführung strukturierter Vorgänge musikalischer Alphabetisierung aufgebaut, die Fertigkeiten- und Inhalt-Lernsequenzen ebenso wie tonale und rhythmische Patterns (Bausteine) benutzt.

Audiation

Der wichtigste Beitrag von Gordon ist der Begriff Audiation, der das syntaktisch verstehende Musik-Denken oder auch die innere Hörvorstellung bezeichnet.

Audiation ist die Basis der Musikalität. Gordon beschreibt sie als "Hören und Verstehen von Musik, die physikalisch nicht mehr präsent ist". Es gibt verschiedene Typen von Audiation: man kann Musik denken, in dem man ihr zuhört, sie aus der Notation ausführt, spielt, improvisiert, komponiert oder schreibt.

Audiation heißt nicht auditive Wahrnehmung, die auf die Klangrezeption durch die Ohren hinweist. Vielmehr ist Audiation ein kognitiver Prozess, durch den das Gehirn den Klängen eine musikalische Bedeutung beimisst.

Man kann diesen Begriff durch eine Analogie besser verstehen: Audiation steht zur Musik, wie das Denken zur Sprache. Wenn wir jemanden sprechen hören, müssen wir die ausgesprochenen Lauten im Gedächtnis halten, um sie zu erkennen und den Worten einen Sinn zu geben. Durch einen ähnlichen Prozess organisieren wir in der Audiation die Klänge, wenn wir Musik hören.

Der Klang an sich ist keine Musik. Klänge werden zu Musik nur durch die Audiation, wenn wir, ähnlich wie mit der Sprache, ihnen eine musikalische Bedeutung geben und ihre tonale und rhythmische Syntax verstehen. Diese Bedeutung wird in unterschiedlichen Situationen anders sein und wird sich auch von der Bedeutung anderer Menschen unterscheiden. Das Niveau der musikalischen Begabung und der Grad an musikalischer Erfahrung bestimmen die Qualität der Bedeutung, die wir der Musik jeweils beimessen können. Auf Grund unserer Vertrautheit mit den tonalen und rhythmischen Eigenschaften der Musik, die wir hören, sind wir in der Lage, sie mit anderen Musikstücken zu vergleichen und gleichzeitig zu errahnen und vorherzusagen, was kommen wird.

Die Entwicklung der Audiation

Gordons Theorie des Musikkernens (Music Learning Theory - MLT) erklärt, wie man lernt, wenn man Musik lernt, und bietet eine detaillierte Beschreibung der Wege, wie Audiation wächst. Die MLT befasst sich mit dem Prozess, nicht mit dem Produkt, des Lernens. Darüber hinaus liefert sie Informationen und Hinweise darauf, wie Audiationsfähigkeiten methodisch-systematisch gelehrt werden können.

Die Theorie behandelt hauptsächlich die tonalen und rhythmische Dimensionen der Musik. Gordon bezieht sich nicht auf jene Denktypen und -Prozesse, die andere musikalische Dimensionen betreffen, wie Dynamik, Klangfarbe, Artikulation oder hierarchisch höhere Strukturierungsformen.

Der Fokus liegt auf der Anwendung tonaler und rhythmischer Patterns, als Inhalte für die Entfaltung von Audiationskompetenzen. Das Pattern ist die kleinste Einheit der syntaktischen Organisation der Musik: aus einer kognitivistischen Sichtweise kann es als elementares Schema oder - aus einer musikalischen Sichtweise - als Konfiguration, als melodisch-harmonischer (tonaler) Baustein betrachtet werden.

Lernen ist Lernen von Patterns, Schemen, Strukturen, Beziehungen zwischen Elementen, die komplexe Gesamtheiten mentaler Repräsentationen bilden. Während des Wachstums erwirbt das Kind immer weitere Vokabulare und mit diesen auch die Fähigkeit, mit ihnen umzugehen: zu dem Hörvokabular kommen das aktive und produktive Vokabular hinzu, bis hin zu den Lese- und Schreibvokabularen der späteren Alphabetisierungsphasen.

Audiation muss als Verstehen der tonalen und rhythmischen Beziehungen in der Musik verstanden werden. Das Musiklernen ist ein Prozess der Bildung und Verarbeitung mentaler Repräsentationen bezüglich der syntaktischen Organisationsformen.

Ausgehend von der Analogie zwischen musikalischer und sprachlicher Entwicklung benutzt Gordon ein von Chomsky abgeleitetes Schema, das das Verhältnis zwischen Oberflächenstruktur (den hörbaren musikalischen Elementen) und Tiefenstruktur (der zugrunde liegenden tonalen und rhythmischen syntaktischen Anordnung – Tonart und Metrum) schildert.

Syntaktische Organisation der Musik

tonale / rhythmische Pattern	Vordergrund	Oberflächenstruktur
wesentliche Tonhöhen / Tondauern	Mittelgrund	Tiefenstruktur
Tonart / Metrum	Hintergrund	

Musik zu verstehen heißt, in der Oberflächenstruktur (dem Fluss der klanglichen Ereignisse) jene für die musikalische Wahrnehmung und Ausführung wesentlichen Elementen begreifen zu können. Dieser Prozess ist aktiv, nicht passiv: die musikalische Syntax steht nicht immanent in der Musik, sondern muss der Musik durch Audiation beigemessen werden.

Die tonale Syntax zu verstehen heißt, die Beziehungen zwischen Tonhöhen und tonalen Patterns bezüglich einer Tonika und einer Tonart zu identifizieren. Die rhythmische Syntax zu verstehen heißt, die Beziehungen zwischen Tondauern und rhythmischen Patterns bezüglich der Macrobeats und Microbeats in einem Metrum zu identifizieren.

Der Wachstumsweg, den ein Kind in seinen Entwicklungsjahren begeht, um “richtig singen” zu können oder “rhythmisch zu sein”, gründet auf dem Erwerb dieser Kompetenzen.

Die Anwendung der Patterns – die Learning Sequence Activities, wie Gordon sie nennt – zielt darauf ab, den Prozess der Dekodierung und Kodierung der musikalischen Aussagen zu unterstützen.

Das Ziel ist es, die Entwicklung eines nicht nur linearen, sondern auch vertikalen Musikdenkens zu fördern, das die syntaktische Tiefenstruktur der Musik begreifen kann.

Dem ganzen Wachstumsweg entlang, von der Geburt bis hin zur musikalischen Alphabetisierung, kann das Kind durch eine Reihenfolge von musikalischen Entwicklungsstadien und -stufen begleitet werden.

Der Hauptbegriff ist die Lernsequenz (Learning Sequence), die den Erwerb von Fähigkeiten allmählich und hierarchisch ordnet: in eine Richtung vom Hören und syntaktischen Verstehen zur Imitation, zur generalization und zur aktiven Produktion bis hin zum theoretischen Verstehen; in eine andere Richtung von der aural / oral Ebene (nach Gehör) zur verbalen Assoziation (Anwendung von Systemen tonaler und rhythmischer Silben – Solmisation und Rhythmussprache), bis hin zur symbolischen Assoziation (Lesen und Schreiben)

Ein weiteres grundlegendes Prinzip der Music Learning Theory, das die in der Musikerziehung anzuwendenden musikalischen Inhalte betrifft, ist das Prinzip des Kontrasts und der

Differenzierung: das Gehirn lernt durch den Vergleich unterschiedlicher Daten und versteht besser ein bestimmtes Element A, wenn es einem anderen Element B gegenüber gestellt wird.

Aus diesem Grund ist es wichtig, Melodien zu benutzen, die nicht nur auf der Dur-Tonart, sondern auch auf anderen Tonarten basieren (moll, dorisch, mixolydisch, usw.) und rhythmische Materialien zu benutzen, die nicht nur auf dem Zweier-Metrum (2/4, 4/4), sondern auch auf anderen Metren basieren (z.B. 6/8, aber auch die "ungewöhnlichen" Metren 5/8, 7/8, usw.).

Die Mannigfaltigkeit der Inhalte (Tonarten und Metren) erlaubt dem Musikverstand, Vergleiche zu ziehen, die seine Diskriminations- und Produktionsfähigkeiten bereichern.

Gordons wesentlicher Beitrag ist

1. ein wissenschaftliches Entwicklungsmodell der kognitiv-musikalischen Intelligenz gebildet zu haben;
2. basierend auf diesem lieferte er eine kohärente methodisch-didaktische Auffassung für das frühe Musikkennen (vor allem von 0-3 Jahren) wie auch für die Strukturierung hierarchisch-geordneter Lernwege bezüglich der musikalischen Alphabetisierung.

Integration der Music Learning Theory in die Elementaren Musikpädagogik

Das Gordon'sche System kann innerhalb der Elementaren Musikpädagogik und im Besonderen der Musik- und Tanzerziehung im Sinne des Orff-Schulwerks fruchtbar integriert werden. Mit dieser teilt es schon zahlreiche methodische Wesenszüge. Außerdem kann es wertvolle verfahrensmäßige und inhaltliche Hinweise über die Rolle des musikalischen Denkens und die Entwicklung eines musikalischen Verarbeitungsvermögens anbieten.

Die methodischen Züge, die der Orff'sche Ansatz von Anfang an als grundlegend betrachtet hat und die auch von den Gordon'schen Forschungen und Vorschlägen bestätigt werden, sind im Wesentlichen:

- die unentbehrliche Rolle der Bewegung im Musikkennen
- das Prinzip der Mündlichkeit (das Ohr vor dem Auge)
- die Wichtigkeit der Improvisation und der produktiven Tätigkeit.

Ein Thema an sich, auf das hier nur sehr kurz hingewiesen wird, das aber aus dem Rahmen der weiten kognitivistischen und post-kognitivistischen Didaktik entsteht, ist die **Metakognition**, d.h. die Fähigkeit des Kindes, seine Lernprozesse und -strategien zu erkennen und zu lenken. Wissen, wie man lernt, trägt dazu bei, besser zu lernen.

Lernbereiche der Elementaren Musikpädagogik

Neben den traditionellen Hauptlernbereichen in der Elementaren Musik- und Tanzpädagogik

- Bewegung/Tanz
- Singen und Sprechen
- elementares Instrumentalspiel
- soziales Lernen kann man nun die Lernbereiche "Musikhören" und "Inhalte der Musiklehre" umformulieren in Entwicklung des Musikverstands / Alphabetisierung".

Aufgabe der pädagogischen Feldforschung ist es, die Möglichkeiten einer kohärenten Integration dieser kognitivistischen Perspektive bezüglich der Inhalte, Ziele und Vorgehensweisen in den verschiedenen Kontexten der elementaren Musikpädagogik zu untersuchen.

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MEINE MUSIKALITÄT IM AUSTAUSCH MIT ANDEREN ERLEBEN UND ENTFALTEN – ODER: MUSIKALITÄT KOMMUNIZIEREN



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Der gestellten Frage, ob Musikalität⁴³ ein Geschenk sei, möchte ich mich kritisch auf verschiedenen Wegen annähern, um am Ende zu versuchen, auf der Basis dieses theoretischen Hintergrunds, eine praktische Antwort zu geben.

- Den religiösen Weg mit dem Glauben an ein „Höheres Wesen“, das entscheidet, ob jemand das „Geschenk Musikalität“ erhält oder nicht kann ein Nährboden für den Geniekult sein, der auf der Ansicht beruht, dass ein Mensch „auserkoren“ sei. Diesen Weg will ich nicht ernsthaft weiterverfolgen, aber weiter unten dieser Sichtweise die Ansicht des deutschen Pädagogen Olaf-Axel Burow entgegenhalten, der sich in seinem Buch „Die Individualisierungsfall“ ein für alle mal vom Geniekult verabschiedet.
- *Den biologischen Weg* mit den Kenntnissen aus der Genetik, sollten wir in Zukunft inte-

43 Interessant in diesem Zusammenhang, was Ferruccio Busoni, bereits im Jahre 1907 betont, dass es nämlich das Eigenschaftswort „musikalisch“ in vielen Sprachen gar nicht als Bezeichnung einer besonderen künstlerischen Fähigkeit bei einem Menschen gibt, sondern eher im Zusammenhang mit Ereignissen, Materialien oder Tätigkeiten Verwendung findet. Busoni schreibt: „...nur in Deutschland macht man eine Ehrensache daraus, ‚musikalisch‘ zu sein, das heißt, nicht nur Liebe zur Musik zu empfinden, sondern hauptsächlich sie in ihren technischen Ausdrucksmitteln zu verstehen und deren Gesetze einzuhalten“ (Ferruccio Busoni: Entwurf einer neuen Ästhetik der Tonkunst 1907/1974, Suhrkamp Bd. 397, S. 31-34, hier zit. n. Haefeli, S. 25 f.). Eine kleine eigene Recherche zeigt, dass die Übersetzungen des deutschen Wortes „musikalisch“ im Englischen, Französischen und Italienischen lediglich im Zusammenhang mit Ereignissen, Materialien oder Tätigkeiten Verwendung findet. Man kann in allen Sprachen von einem „Musikalischen Ereignis“ oder von „musikalischen Werken“ sprechen, aber nur auf Deutsch von einem „musikalischen Menschen“. Denn „musikalisch“ wird auf Englisch mit „musical“ übersetzt, auf Französisch mit „musicien“, was identisch ist mit dem Wort für eine musizierende Person und auf Italienisch mit „musicale“.

ressiert im Auge behalten. Die Hirnforschung, die allerdings bis heute kein „Musikalitäts-Gen“ isolieren konnte, kann hingegen nachweisen, dass musikalische Tätigkeiten immer mehrere Hirnareale aktivieren. Der Neurologe, Mediziner und Psychologe sowie Hobbymusiker Manfred Spitzer beschließt sein Buch „Musik im Kopf“, worin er das Hören, Musizieren, Verstehen und Erleben von Musik im neuronalen Netzwerk untersucht mit folgender Einschätzung: „Sich mit Musik zu beschäftigen, aktiv oder passiv, ist ... gut für Körper und Geist. Gerade die letzten Jahre haben gezeigt, wie innig beides zusammenhängt und wie gerade im Kopf (...also in unseren Hirnaktivitäten – Anm. d. V) der Leib und die Seele nicht zu trennen sind. Dieser Gedanke (...der ja ein Uralter ist! – nun aber von den Neurologen durch ihre Forschungen bestätigt wird, Anm. d. V.) zeigt sich vielleicht nirgendwo klarer, stärker und eindrucksvoller als im Bereich der Musik.“ (Spitzer 2003, S.440)⁴⁴

- *Der psychologische Weg* mit den Untersuchungen zum Verhältnis zwischen anlage- und umweltbedingten Faktoren der menschlichen Entwicklung ist für die Beantwortung unserer Fragestellung nach wie vor von Bedeutung. In der musikpädagogischen Praxis geht es diesbezüglich aber vor allem um Offenheit und nicht um vorschnelle Festlegung von Kindern bezüglich ihrer musikalischen Anlagen bzw. andererseits ihrer Interessen und zu fördernden Potentiale.
- *Den anthropologischen Weg*, der in Bezug auf Musikalität heute davon ausgeht, dass in jedem Menschen - wie Wilhelm Keller es ausgedrückt hat - eine „ursprüngliche, zentrale musikalische Potenz angelegt ist“⁴⁵, wollen wir mit Interesse weiterverfolgen. Denn dieser Gedanke ist einerseits uralt und findet sich andererseits hochaktuell auch in den Arbeiten von Howard Gardner⁴⁶ und seinen multiplen Intelligenzen sowie bei Ernst Weber⁴⁷, der der „Musikalischen Intelligenz“ eine zentrale Bedeutung zuweist, wieder (vgl. Weber 1999, S.112 ff).
- *Ich vertrete hier und heute insbesondere - weitgehend in Summe, denn in Abgrenzung - den pädagogischen Weg* mit seinen dialogischen Handlungsformen, die nicht mit der Diagnose operieren „was jemand ist“ noch „was aus ihr oder ihm werden soll“. Wir wollen vielmehr (nach Prengel) von der „Unbestimmbarkeit des Menschen“ ausgehen. Prengel führt aus: „Wenn Personen charakterisiert werden sollen, dann in ihrer Entwicklungsdynamik und in ihrem Umweltkontext. Nur in ihrer Prozesshaftigkeit und Umweltinterdependenz lassen sich Personen adäquat beschreiben“⁴⁸. In die gleiche Richtung hat bereits der lange vergessene (oder vielleicht verdrängte?) Musikpädagoge und Forscher Heinrich Jakoby in den zwanziger Jahren argumentiert, wenn er in seiner Diskussion die Begriffe „begabt oder unbegabt“, „musikalisch oder unmusikalisch“ verwirft und stattdessen ausführt, was ihm wesentlich erscheint, nämlich „die Entfaltung“ dessen, was jeder und jede an Schöpferischem latent in sich trage, und die „Nachentfaltung“

44 Spitzer, Manfred (2003): Musik im Kopf. Hören, Musizieren, Verstehen und Erleben im neuronalen Netzwerk. Stuttgart: Schattauer.

45 Keller, Wilhelm (1980): Elementare Musik, in: Dokumentation Symposium 1980 - Orff-Schulwerk. Salzburg S.18

46 Gardner, Howard (1994): Abschied vom IQ. Die Rahmen-Theorie der vielfachen Intelligenzen. Stuttgart: Klett

47 Weber, Ernst (1999): Die vergessene Intelligenz. Die Musik im Kreis der menschlichen Anlagen Zürich: Pan

48 Prengel, Annedore (1993): Pädagogik der Vielfalt. Opladen: Leske + Budrich, S.190

für jene Erwachsene, denen man dies als Kindern nicht angedeihen ließ (Jakoby: Jenseits von musikalisch..., S.16, hier zit. n. Haefeli⁴⁹, S.26).

Kehren wir zur eingangs gestellten Frage zurück: „Ist Musikalität ein Geschenk?“
Zum jetzigen Zeitpunkt lautet meine Antwort: „nein“.

Denn DIE EINE Musikalität gibt es nicht. Es gibt nur DEINE oder MEINE, IHRE oder SEINE Musikalität. „Musikalität“ ist ein theoretisches Konstrukt, kein Phänomen, das direkt beobachtbar ist, sondern sich aus unendlich vielen Faktoren zusammensetzt (vgl. Gembris⁵⁰, S.129). Bereits die musikalischen Fähigkeiten von verschiedenen Musikerinnen und Musikern lassen sich unter dem einen Begriff „Musikalität“ nicht erfassen. Denn ein großer Sänger hat vielleicht nur marginale Fähigkeiten im Bereich der Musiktheorie, würde einen Gehörbildungstest mehr schlecht als recht bewältigen, kann sich auf dem Klavier nicht selbst begleiten und wird dennoch bei den Salzburger Festspielen gefeiert (...und hoch bezahlt).

Zu den Faktoren, die das Konstrukt „Musikalität“ in der Lage sind, zu beschreiben gehören mit Sicherheit

- Anlagen vielfältigster Art, z.B. in Bereichen wie
 - o Gehör
 - o Motorik
 - o Kognition
 - o Emotion
- sowie eine fördernde Umgebung
 - o Familie
 - o Unterricht
 - o Vorbilder

Eine solche „multifaktorielle Deutung“, der heute u.a. Gardner folgt, scheint der Erfassung des Phänomens „Musikalität“ angemessener zu sein, als die Annahme *eines* „generellen Faktors“, der heute aber praktisch nicht mehr ernstzunehmend diskutiert wird (vgl. Haefeli 1998, S.27 f. und Gembris 2002, S.76 ff – siehe auch unten).

Zentral in der Diskussion bleiben allerdings Fragen, die sich mit den *strukturellen Veränderungen von „Musikalität“* im Laufe eines Menschenlebens beschäftigen und mit dem *ständig wechselnden Musikbegriff*, den die verschiedenen Forscher ihren Forschungen zugrunde legen. Maßgeblich bleibt auch die Frage, mit welchen Gruppen von Personen – vor allem was ihr Alter betrifft - Untersuchungen durchgeführt werden!

Edwin Gordon hat bisher allein 20 Dimensionen⁵¹ zusammengetragen, die im Konstrukt „Musikalität“ gebündelt werden können und die Ausprägungen innerhalb dieser vielen verschiedenen Dimensionen können beim einzelnen Menschen sehr unterschiedlich sein!

Wer entscheidet nun aber, welche Kombination, welche Mischung von Eigenschaften, Fähigkeiten und Verhaltensweisen als „musikalisch“ zu bezeichnen sind; und ab wann als „unmusikalisch“?

49 Haefeli, Anton (1998): Vom musikpädagogischen Eros. Aarau: HBS Nepomuk.

50 Gembris, Heiner (2002): Grundlagen musikalischer Begabung und Entwicklung. Augsburg: Wißner.

51 dazu zählen z.B. das melodische und harmonische Tonvorstellungsvermögen, das rhythmische Vorstellungsvermögen, das musikalische Empfinden für Phrasierung, Ausgewogenheit und Stil.

Gembris (2002, S.76 ff.) hat viele neuere Definitionsversuche von „Musikalität“ kritisch gesichtet und teilt die Versuche in zwei große Gruppen ein:

1. Musikalitätskonzepte, die Musikalität vorwiegend an äußeren – objektiv beobachtbaren – Indikatoren bemessen, wie Hörfähigkeiten, instrumentale oder vokale Fähigkeiten;
2. Musikalitätskonzepte, die Musikalität als die Fähigkeit ansehen, einen subjektiven Sinn, eine subjektive Bedeutung in der Musik zu erkennen.

Gembris ist der Überzeugung, dass es notwendig bleibt, sich weiter mit Definitionsversuchen des Konstruktes „Musikalität“ zu beschäftigen. Drei Aspekte hält er in der Arbeit am Musikalitätsbegriffes unter anderem für besonders zielführend:

- die Herausarbeitung der historisch-kulturellen Relativität
- die Bewusstmachung von unterschiedlichen Vorstellungen von Musik
- sowie die Herausarbeitung des Aspekts der subjektiven Sinnhaftigkeit von Musikalität.

Ich verfolge mit meinem musikpädagogischen Ansatz das Ziel, so genannte „Kreative Felder“ (nach Burow⁵²) aufzubauen. Damit schaffen wir ein Synergiefeld, das jedes Gruppenmitglied mit seinen individuellen Fähigkeiten unterstützt.

Burow führt in seinem Buch „Die Individualisierungsfälle“ aus: „Begabung allein reicht nämlich zur Erklärung ... bahnbrechender Schöpfungen nicht aus; wir müssen auch die besonders günstigen Feldbedingungen betrachten, die es (Menschen) erst ermöglichen, zu solchen Gipfelpunkten aufzusteigen“ (Burow 1999, S.15). Für ihn gibt es daher nur eine „Kreativität im Plural“. Er entwickelte eine Theorie der Kreativen Felder und des darin wirksam werdenden „Kreativen Teams“.

Meiner Überzeugung nach bedarf es eines langen und geduldig begleitenden Lernprozesses, dem kreativen Potential *aller* Menschen einen einladenden, anregend gestalteten Spielraum zu geben, dieses Potential anzuerkennen und zur „Entfaltung oder Nachentfaltung“ zu bringen.

Um für die uns allen eigene, aber unterschiedlich ausgeprägte Musikalität eine optimal fördernde Lernumgebung zu schaffen, gehe ich daher bei allen Gruppen oder Schulklassen von inhomogenen Gruppen aus; das heißt, ich stelle mich positiv darauf ein, Gruppen mit Kindern vor mir zu haben, die alle ihre ganz besonderen musikalischen Fähigkeiten und Bedürfnisse haben, aber zu einem gemeinsamen Spiel angeregt werden können durch ein verbindendes und Unterschiede überwindendes – anthropologisch angelegtes - Interesse an musikalischen Aktivitäten.

Leider aber kann man in der europäischen Bildungslandschaft nicht davon ausgehen, dass der weit verbreitete musikalische „Analphabetismus“ große Sorge auslöst und Anlass zu Sofortmaßnahmen zur Verbesserung des Zustandes nach sich zöge. Es gibt allerdings einige wenige Gegenbeispiele – vor allem aus außereuropäischen Kulturen -, die unter anderem Howard Gardner zusammengetragen hat. Er schreibt: „Bei einigen zeitgenössischen Kulturen wird musikalische Kompetenz hoch angesehen; zum Beispiel in China, Japan und Ungarn erwartet man von Kindern, dass sie tüchtige Sänger werden und möglichst auch ein oder mehrere Instrumente beherrschen“ (Gardner 1994, S.109).

Besonders bemerkenswert allerdings ist das Beispiel, das Howard Gardner aus Afrika anführt – allerdings wurde es bereits 1958 dokumentiert und es gibt keine Hinweise darauf, wie sich das

52 Burow, Olaf-Axel (1999): Die Individualisierungsfälle. Kreativität gibt es nur im Plural. Stuttgart: Klett, S.37

Leben dort heute gestaltet. Interessant ist es allemal, wie der Stamm der Anang in Nigeria Musik und Tanz lebt. Gardner schreibt:

„Kaum eine Woche alte Säuglinge werden durch ihre Mütter in Musik und Tanz eingeführt. Die Väter verfertigen kleine Trommeln für ihren Nachwuchs. Im Alter von zwei Jahren kommen die Kinder in Gruppen, in denen sie viele wichtige kulturelle Fähigkeiten wie Singen, Tanzen und Instrumente spielen erwerben. Mit fünf Jahren können die Anang Hunderte von Liedern singen, mehrere Schlaginstrumente spielen, und sie beherrschen Dutzende komplizierter Tanzfiguren. (...) Die Anang (behaupten), alle Menschen seien musikalisch begabt; und Ethnologen haben nie ein ‚unmusikalisches‘ Mitglied dieses Volkes angetroffen (Gardner 1994, S.109).

Ich stelle nun noch einmal die Frage „Ist Musikalität ein Geschenk?“

Jetzt versuche ich es mit der Antwort „ja“, wenn wir nämlich damit den Anspruch verbinden, dass jedem Menschen von Kindheit an der persönliche kreative Umgang und das Erlebnis mit Musik zu gewähren, zu schenken ist! Das heißt, dass es ein Menschenrecht auf musikalische Betätigung und Entfaltung gibt, dass Musik, aber nicht nur Musik, sondern alle Künste, das Tanzen ebenso wie das Theaterspielen, das Malen und das Bildhauern zu den „Kulturtechniken“ in Kindergärten und Schule gehören sollten, wie Lesen, Schreiben und Rechnen und nicht nur, um gelegentlich zwischen den Hauptfächern für ein wenig Entspannung zu sorgen.

Aber ich bin mit meiner Antwort immer noch nicht ganz zufrieden. Denn wenn das unser Anspruch ist, und ich mir die Realität in Kindergärten und Schulen in Europa anschau, dann muss die Antwort korrekterweise lauten „noch nicht“!

COMBINING GENERAL MUSIC AND INSTRUMENTAL EDUCATION: THE PIPO PROJECT



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1 Introduction: What is the PIPO project?

Our presentation is about a special project of early music education called the PIPO project, which The Royal Conservatoire of The Hague has been running since 2000. On Saturdays children aged 5 to 7 years take part in a musical programme which aims to integrate general music education and instrumental lessons. There are three variants of the projects: one for the piano; one for violin; and one for the cello. Here we will concentrate on the oldest one, the piano variant.

The Saturday morning sessions, which take two hours, start with a general music lesson led by a specialist. A group of some 20 children engages in singing, rhythmical exercises, and expressive movement. Percussion instruments and xylophones are sometimes used but the focus is not on these instruments themselves but on rhythmic and melodic activities. After the general music lessons the group splits up into groups of two to four children. Each of these groups then receives piano lessons by professional piano teachers for about 50 minutes. In the piano lessons, materials

(songs, rhythms) that have been introduced in the general music lessons are transferred to the piano and further developed. Besides this, there are exercises which aim at developing the piano technique.

After a pause, the 20 children are reunited in a general music class which takes the session as a whole to a conclusion. Often children are invited to play the songs and pieces they have learned to play in the piano lessons for the audience consisting of peers, parents and teachers.

The leading idea behind the project is that instrumental education should be founded in broad musical experience and general musical abilities. Broadly based music education: experiencing music through singing and movement before playing it on the piano. This project does not start with musical notation. The PIPO project aims at developing the powers of audition. Children are trained in perceiving differences in pitch, rhythm, tempo, dynamics and timbre. They learn to play songs on the piano by finding out the melodic sequence for themselves. Broadly based music education also means that children should not be tied to music composed by others. They should also gain experience in improvising and composing things by themselves.

The PIPO project lasts two years. It is not specifically aimed at children with very special musical talents but at all children who demonstrate affinity to music. There is a follow-up programme though for the most talented children but we will not deal with this here.

The principal aims of the PIPO project program are:

1. to develop a training programme for very young children which deals with both broad musical abilities and playing the instrument; and
2. to enable music teachers to develop the expertise to run such a programme.

The members of the PIPO team have been astonished about the pace of the children's musical progress during these two years. In various cases children show musical abilities not reported at this age by developmental research.

Right from the beginning children demonstrate a good sense of rhythm and pulse. After this has been established the rhythm of the song and the underlying pulse are combined, for instance by singing and clapping the rhythm of the song while walking simultaneously with the pulse. Children also internalise the differences between an upbeat and a 'normal' beginning of a song, between common time and triple time, as well as between regular beat and off-beat. As to melody, a majority of the children has good insight into the structure of children's songs and can establish whether a song is in the major or the minor mode. The children also make good progress with polyphonic forms like two part songs, canons, and the *quod libet*. These forms feature also in the piano lessons. Besides these polyphonic forms the combination of melody and accompaniment is also developed. This ranges from simple drones to Alberti-like basses and full scale triads with tonal progression.

Rather than concentrating on the musical abilities we wish to focus on two major characteristics of the PIPO project.

- a. the integration of the general music class and the instrumental lessons
- b. the fact that the instrumental lessons are group lessons.

2 The relationship between the general music and instrumental lessons

The PIPO project is based on the idea that general music education should not be offered isolated from instrumental lessons. This seems self-evident but in instrumental education often features a separate lesson where children learn to read notes, learn the important terms and con-

cepts, and sometimes also learn to play Orff instruments, recorders, etc. This kind of education is often preliminary to instrumental education proper. In the PIPO project there is a more direct relation between general, fundamental education and instrumental education.

I will show you how this works in PIPO by a few examples.

In the following video fragment with the song 'un-dun-dip' the children are learning to combine the rhythmical figure quarter note – quarter note – half note with the beat of the song and with singing the song. In the piano lesson they learn to combine this figure with the rhythm of the song.

VIDEO FRAGMENT

The fragment shows the learning of motor skills. The child learns to tap the figure, at first isolated, later in combination with walking and singing. You do not see the whole sequence of skills in this short fragment, but the child learns via the steps of imitation, separated practice of parts, and the progressive combination of these (first walking the rhythm, then in a continuing walk, then singing along), eventually to automatise the skill. In the piano lesson the same process takes place but faster. Because the fundament has been laid during the general lesson, in the piano lesson the child can focus on different aspects.

This example shows how motor skills can be learned in a proper way.

1. First, there is **imitation**. The child gets a global idea of the movement, the sound, etc. by listening, observing and imitating.
2. **Part structures**. The sequence of the action is split up into parts.
3. **Coordination**. All partial structures are carried out successively (or simultaneously as when pulse and rhythm are being combined) so that a coherent action pattern develops.
4. **Automatisation**. When the action goes smoothly and unconsciously, automatization has been achieved. The child can now focus on other aspects, like expression.

We often see that children try to automatise already after the first step; they try to learn a motor skill by trial and error. It is important to help the child fill in the remaining steps. In the general lesson various general skills can be founded, for instance sense of pulse, feeling for rhythms, and coordination of simultaneous actions (like walking and singing).

A direct relationship is also present when repertoire is used in either type of lesson: children learn to sing a song that will be used in the piano lesson. Through singing the child forms a musical representation. The child gets an idea of expression, phrasing, the meaning of the song, etc.

Another example is a fragment where children are learning the concepts of minor and major. However, there is no direct relation with the piano lesson here; they gradually learn concepts of music which will be important later on. Other examples of such concepts are: high–low, soft–loud, common time – triple time.

An interesting question is which concepts and skills children should learn at the beginning of their music education. And at what moment should they learn these skills, for instance notation? We have ideas about this but not everything is clear yet. Intuitive experimentation with music and the joy of it should come first. The acquisition of formal skills has to build on this. By contrast, traditional music education often follows a more deductive way: rules are taught in an abstract way in the form of theories and written notation, instead of relating them to a practical and contextual approach.

3 Instrumental lessons as group lessons

The second point we want to elaborate is the practice of teaching the piano in groups of two to four children.

Although traditional piano teachers are often opposed to group lessons, this format has clear advantages, especially when working with young children.

First, there is the aspect of motivation. Collaborating is attractive and stimulating for many children. They like to make music together and they feel more confident when being in the company of peers than when they are dealing with the adult teachers on their own.

Second, there is the aspect of cooperative learning. Children can learn from each other and are stimulated and challenged by the musical achievements of others. In the lessons children cooperate by giving instruction or feedback to each other. Doing this they learn in a very active way.

It seems to be a fact that, when working together harmoniously, a child can rise to a higher level of achievement than when working on their own. The combination of factors like imitating peers, being challenged by them, sharing experiences, as well as the dynamics and pleasure of making music together can give an enormous impulse to musical growth.

This leads to the third point: group lessons are also attractive from a purely musical point of view. Ensemble play, which is often neglected in instrumental education, is trained right from the beginning. It turns out that 5-years-old children can manage ensemble play almost right from the beginning: after three lessons most children are able to play a simple song together with one or more peers. Ensemble play is not only an end in itself but it also develops various general musical abilities like active listening, timing, coordination and sense of structure. Furthermore, ensemble play offers more opportunities than solo play. Our video example gave an example of this: the combination of melody, accompaniment and percussion. All kinds of combinations of melody and accompaniment or combinations of polyphonic parts are possible that a child cannot realize on his/her own.

Of course, we are aware that working in groups also has difficulties and potential disadvantages. (1) Sometimes children need individual attention, which is hard to provide in a group situation. (2) Also the order of the lesson is more easily disturbed. (3) A further difficulty is dealing with differences in achievement level. It is not easy to teach in a way that on the one hand the most talented are sufficiently challenged while not losing the weaker pupils. However, many problems related to different achievement levels can be solved by differentiation. (4) A final problem is that group lessons do not seem to fit the personality of a minority of children. We acknowledge this. We do not hold that group lessons are better for all children at all ages but the PIPO project is committed to develop this kind of instrumental teaching to the highest level.

Finally, we want to emphasise that the value of group lessons cannot be established by experimenting with it a couple of lessons. Group teaching is a complex process. It takes a lot of time and experience before one is able to exploit the advantages and to minimize the disadvantages. The Royal Conservatoire of The Hague deserves the credit for providing the resources that make this ongoing experimentation possible.

MUSIC GAMES – TOWARDS AN INTEGRATED CONCEPT OF (MORE THAN) MUSIC EDUCATION



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Many theoretical studies have been written on the development of children's musicality and creativity. However, we have recently witnessed that the natural development of children based on direct communication with their parents is being replaced, from an early age, by communication with impersonal media. Nowadays, children can very quickly get to access 'ready-made information', losing the ability to discover it actively by their own effort.

In the past several decades, the Czech and European education system began giving preference to an integrated concept of education and schooling. (It needs to be remembered that an integrated concept of education was no breakthrough in education science at the end of the 20th century - we have simply come back to the concepts formulated by pedagogues in past, among them for example Jan Ámos Komenský, who introduced his ideas in his works *The School of Infancy*, *Orbis Pictus*, *Schola Ludus*, and others). Learning which cuts across several fields of knowledge stimulates imagination and creative thinking.

Children are born with an innate desire to discover new things. They acquire new knowledge by imitation and through play. Their sensory-motor skills develop gradually, their cognitive functions become initiated, their communication skills improve and their overall creativity emerges. Children need to express what they see and what they hear.

In very early childhood, children's verbal and kinetic skills develop exceptionally fast. A harmonious family environment can help stimulate such development and, to a certain extent, also contribute to a child's musicality.

Direct contact with music is essential. Children should be taught to sing melodic rhymes using the first three notes of a scale (for example *Teddy Bear*, *Teddy Bear*, *Jack and Jill*), accompanied with movements (clapping hands, stamping feet), to play movement games such as *Hokey Pokey* or *Ring Around the Rosie* which combine simple movements with melodic rhyming.

Elementary music-making using 'everything that can make a sound' and, accompanied with rhythmic speech, singing or a movement game helps develop children's perception, enhance their singing skills, and build their sense of rhythm. It also substantially contributes to developing musical memory, imagination and creativity.

Children have a specific way of learning - the basic psychological need of a child is to learn through games. The first games are usually based on imitating and are spontaneous, unrestrained and intuitive. Later, children start playing games involving manipulation, based on what they have seen; children try to create a comparatively new reality. At the ages of 3 - 6, children are often unable to differentiate between their dreams and reality and they move to another stage which is called 'free games'. These include, for example, playing princesses, fairies, etc.

After children start attending school, their lives change in a major way. They have to adapt to a new environment and they are faced with an entirely new requirement: to comply with new rules. The meaning of games and their perception of games change. The game becomes a means

for learning things, a means of transformation and experience. It becomes a game with rules which teaches children to distinguish imagination from reality, the subjective from objective.

Musical games combine the fine arts with acting, singing, playing musical instruments, moving, dramatizing, speaking, etc. The following activities are essential for children of elementary school age to learn to understand musical expression:

- counting out rhymes;
- rhymes, poems for children;
- fairy tales or other literary or fine art models; and
- painting coordinated with music.

Counting-out rhymes, rhymes and poems for children develop children's sense of rhythm, they are a means of learning rhythmic units in two- and three-beat rhythms, and they help children understand the concepts of metre and rhyme. They teach children to work with two- and four-beat rhythms and help them to understand first simple and later more complicated songs and composition forms. They are a useful tool for developing the sense of tone perception (finite or non-finite melody) and training musical memory.

Performing *fairy tales* suggests dramatization in the broadest sense of the word.

From literary and musical points of view, children use:

- the sound of words (which has an onomatopoetic quality if combined with music);
- the course of a literary plot, which is reflected in the choice of musical means expressing a certain mood (melodies consist of rhythmical sections involving longer and shorter tones, with dynamic variation creating a mood of tension or peace, changes of pace can be used to emphasize the atmosphere); and
- the contents of the literary source that they express by an appropriate movement. Each section corresponds to the division of the text, in which for example certain content segments may recur (I. Hurník: *The Story of the Great Beet* – pulling of the beat, arrival and departure of individual fairy tale characters, the question “What to do?”).

Direction should concentrate on the following:

- the space itself, i.e. how big the room is;
- what its spatial arrangement is like;
- which non-musical expression means (costumes) to use; and
- what visual rendering to choose, etc.

Painting while listening to music releases children's imagination; it sets children free to express the inner feelings they have while listening to music. It is a useful tool for making children feel the 'colour' of a musical instrument, its dynamics and pitch. By choosing a particular colour, shape or a way of visual expression, children reveal their character and show their inner feelings awakened by the music they are listening to, i.e. whether they like or dislike the music.

The project entitled *Hansel and Gretel* is based on integrating (by gradually adding) literary, visual, musical and dramatic educational elements which, by way of enhancing children's imagination and creativity, aim at developing a deeper experience, understanding and retention of music.

SOME PHILOSOPHICAL, PSYCHOLOGICAL, ETHICAL AND SOCIOLOGICAL POINTS OF DEPARTURE REGARDING THE FUTURE OF TEACHER EDUCATION



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The substance of education and the sphere of culture find themselves in an ambivalent position today, since there is a conflict between how the present cultural crisis is understood at the institutional (schools) and personal level. There is a conflict between 'knowing' and 'being'. In our opinion, these problems stem from the fact that the present-day system of education lacks a coherent philosophical background; this is true of teacher training, too.

The philosophical character of educational orientation does not relate it to anything specific; it is merely an orientation towards the 'sense', to the idea of the good and the beautiful.

To explain this, I would like to refer to Patočka's 'care in the soul', which he characterises as a movement from external determination to freedom. The movement towards the sensible is natural for a human soul; there is a force in the soul which is capable of taking care of the soul and guiding it in this process. External education is merely an opportunity for this movement / process, the teacher's role is to assist the process, offering opportunities for creating a certain view.

On all levels, this movement creates a relationship between the 'certain' and the 'uncertain', the 'myth' and the 'logos', between 'time' and 'eternity'.

Adorno understands our appreciation of a work of art as a universal movement, process. He points out the determining character of the relationship between art and philosophy; art needs philosophy because of the definability of truth, and vice versa, the path of philosophy to truth is not accessible without art. Modern theories looking for the meaning of human existence and its relationship to culture emphasise the sphere of imagination as a basic and creative source of culture.

We agree with the ever-growing opinion that one of the aspects of the crises of our era is the crisis of perception. De-sensitivity on all levels makes us insensitive to details and sensitive relations and incapable of the perception thereof. It appears necessary to revive the processes of perception and extend these, with the aim of attaining a more plastic, differentiated, and authentic experience.

The question we will try to answer is - what does an integral and, at the same time, very differentiated perception of the musical process enable? While doing this, we will also try to reflect on the latest knowledge of psychological functions and the structure of knowledge into musicological thought and practice with help of the material employed. Thus, it is the issues of perception that form the point of departure for modern integration approaches.

In order to revive the connection between art and the soul, it appears necessary to bring the notions of 'sense' and 'value' into artistic interpretation. Therefore, we must reach for the deepest resources, explore deeper layers within ourselves than those in which we are used to operate, we must change our consciousness, extend our scope of imagination, cultivate our relationship to indeterminateness. One begins to talk about the so-called synthesising 'spiritual intelligence' by means of which surface phenomena and events get into broader relations and are mutually

integrated. We need this kind of intelligence because emotional intelligence alone fails to help us understand who we are, what things mean to us, what the sense is in our encounters with pain, suffering, and loss.

The oldest handbook of the philosophy of education says that it is a person's capability to feel respect, have healthy relationships, and experience wonderment, which form the basis of culture (in the broadest sense of this word). Such capability is present in the mythological-poetical experience in which many phenomena give themselves to men as polyvalent symbols. The encounter with symbols provokes the discontinuation of the flow of thoughts, offering a relationship, meaning, creating bewilderment over beauty. It also leads to experiencing respect for others, establishing a relationship, experiencing an encounter. The culmination of those relationships is their anchoring in the core of one's own being.

On this topic, Berger (1997) says that only those artefacts become part of culture which achieve a level of symbolic imagination and thought, and are correlated with deeper layers of conscience. This means that they overcome the level of subjectivism.

Images, forms, types of movement in language or in the arts are, by their nature, models of reality. By means of an intuitive contact, this reveals to us the aspects of universal totality and movement, and the variants of the infinite Being.

Music, too, is part of the reality, a model of Being, not a sphere governed by specific regularities. To differentiate, Berger employs a beautiful notion of two categories - 'semiotics of wisdom' and 'semiotics of the spirit'.

It is of great significance to the pedagogy of music to clarify auto-symbolisation processes.

One of the representatives of the so-called stream of restitutive hermeneutics, G. Durand (in: Borecký, 2005), criticises the tendency of West-European thinking to reduce symbolical imagination to signs and notions and offers a certain solution by means of a theory of general archetypology. This represents a theory of understanding the organisation of imagination, which Durand applies to the sphere of individual arts. Durand tried to capture human imagination as a system of certain archetypes which is understandable, clear, universal, and holistic. He does not understand these as empty forms; instead, Durand sees them as sources of power or, in the spirit of Bachelard's concept, as 'hormones of the sense'.

It follows from the above that perception and imagination are mental processes which are central to both art and education. Imaginative thinking is, at the least, a point of departure for notional thinking, surpassing verbal thinking in the natural flow of conscience. Imagination is thus attributed a still greater significance in the sphere of sensual generalisation, transformation of the media by perceptions or in the oscillation between the senses and the ratio. It is required mainly with children between 6 and 9 years of age that all the senses and all the mental functions participate in the development of imagination. A purposefully employed syn-aesthetic metaphor triggers for inter-sensual processes, drawing on the connection with the core of a man.

It appears the consciousness is an integral system and audio-visual syn-aesthesia operates as its means of expression and means of integral communication. This is a natural phenomenon, given to man as a species (imaginative manifestations, the ancient Greek tragedy, etc.), which develops sensual perception, aesthetic knowledge and the capacity to revive the deep connection between art and the soul. In the sphere of artistic education, it is thus of utmost importance to reveal the processes of integration, to create preconditions for the integration of formal elements in the creative manifestation by means of sound, colour, and word.

Imaginative processes, wide-scaled syn-aesthesias, metaphors - all these are types of infor-

mation (means of effective awakening of conscience) evoking the aesthetic state of consciousness connected with the state of contemplation as a precondition for man to become a moral, spiritual being. It follows clearly from the above indicated that man, not music, is, ontologically speaking, primary in musical or artistic communication.

The final objective then must be to incite, stimulate and cultivate the consciousness, appearance, and intuition, integral perception, initiation of the living movement of the soul itself. Exaggerated emphasis on a methodological approach often results in methodology becoming the sole objective, which is highly undesirable. Consciousness is flared when it crosses the approach of methodology. No soul may be exhausted by a method. One should look through the prism of the poly-aesthetic concept described above; today it is being both accepted and rejected, which undoubtedly creates an impressive space for revealing and recognising the meaning.

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TALENT – IS IT A GIFT?



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Yes, talent certainly is a gift. And I will be bold enough to go even further: without talent, nothing can be produced which would captivate people's attention and deserve their appreciation. Talent cannot be replaced by any other quality and I hope that mankind will not manage to find any artificial substitute for talent even in the future. Talent, to be frank, is one of the greatest gifts of all.

In music, there are several types of gifts. Given the restrictions of space and my own limitations as a pianist, I will speak about **interpretive talent** only. I am aware that I am jumping ahead, therefore let me first try to define what we mean by 'talent'. On the famous scale – having an **innate skill**, being **gifted**, being **talented**, being a **genius** (in Czech vloha, nadání, talent, genialita), talent is high up there, right below a person we call a genius. What is more, for someone with interpretive talent, being a genius, in the general sense of the word, is in fact not so desirable because a genius would typically be a person who at the same time is not a stable and systematic one, whereas it is these very qualities which are extremely important, if not indispensable, for an interpretive musician.

It is rather obvious that 'talent' encompasses a potential set of skills possessed by a given person which, under certain circumstances, can be developed and the person can thus achieve at least above-average results in their particular field of activity.

Being a pianist and a piano teacher determines my point of view on this issue. Of course I am aware of the complex nature of this issue and the difficulty of trying to deal with it. At the same time it is a challenge and an adventure to indulge in such discussion, and I therefore ask the reader to bear with me while I try to raise some questions and look for at least partially satisfying or inspiring answers.

Talent is demonstrated sometimes in an obvious, sometimes in a rather less obvious way. However, there is one thing which is always present and it is crucial – first, the person in question will always be interested in what they are doing, and second, they will easily discover for themselves the know-how, the way how to carry out the given activity with success.

Several people have approached me with a rather naive problem. They wanted to know what to do in order to become an excellent artist / performer, the best in the world, if possible. What I always tell them is quite simple and satisfying: **“If you were to become the best in the world, you would know how to go about it.”** It is interesting that none of these people ever asked to become an outstanding composer. Perhaps they had a vision of gaining fame and exhibiting themselves on the stage.

Talent is often discussed in terms of sport and the arts. This is natural because both sportsmen and artists live under close scrutiny and issues related to them are of great interest to the general public.

I spent a large part of my life living in an era which put undue emphasis on the importance and influence of education, while underestimating innate qualities, ergo talent. We were brought up to believe that everyone had the same predispositions and what counts is your diligence and a concentrated effort. The fools loved to believe it. And this nonsense had other consequences, too. Talent lost our respect and, gradually, we no longer valued effort and diligence. As a result, this led to a situation where the untalented assumed the right to decide the fate of the talented. Egalitarianism has inflicted great damage on society.

Let us turn our attention back to music now. I mentioned sport and the arts. Both have a lot in common; there are considerable differences between the two also. In arts, exact measurement is impossible, a practise common in most sport disciplines. Where no measurement is possible, there arises trouble. It is certainly much easier to identify talent in a sprinter who can run 100m in 10.4 seconds than uncover the complex factors which might predict that a young musician is going to be capable of outstanding performances in the near future. True interpretive talent is a truly complex issue and it is not easy to identify it in its early stages.

I will now try to enumerate the most important elements of interpretive talent (NOT in order of importance).

- 1) music memory;
- 2) musical imagination;
- 3) acoustic imagination / creativity, discernment for timbre;
- 4) manual skills, flexibility and agility;
- 5) intelligence and intuition, allowing the interpretive musician to understand a piece of music (musicality);
- 6) an ability for consistent and continuous work;
- 7) internal energy necessary to deliver a performance; and
- 8) mental / psychological strength and courage.

These constitute interpretive talent at a general level. Each would deserve special attention. Unfortunately, it is impossible to deal with each factor individually and in more detail within

the scope of this paper. Suffice it to say that the first three are purely musical in nature (i.e. music memory, musical imagination and acoustic imagination with discernment skills for timbre) while the rest are of a general nature. Wilhelm Kempff, a famous German pianist, specified 48 qualities important for an outstanding interpretive performance and, again, only 7 among these were purely musical in nature. No matter what the final number, it is clear that all elements have to be perfectly coordinated though the unique personality of the artist. In addition, every outstanding interpretive musician (and we are talking about outstanding interpretive musicians whenever talent is involved) has to have something idiosyncratic, something to captivate the audience. Recently I listened to an interview with the wonderful US soprano **Reneé Flemming** who answered the question of how she discovered her talent with the following: **“Several people, independently of each other, told me that there was something unusual about my voice, so I told myself there was perhaps something about what they were saying.”** And perhaps that is the decisive ‘something’ about talent: that ‘something’ we cannot define but we know empirically that it exists.

Talent is a very delicate entity. It is rather sad that if just one of the essential components is missing, it has a detrimental effect on talent as whole. Often, it is not possible to compensate for the missing component.

Interpretive talent is sometimes mistaken for one or two of its components, most often for good memory, absolute pitch or manual dispositions. I must confess that, as a young teacher, I would become greatly excited whenever I came across a student exhibiting these qualities. However, it is usually the case that these people do not meet our expectations because they lack the other components - which is hard to discover at first glance. This is where we as teachers often go wrong. What follows is that, once the initial euphoria has evaporated, we are left wondering why there is no more progress. I was stunned when I realised that an individual I was dealing with was actually rather un-musical and could only go so far and so deep in interpretation as allowed by their technical skills. Such an individual does not know where to go from there and stops responding. Such individuals fail to go deeper in their interpretation simply because they have no clue how to do it, and do not know why they should be trying. What they produce is, in their view, sufficient; they see no difference between interpretation and a simple reproduction. I have talked to some of them at great length about this issue and found out that, in fact, what music is capable of communicating is totally strange to them because they lack the mechanism which would allow them to enter this realm.

I would now like to proceed to discuss the amount of talent. Talent in a given person is present in a specific quantity and scope which determine the maximum that can be achieved in terms of performance. I mentioned the (im)possibility of exact measurement. If we consider areas where exact measurement is possible, the situation becomes not necessarily easier but certainly more transparent. I will give you one example based on my own experience.

I will not talk about music but about cycling which I took up fifteen years ago as a means of a post-accident training. With time, cycling became part of my everyday routine. I realised that I was in fact training regularly and so I began to monitor my performance, wondering if it would go up. And indeed my performance was getting better, but once it reached a certain level where I could easily do 100 km in a day, I felt that if I tried to push this limit, I would probably inflict damage to some part of my body. Whenever I came across a professional cyclist, even one with a physical disability, for example having only one leg, I was stunned at the speed they were able to generate without any apparent effort, sustaining such speed for a prolonged time. You did not

have to be a genius to realise that such person's talent was much greater than mine in this area.

Identifying the limitations of interpreting talent is a much more tricky issue. Music teachers have to simultaneously take many things into account. A young interpretive musician risks not only physical but also mental, or even sensory, damage. Young people easily fall into the deceptive belief that their body will endure practically anything – this has many times led to a tragic outcome.

A wise man once said that the highest form of intelligence is to know one's limitations.

But intelligence alone is not always enough: too easily it can be silenced by our emotions and thus we are misled into believing the unreal. From this point of view, the teacher is bearing huge responsibility, namely to help the young person to get to know themselves first and their capabilities in different forms of activity.

Debates about 'talent' are thriving. There are those who say that **'Talent cannot be bound'**. These four words open up further discussion, I am going to outline just a few of the possible arguments. I believe in the inherent power of talent but, as always, it is not wise to overestimate the importance of this aspect. There are people who are talented in more than one area and by spreading their energy across more than one field fail to reach outstanding results. There are people who are talented in more than one area but have made an unlucky choice in terms of focusing on one of them. Talent becomes apparent only if we are engaged in an activity, thus it can happen that an individual might potentially have talent (for example to play the piano) but, due to external reasons, this talent will never get the chance to materialise (if, let us say, the necessary equipment, in this case a piano, is not available). An individual might simply not be lucky enough to be placed in the environment which would allow the talent to unfold. In these cases, the inherent power of talent is no longer relevant. Or is there, in fact, no talent present in these cases?

Also important for the development of talent is the role of society and the environment, above all the **demand for certain types of talent**. It is obvious that in case of piano playing, its popularity with the general public has not decreased dramatically but compared to the first half of the 20th century, there has been a significant decrease nonetheless (take the Prague Spring festival, for example – in 2005, the program included only one piano recital - A. Brendel's – compared to five or more piano recitals in the past). **Sometimes I fear that interpretive skills will become degraded to a craft and the ultimate performance will be that of a computer. What are the reasons for this state of affairs?**

Unlike the 19th and first half of the 20th century, music today is turning into a 'dependent' art. Similar to the end of the 18th century and before, music today provides the scene for something 'more important', functioning as 'background music' only. The type of interpretive talent valued today is represented by a person who is capable of learning anything fast, performing flexibly, and half an hour later devoting their attention to a new piece. **Therefore, it is no coincidence that most of the music performed at concerts was composed between 1800 and 1950 when music was composed with the view that it is a holistic and thorough form of artistic expression.** At that time, naturally, the demand for personalities among interpretive means was on the increase, as witnessed by the records being re-released today. **Let us hope that once the era of technocratic madness is over, the demand for full-value, live interpretation will begin to grow as well.**

Finally, I would like to come back to the original question – is talent a gift?

I have no doubt that talent definitely is a gift. However, the fact that everything in this world is ambivalent forces us to consider the phenomenon of talent from more than one angle. Talent opens up certain possibilities but at the same time it puts great limitations on its bearer who is

required to invest vast amounts of time and energy into the development of their talent. And if indeed talent allows to see beyond the surface of things, it may make the life of its bearer rather difficult, simply because you constantly look for the bigger picture and try to see in things in a context which is often hidden to others.

Talent is both an advantage and a disadvantage for life. It is those ‘geniuses of life’ who manage to handle their talent in a way which yields positive results for them. However, it is often the case that talent spells nothing more than life-long hard work and service to others who have much higher consumption needs than the ‘owner’ of the talent.

If indeed we perceive talent as a predisposition to serve, we can conclude that talent is indeed a gift in the broadest sense of the word.

If we see talent as something we have received, without any credit or effort on our part, we have to realise that no gift can be left unattended. Even a small gift needs our care and attention if we want to keep it.

Somebody once said: “To every question there is a simple, clear-cut, short and incorrect answer.”

Issues of talent are, without doubt, very complex and difficult.

I hope that I have managed to present no simple, clear-cut, short and incorrect answers.

DISCOVERING AND UNCOVERING TALENT DURING PIANO CLASSES



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I am sure every music teacher has experienced the following situation countless times: a shy knock on the classroom door, the door opens and in comes a mother with her little child who is clutching a teddy bear or a toy car in their hands. The mother is wearing a nervous smile and you already know what is going to come next: “Could you have a look at our Annie / our Johnny? We believe she / he has talent for music.” – Anyone who has ever been in a situation like this must have realized that such moment was indeed very serious - what if the little child standing in front of you was the future Mozart, Richter or Rubinstein...? It is the teacher who at this moment must shoulder immense responsibility for setting the child on the right path towards ‘the Big Bang’ of their career in music – and their entire life.

What is expected from us in such moments? A test? An expert’s opinion? Analysis? Diagnosis? Advice? – Probably all of this, plus something extra: love for children and the ability to look into their souls, the art of understanding their minds and games, the talent to see the world through their eyes.

In a situation like this, the child should not feel uneasy as if visiting a doctor. On the contrary, the child should enjoy the opportunity to show off their skills and share some of the wealth of creativity with this curious adult who seems to be willing and eager to play. The adult must not

disappoint the child, even if you see little of the desired miraculous talent in the musician-to-be.

And now back to the actual test, expert's opinion, analysis, diagnosis and, finally, advice. What is it that we want to find out and analyse, and how to go about it? In this case, the objective clearly determines the procedure. Therefore, we have to ask what the goal of our very first observation is. Of course, we are looking for talent and intelligence, creativity, imagination, musical memory, physical aptitude, as well as a personal interest in music and the motivation of the child. Some of this is obvious immediately, at first glance, when you meet the child; other factors are revealed later when we start to interact with the child. Usually we are dealing with things that cannot be captured by precise measurements and the teacher must rely on their own judgment, intuition and professional experience.

We usually start with a simple 'test' that allows the child to show their basic, natural sense of music: singing a song; repeating a simple melody demonstrated by the teacher; clapping out a rhythmic model. Such simple exercises should be enough for an experienced teacher to tell something about the child's musical ear and sense of rhythm and at the same time they can get a glimpse of the child's disposition and temperament – although only in hints and rough outlines. The child may be lively, relaxed, gracious, elegant, natural or rather tense and fitful. The child may show vivacity and vitality, or indifference and passivity. The performance may be brilliant and insightful, or lacklustre and shallow. The teacher should also discretely observe the physical predispositions of each child. We are referring not only to the child's hands, which are, of course, crucial for piano playing, but also to physical predispositions in a more general sense, such as the manner of walking. Is it smooth and relaxed, or clumsy and stiff? Of course, none of these are the sole decisive factor, but each contributes in its own way to the first impression and allows the child to capture our attention and demonstrate their talent – although not a developed one yet - talent as potential rather than a full fledged quality. When judging the child's actual musical performance, the teacher should pay special attention to its intonation and rhythmic quality and try to identify the scope and roots of possible flaws, imperfections and lack of precision. They can be due to nervousness, distraction, stage fright in an unfamiliar situation, but they could equally stem from a real absence of true musical talent. By the same token, a failure to intone properly does not necessarily mean the child has no ear for music. It is not always easy to assess and evaluate these qualities thoroughly, however, this step is of great importance and entails major responsibility.

Once the initial test of musical aptitude is over, we proceed to a longer, gradual and more detailed process of assessment which requires more time from both teacher and potential pupil. At the next stage, we focus on the child's ability to learn, their creative potential, melodic and harmonic hearing, sense of rhythm and piano sound, memory training, and imagination. We work on the overall cultivation of musical performance, manual aptitude and skills necessary to develop and perfect technical predispositions. Based on the quality and quantity of such gradual results and the time and effort they require, we should be able to give a more accurate assessment of the candidate's talent.

It is safe to declare that, already at this stage, talent evaluation is closely and mutually linked to the actual process of learning: tasks and assignments are defined with regard to the child's maturity and potential, and talent is constantly studied and tested during classroom work, i.e., it is based on the performance of given tasks. From the very beginning, it is crucial to focus on fundamental technical issues, however, this does not equal simply drilling and practising the student's finger technique. We fully agree with Nejjgauz that music education must precede technical development and never the other way around. We always stick to the rule that the choice

of this or that technical solution must be dictated by the need to realize a specific musical idea. Therefore, we begin by nurturing the student's natural sense of musical ideas rendered in time, phrases, melody, harmonic stream and the related timber, agogic, dynamic, harmonic and other details and only then do we choose the suitable technique that allows our students to express the experienced musical idea on the piano in as precise, pregnant and convincing a way as possible. We should never forget that technique is the 'means' to achieve an end and not the end in itself. At the same time, however, this emphasis should not make it impossible for us to teach technical skills in a playful and enjoyable way where the child is happy learning new things and can go through technical exercises as a kind of a game. Of course, achieving a certain level of technical skill is one of (several) long-term aims, too. The teacher must have a clear idea of where they want to go in this area and plan an adequate methodology. But the strategy always lies with the teacher and never with the student, especially when we deal with a child of kindergarten or early school age. The child should always see our guidance as a game.

The best answer to the question of whether to focus first on musical feeling or technical skills might be that, at this early stage as well as later, it is necessary to devote equal care to both aspects because a sense of music developed without adequate attention to technical improvement would soon end in impotence with regard to performance and vice versa – technical skills acquired without proper attention to musical feeling would result in sterile drill. Such insistence on a balanced growth, however, does not mean that it is necessary or obligatory to stick to it without any exception. It is often better to stop adding further technical problems to the curriculum for a limited period of time and let the child simply play – just for the fun of it, without the need to master new techniques. It is precisely this enjoyment of the piano that can open up opportunities to freely focus on those aspects that nurture imagination, creativity and appreciation of music's aesthetic value. On the other hand, there are moments when it seems wiser to emphasise a specific technical issue and, by focusing on this narrow topic, the teacher can lead the way to future development of musicality on a new, much higher level. Shifting emphasis between technique and sense of music helps us create two 'pillars', or starting blocks, for future growth.

While the initial 'talent diagnosis' is a one-off, static matter, the next step is a process-based, permanent, truly dynamic diagnosis, taking place during classes in the form of mutual interaction of student and teacher on one level, growing musicality and improving technique on another level and, last but not least, fostering and evaluation of talent.

How can we implement these ideas in classes?

In the past 25 years, the Czech piano school has seen a major shift in approach to technique in the initial phase of piano study. The emphasis moved away from finger technique to using shoulder weight in grand movements and the musculature of the entire body. Active finger work and minute kinetic skills are gradually added later. This approach undoubtedly offers greater possibilities for creating sound and is, at the same time, much gentler on the body of a child, preventing dangerous over-taxing of hand muscles that could harm the student if premature and excessive preference of the finger technique prevailed.

Give the child the opportunity to mimic our playing – it is much simpler than burdening the child with an excess of verbal commands. Shadowing the teacher, playing an 'echo' game in which students play songs and simple pieces by ear is a well-known and very natural method for teaching children how to play an instrument. The study of new compositions from sheet music common among advanced students and professional pianists is not suitable for very young, pre-school children and should not be used until the child has acquired a certain level of musicality

and technique that will allow the child to proceed to the new and rather complicated task of reading music. Learning scores and staves should not paralyse the skills and abilities achieved so far and must not result in a stiff, dry, and unmusical way of playing. There should be no sharp divide between playing by ear and playing from the sheet. Principles of the Suzuki school can serve as inspiration for such gradual change. Originally developed for the violin, the method met with great success and was eventually adapted for the piano. Students repeatedly listen to and rehearse selected pieces. Only after they have mastered and remembered the music may they proceed to the written score and start playing. Although perhaps the Suzuki school was not adapted for piano in the best way possible, it is my belief that its basic idea is simply wonderful - a child who has little or no experience with sheet music learns to read music with help of music pieces they are acoustically familiar with. The creator of the Suzuki method compares the process to learning one's mother tongue - every child first learns to speak and only later is taught reading and writing. If we want a young student to listen repeatedly to the same piece, we must make the process enjoyable. It is wise to activate the child's concentration with simple tasks. We can, for example, ask the child to describe the nature of the music or help them carry out a basic analysis of the form, melody, or some elementary harmonic phenomena. The child follows the score already while listening to the music, identifying melodic movements, discerning between 'small steps' as well as 'bigger leaps'. We gradually expand the set of notes that are presented to the child, but it is wise to introduce the G and F clefs right from the beginning to provide one consistent system. Of course, it is important that the child learns to read music but this should in no way mean translating one 'code' (graphic representation of notes) into another 'code' (formal names of notes) without a clear idea of the actual sound represented. The notion of sound based on listening allows the pupil to 'decode' score into sound or an audible musical idea. The objective of these efforts is to create and firmly establish the following mental process: score/notation - musical idea - hitting a key. Another method that reinforces this mental process is intoning the pieces we study. The child sings different voices of the piece pronouncing the name of each note, which should be easy thanks to the musical idea acquired earlier while listening. As the child improves in reading notes we can reduce the time spent on preliminary listening and guide the student further in two ways: we can work on some pieces in a similar way and study other pieces purely from sheet music without previously listening to their renditions. At first, we should choose pieces with clear and easily readable text for the second approach. Naturally, there are many steps between the two extremes and we are likely to use these intermediate steps very often.

As for verbal communication with children, teachers should use metaphors (bells ringing, birds chirping, a bear growling, clouds, sun, etc.) in order to make sure the students clearly understand what we want to say. Adding metaphors to fundamental music terminology can become a simple and spontaneous way to help children understand and master these formal concepts. We can also use onomatopoeia but it should always serve as one of the ways to music and not as something which actually distracts the child's attention away from music. It should enable the student to understand the inner workings of music but should never be seen as the sole objective and main purpose of music.

We must always keep in mind that children perceive music as a whole and (unlike trained professionals) are not used to dissecting music into different components defined by music theory. Metaphors make it easier for children to recognise these components - not because we would want to turn the child into a music critic right away, but because we try to turn and focus their attention to each part separately. At the same time, it provides a communication tool that we can use to dis-

cuss a selected part of music with the pupil when working on improvements in their playing.

We should not forget about the motivating and edifying role of stage performance. From the very beginning of their studies, we must let children play in public and demonstrate their initial achievements. A successful concert is always a great encouragement even if the audience consists only of parents, friends, fellow students and their families. It is also a valuable experience and motivation that injects pupils with healthy competitiveness when they compare their own skills with those of other children. However, concerts should not become a matter of prestige at any cost - prizes and awards should not be the goal - rather performance is but one of a range of motivating tools employed in the education of child musicians.

In general, we should give enough opportunities to children to demonstrate their individual style. However, this should always be done within clearly set limits defined by our requirements. When assessing a child's performance, let us consider all aspects of musicality and talent we are used to in performances of mature musicians, while at the same time keeping in mind that the natural musicality of a child is present in all its forms and manifestations, albeit at an 'embryonic' stage - not developed yet, but ready for development.

THREE PERSPECTIVES ON MUSICALITY



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A number of years ago I wrote about musicality, dealing with such issues as what we mean by musicality or who can be regarded as a musical person. The presentation of the results fell into two main categories: absolute and relativistic musicality. Absolute musicality referred to the predominant view implying that some people, so to speak, had musicality within themselves, while others possessed no such faculty. Even if people may be more or less musical, the degree of musicality is related to an absolute norm - and it is possible to measure and capture musicality on a linear scale. The concept of 'relativistic musicality' implied that everybody was musical, in the sense that they possessed the ability to experience music and also to express themselves musically in favourable environmental conditions. The concept may be problematic in relation to an absolute concept of musicality - environmental influences are set against genetic heredity, egalitarian tendencies against elitism.

One good thing about the introduction of the two concepts is that, to some extent, they could be used to reveal how our music education, in particular higher music education, is permeated with the absolute concept of musicality. At the same time, the study assumed that music education involving all children, as in the nine-year compulsory school system, could hardly employ any other than the relativistic approach. In this paper I intend to make a new examination of the two concepts and to introduce a third concept emphasising the communicative aspects of music: 'relational musicality'.

Absolute musicality

In the framework of the absolute musicality concept, it is possible to distinguish a number of different subcategories that are connected to different contextual conditions and areas of use. In psychometric contexts, the starting-point for measuring musicality is an individual's ability to judge to what extent melodic or rhythmic examples are similar or different. Carl Seashore's test of musicality served as a model for most measurements for a number of years. In the same way as with the classical IQ test, the purpose was to obtain a reliable prognosis of the individual's ability to acquire certain skills. To put it somewhat more provocatively - to find out who was 'educable' and who was worth paying attention to. To my knowledge, the use of musicality tests as a selection instrument has been completely abandoned in music education in Sweden. It is probably only in the academic discipline of music psychology that it is still in current use. In our sister nation Finland, musicality testing of would-be students occurs in optional instrumental music education. The reason for this difference between the two countries lies in Finland's more elitist culture and education policies. Finland also has a professor of music education, Kai Karma, who has devoted all his scientific activities to issues connected to measurement of musicality.

When asking practising musicians and music teachers for the meaning of musicality, the most frequent answers fall under the absolute musicality concept, although with less rigid and more complex formulations than in psychometrics. It is often the practical application that is emphasised – knowledge in action, i.e. being able to put technical and musical knowledge into practice in expressive music performance.

The way of phrasing and of having a flexible perception of rhythm is often regarded as an indication of musicality. The music is brought to life and breathes in the same way as in the beautiful spoken language. This is how one of my colleagues describes the hallmarks of a good musical performance.

I think you can hear musicality in how a *ritardando* is made. It sounds natural, a combination of making music and quality, a kind of combination of spontaneity and fearlessness. I think in the phrases that I listen to, it sounds like a kind of speech, it breathes and there is a natural flow.

The opposite category consists of those who play in a correct but dull way, without inspiration and soul – those who are unmusical. Unfortunately, such an absolute dualist attitude in a music teacher can contribute to cementing fixed attitudes and a negative musical self-image instead of liberating the student emotionally. It is of course not easy and a great challenge to every educator to break with accustomed, often environmentally conditioned, attitudes, and at the same time to strengthen the disciples' self-confidence. I have a personal memory from my piano studies when my teacher asked me to phrase naturally, and I can also recall a somewhat unhappy feeling of not understanding what this meant in purely musical terms – how should I set about it?

Relativistic musicality

Music teachers love to talk about talent and aptitude without taking into consideration the socio-cultural and family background of their students. Most children today are experienced listeners. Music starts to influence them already in their mothers' wombs and musical development is therefore extremely sensitive to their environments. This is not to say that genetic heredity is unimportant but from a musical perspective it is uninteresting – creating a good learning culture is where teachers can contribute most. This condition is also one of the motives for introducing the

concept of ‘relativistic musicality’ – influencing educationally what is, in fact, ‘influenceable’.

A relativistic view on musicality also implies a strong belief in the importance of the environment, similar to research of Swedish descendant Anders Ericsson on expertise: with ten years of ‘deliberate practice’, it is within everybody’s reach to become an expert in, for example, music. Such a toning down of the importance of genetic heredity entails that everybody has a potential for learning music, everybody has a relation to music – albeit of a negative kind in some cases. Unwise, sometimes even outright unkind parents and teachers may eliminate the joy of musical discovery and brand some children as unmusical – something that has often led to life-long consequences for the self-image and quality of life of the affected individual.

The primary aim of musical upbringing and education is of course not to produce experts in the sense of first-rate performers. The important thing is, instead, to put the musical experience in focus. This experience is unique to each individual but, at the same time, it is socially and culturally bound. Whereas representatives of the absolute musicality concept place instrumental music in the centre, relativists emphasise a considerably wider view where listening gets the same value as playing. The proficiency motive is thus toned down in relation to musical experience. Culture-bound value hierarchies among different kinds of music are also eliminated – everybody is happy in their own way. Listening to dance-band music is just as legitimate as listening to jazz or to Beethoven. The listener uses music according to her or his needs – whether it is low-brow or high-brow culture.

Over the years, most musicality tests have had Western art music as their starting point, and it is almost self-evident that, with an equalised scale of taste, the possibility of measuring musicality will also disappear. One may wonder how our foremost blues and punk musicians would cope with a musicality test. At any rate, their music is founded on an aesthetic that is entirely different from that of classical music or from what is measured by tests. A relativistic perspective on musicality thus puts an end to the belief in measurability.

A relational perspective on musicality

Both the absolute and the relativistic musicality concepts are based on an individual perspective. Musicality is seen as an individual property that is inherited and / or acquired. The problem with both these concepts is the very fact that they are individualistic. They do not take contextual factors and, above all, the communicative core function of music, into consideration. Certainly, it may be claimed that there are contextual features in a relativistic perspective but the introduction of a relational perspective on musicality involves certain radicalisation. It is no longer of interest to talk about one human being’s musicality without implying The Other. Consciousness is, in Sartre’s words, always a relation to The Other. In a similar way, modern interpretation theory or socio-cultural theories of learning put the limelight on what happens between us human beings, i.e. on dialogue and genuine encounters. What consequences will then a relational perspective on musicality have for musical and music education practice?

For musicianship it will be evident that skill is not a sufficient prerequisite for communication. Something else is required – often hard to define – that has to do with creativity, intuition, charisma, and attentiveness. We have all experienced musical performances that have embraced and absorbed us and, so to speak, penetrated our souls or bodies. At the same time we know that these strong music experiences are highly situation-dependent; the same music that had this strong effect on us may have passed unnoticed on some other occasion or in a different context. Consider how bad we feel when we cannot choose what we want to listen to but are

exposed to music chosen by a person with a completely different music taste.

I heard, by the way, an awful example of how music can be used for a consciously excluding purpose. Classical music was played at maximum volume at a Swedish railway station in order to scare off alcoholics and other social outcasts. It turned out, however, that it was mostly the so-called well-adjusted people who fled the field – the outcasts were better able to endure the musical terror. Misuse of music is not something I wish to defend but the incident can be seen in a positive light as a – possibly over-explicit – example of the listener always having the preferential right of interpretation.

Hans-Georg Gadamer puts forward a similar idea that has a bearing on a more ‘normal’ use of music: what a listener hears with her or his inner ear is always something else than the ‘actually’ sounding music. Gadamer emphasises that it is something completely different and that it happens irrespective of how great the performing artist is. It is even the case, according to Gadamer, that his distinction is a basic condition for a genuine experience of a work of art. This is an insight that, in my opinion, will have radical consequences for music education and it also has something important to say about the conditions of communication.

The will to communicate is something instinctive, something completely basic to us human beings. Just look at the way in which infants seek eye contact and communicate by different means with their parents and others close to them. Infant researchers such as Daniel Stern call this early communication ‘attunement’ and regard it as the basis of a child’s further emotional, cognitive and social development. Musicality is thus something we possess from the very beginning and it is intimately connected to communication – it is relational.

Concluding remarks

The way in which, as music educators, we choose to define musicality is far from being a trivial issue – it will have a direct influence on our students and on others with whom we get into contact. At the same time our choice is not entirely free but strongly linked to current discourses in our respective professional areas. There is a set of taken-for-granted rules that become visible only when we question or challenge them. In Pierre Bourdieu’s words, we cannot violate the doxa of the field with impunity. If we wish to work for a humanistic music pedagogy, I can see no other option than to challenge the prevalent individualistic views a little more often than is usually the case – in favour of a relational perspective on musicality. This will create an opportunity to make a positive, albeit small, contribution to the liberation of our students. In the educational everyday work, this may quite simply be a matter of creating positive meetings that may give young people self-confidence, and of working together with them towards both near and life-long musical goals. It takes two to tango.

WELCHE „GESCHENKE“ KANN EIN GUTER ANFANG IN DER MUSIKERZIEHUNG FÜR DAS KIND HABEN?



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Der vorliegende Beitrag ist als eine philosophische Reflexion zum Thema der Erziehung, des Anfangs und des Anfangens als solchen zu betrachten. Da Musikerziehung eine Komponente der Erziehung ist, dann ist es logisch, dass meine Gedanken zugleich eine Reflexion über die Musikerziehung, den Anfang und das Anfangen in der Musikerziehung aufzufassen sind. Der von mir in einer Frageform formulierte Titel ist erstens vom Moto der Konferenz inspiriert worden, d.h. von der Idee von Jan Ámos Komenský, dass alles von einem guten Anfang abhängt. Zweitens hat mir eines von den vom Programmkomitee der Konferenz vorgeschlagenen Themen Anregungen gegeben, das auch als eine Frage formuliert war und zwar: ist Talent ein Geschenk? Meine Frage ist in Verbindung mit der von Komenský entstammenden Idee und der nach dem „Geschenk“ fragenden Frage entstanden, und im Folgenden werde ich auf diese Frage die Antwort suchen.

Die Beantwortung der Frage „Welche „Geschenke“ kann ein guter Anfang in der Musikerziehung für das Kind haben?“ setzt zunächst die Suche nach der Antwort auf folgende Fragen voraus: a) *welcher Anfang ist als gut zu interpretieren*, b) *wie die Erziehung und der Anfang als solcher miteinander überhaupt verbunden sind*. Meine Antwort auf die erste Frage lautet: man kann einen Anfang als gut bezeichnen, wenn dieser Anfang das Können und die Fähigkeit unterstützt ständig im Zustand eines permanenten Anfangens zu sein. Diese meine Antwort ergibt sich aus den Ideen von Friedrich Nietzsche und Martin Heidegger. Das sind die Ideen von der Verbindung zwischen Mensch und Sein.

Nach Martin Heidegger (1996) sind Mensch und Sein durch die Fesseln der Aufgabenhaftigkeit gegenseitig verbunden. Diese Aufgabenhaftigkeit funktioniert und beruht auf dem Prinzip, das von Nietzsche als ewige Wiederkehr des Gleichen bezeichnet wurde. Auch Heidegger versteht das Denken als solches als die Dekonstruktion oder die Destruktion an Hand des Wortes „Andenken“. Die Semantik von Andenken ist sowohl als Erinnerung, als Wiederaufnahme oder als Wiederdurchdenken zu interpretieren. Das ist wie der allen bekannte und alte Spruch, dass alles Neue eine Wiederentdeckung des Alten ist. Auch in unserem Denken kehrt das-, der-, oder dieselbe immer wieder zu uns zurück, obwohl es sich uns immer in verschiedenen Tonfarben zeigt; es tritt als eine Variation eines und desselben Themas auf. Um zu sein, muss der Mensch, so Heidegger, ununterbrochen nach dem Sinn des Seins und des Seienden fragen. Er muss über das Sein denken – das bedeutet, dass er als fragend existiert. Das Sein des Seienden ist in den Fragestellungen des Menschen aber immer als Geschick und Überlieferung vorhanden. Über das Sein vom Standpunkt des Geschicks zu denken, bedeutet, sich auf die befreiende Verbundenheit der Überlieferung zu verlassen. Das Sein muss, um seiend zu sein, dem Menschen eine Möglichkeit zur geschichtlich-schicksalhaften Offenheit der Überlieferung schaffen. Denn das Seiende verbirgt sich, um sich immer wieder als das

vom Menschen Befragte zu eröffnen. So kann man nach Heidegger behaupten, dass sich die gegenseitige Aufgabenhaftigkeit zwischen Mensch und Sein in der Verbundenheit des Fragens und Antwortens offenbart.

Der Prozess des Fragens und Antwortens – das ist ein ständiger Anfangszustand. Der Anfang und das Anfangen als solche sind aber nicht nur auf den Menschen oder auf das Sein des Seienden zurückzuführen, sondern das ist ein Etwas, was dazwischen bleibt – zwischen Mensch und Sein. Das ist Differenz, die diese zwei Pole verbindet und auch unterscheidet. Hiermit fragen wir: „Durch welche Phänomene spricht die oben beschriebene qualitative Verbindung zwischen Mensch und Sein? Was ist das, was den Menschen und das Sein miteinander als eine Einheit von Fragen und Antworten zu einer Ganzheit verbindet und sie zugleich voneinander unterscheidet? Was tritt als eine Differenz auf?“

Nach dem erziehungswissenschaftlichen Wissen wird das zwischen zwei Polen fungierende Bezugsphänomen, das meistens als Interaktion aufgefasst wird, als *Erziehung* bezeichnet. Als unterschiedliche Pole können hier entweder der Lehrer und Schüler, das Kind und die Eltern, die jüngere oder ältere Generation oder einfach zwei Kollegen usw. sein. Zwischen ihnen allen besteht die Beziehung der Erziehung. Als Bestätigung dafür, ob es begründet ist, die Erziehung als Differenz zwischen Mensch und Sein zu betrachten, müsste die Tatsache gelten, ob Erziehung als solche das von Heidegger Gesagte und das von mir Beschriebene offenbart. Das heisst, ob die Erziehung den fundamentalontologischen Inhalt zwischen Mensch und Sein offenbaren kann. Wie können wir das aber feststellen?

Die Lösungen der Probleme und Entscheidungen, die im Kontext des Phänomens „Erziehung“ entstehen, sind vor dem Hintergrund der philosophischen Anthropologie meistens damit verbunden, wie jemand den Menschen als solchen auffasst, d.h. von welcher Auffassung vom Menschen ausgegangen wird. Die Erziehungsbedürftigkeit wird dabei als eine immanente Qualität des Menschen betrachtet, die überhaupt aus dem Menschen einen Menschen macht. Eine mögliche Behandlungsweise ist zum Beispiel die vom deutschen Erziehungsphilosophen Christoph Wulf (2001) konzipierte teksturale Auffassung vom Menschen, nach der *der Mensch als ein Anagramm* aufzufassen ist. Der Mensch wird demnach so gedeutet, wie und was wir von ihm sprechen, und wie wir ihn in unserem Sprachgebrauch dekonstruieren und rekonstruieren. Als ein Endprodukt ist eine in der ständigen Veränderung seiende Repräsentation von dem Menschen in unserem Bewusstsein, die unsere Werteinstellungen und das Verhalten beeinflussen. Da sich die in der Welt besprochenen Sprachen, darunter auch die Musiksprachen, voneinander unterscheiden, ist auch der in unterschiedlichen Kulturräumen gepflegte Inhalt der Erziehung und Musikerziehung gewissermaßen unterschiedlich. Verschieden sind auch die Auffassungen vom Menschen.

Um zu erfahren, ob die Erziehung (darunter die Musikerziehung) als Differenz zwischen Mensch und Sein mit uns im Kontext der Ideen von Martin Heidegger spricht, habe ich als Estin einen Anagramm aus dem estnischen Wort „kasvatus“ (auf Deutsch: Erziehung) gebildet. Auf diese Weise will ich feststellen, ob die Erziehung als Differenz die Verbindung des gegenseitigen Fragens und Antwortens zwischen Mensch und Sein zum Ausdruck bringt, indem sie auf die Erziehung selbst als auf das in einer ständigen Veränderung und im Zustand des ewigen Anfangens seiende Phänomen hinweist. Ich habe also das estnische Wort „kasvatus“ in einzelne Buchstaben dekonstruiert und dann analysiert, welche neuen Wörter sich aus diesen Buchstaben konstruieren lassen (siehe auch A.Liimets 2005).

MENSCH ----- SEIN

Differenz: **KASVATUS (Erziehung)** = ka vastus (auch Antwort), kas ustav (ob treu?), kavatus (Absicht), avastus-(k) (Entdeckung), vasta, kus (antworte, wo), taskus-(va) (in der Tasche), taasusk-(v) (immer wiederkehrender Glaube), sakutav -(s) (zwanghaft), tusa kasv (Zuwachs an Mürrischem), tavausk -(s) (Gewohnheitsglaube), vastakus (Gegensätzlichkeit).

(P.S.: Diese Buchstaben, die im Schema kleingeschrieben in Klammern stehen, sind bei der Bildung von Anagramm übriggeblieben). Diese neuen Bedeutungen, die so genannten neuen Anfänge sind zugleich als Bedeutungen der Erziehung aufzufassen, da sie ja dem Wort „Erziehung - kasvatus“ entstammen. Wovon spricht uns das estnische Wort „kasvatus - Erziehung“? Wir können sehen, dass die Erziehung auch Antwort ist. Zugleich ist die Erziehung auch eine Frage, die besagt: antworte, wo. Das bedeutet, dass die Erziehung zugleich sowohl Frage als Antwort ist – sie ist ein Grenzgebiet (eine Differenz) – in dem der Anfang und das Ende einander begegnen; in dem alles im Zusammenhang mit dem Menschen und dem Sein beim Anfangen, Entstehen, bei der Veränderung ist. Deswegen ist die Erziehung ein immer wiederkehrender Glaube, der sich an die Idee der ewigen Wiederkehr des Gleichen von Nietzsche anknüpft. Hierbei können wir fragen, was dieses Gleiche ist, das immer und immer wiederkehrt. Das ist der Gewohnheitsglaube. Der Gewohnheitsglaube an die Treue, an die Zuverlässigkeit, dass alles so weiter besteht, wie es gewesen ist. Das ist der Glaube an die Traditionen und an das Fortbestehen des Menschen und des Seins. Und deswegen stellt die Erziehung dem Menschen und dem Sein eine Frage – ob treu, ob zuverlässig. Das heißt, dass die Erziehung, metaphorisch ausgedrückt, sowohl den Menschen als das Sein in der Tasche hat. Die Erziehung steckt die beiden in ihre Tasche. Denn die Erziehung ist dem Menschen und dem Sein gegenüber zwanghaft. Sie zwingt den Menschen und das Sein zu einer gegenseitigen Befragung und Beantwortung, zu einer gegenseitigen Treue, damit ihre gegenseitige Aufgabenhaftigkeit fortbestehen würde. Das alles offenbart sich aber durch die Entdeckungen und Absichten, die den immer wiederkehrenden Glauben sichern, und die zugleich als Inhalt des Gewohnheitsglaubens fungieren. Damit die Differenz zwischen Mensch und Sein sich erhält, damit die beiden mit einander nicht identisch werden, oder metaphorisch ausgedrückt sich nie einig werden, deswegen muss die Erziehung ihre Gegensätzlichkeit bewahren können. Das gelingt, weil Erziehung selbst ihrem Wesen nach als eine Gegensätzlichkeit zu interpretieren ist. Dank der Erziehung findet im Menschen und im Sein ein Zuwachs an Mürrischem statt, denn weder der Mensch noch das Sein wollen, dass sie zu etwas gezwungen werden. Der Zwang ruft einen Widerstand hervor: den Zuwachs an Mürrischem. Dank dem Zwang und dem Mürrischen entstehen jedoch neue Absichten und Entdeckungen.

Abschließend können wir über das dargestellte Schema zusammenfassend sagen, dass das estnische Wort „kasvatus“ mit uns wirklich durch die Ideen der Heideggerschen fundamentalontologischen Sprache spricht, indem die Erziehung die gegenseitige Aufgabenhaftigkeit durch die Verbindung des Fragens und Antworten zum Ausdruck bringt. Durch die Erziehung als Differenz wird das ganze Gerüst, an dem die so genannte Realität festhält, verbunden. Die Differenz selbst aber, indem sie die unterschiedlichen Pole dieser binaren Opposition durch das Gegensätzliche zu ihrem eigentlichen Wesen und zum eigentlichen Sinn führt, unterstützt die Bestrebung zum Ganzen und zur Ganzheitlichkeit. Dabei bleibt die Differenz selbst einsam – als ein abgesonderter Einzelne, der als solcher bedeutungslos ist, denn er bekommt seinen Sinn durch den Menschen und das Sein. Das hat sich ja auch auf Grund der Dekonstruktion des estnischen Wortes „kasvatus - Erziehung“ ergeben. Denn die aus der Dekonstruktion entstandenen

neuen Bedeutungen haben meistens auch auf die Phänomene verwiesen, die zwei unterschiedliche, einander entgegen gesetzte Pole (Fragen, Antworten, Treue, in die Tasche stecken, Entdeckung, Glaube, Zwang usw.) voraussetzen. Auch J. Derrida hat diesbezüglich gesagt, dass die Differenz eine Einsamkeit ist, die keine eigene Bedeutung hat. Eine Selbständigkeit und den sich daraus ergebenden Sinn hätte die Erziehung nur dann, wenn der Mensch und das Sein durch die Erziehung einander vollständig als identisch erreichen würden. Das würde aber zum Ende des Menschen und des Seins führen.

Zum Fazit des Gesagten kann behauptet werden, dass die Erziehung und die Musikerziehung an und für sich sinnlos sind, denn sie selbst als solche haben keinen Inhalt und Wert, weil ihr Inhalt davon abhängt, wie und auf welche Weise sie den Menschen und das Sein als solches miteinander zu verbinden vermögen. Das heißt also danach zu fragen, wie in der Musikerziehung der Mensch als Ganzheitlichkeit im Auge behalten wird oder inwiefern die Musikerziehung zum Fragen nach dem Sein im Allgemeinen zwingt. Es geht also nicht darum, was man lernt (d.h. welche Musik und welche Lieder man lernt), sondern wichtig ist das, wie man handelt und lernt, denn die Erziehung – das ist als Im-Prozess-Sein, als ein ständiges Anfangen und ständiger Anfang, eine ständige Veränderung aufzufassen. Als GUT ist vor dem Hintergrund des Gesagten *eine solche* Musikerziehung oder die Seinsweise zu deuten, die nicht nur für das Anfangen, sondern für den ständigen Anfangenzustand sorgt. Also für den Zustand, der den fragenden und suchenden Menschen als solchen schöpft. Das bedeutet aber, dass die Musikerziehung für das Fortbestehen des Menschen und des Seins im Allgemeinen zuständig ist. Dazu ist aber nur die dem Inhalt nach ambivalente Seinsweise fähig – d.h. eine ambivalente und in sich gegensätzliche Phänomene beinhaltende Seinsweise. Das wurde ja eigentlich durch den Anagramm des estnischen Wortes „kasvatus“ auch belegt.

Damit die Musikerziehung den Menschen im Zustand der Werdung und eines permanenten Anfangens halten könnte, müsste sie nach den Bedeutungen des Anagramms neben Spaß, Entdeckung, Gewohnheitsglaube, Traditionen, Treue auch eine Möglichkeit zum Zuwachs an Mürrischem anbieten, denn Einer muss auch gezwungen werden und Widerstände wahrnehmen können. Denn ohne die Gefahr des Misserfolgs kann der Mensch auch den Erfolg nicht bewerten. Der Musikunterricht kann dem Zuwachs des Mürrischen beitragen, wenn das Kind zum Beispiel kein Interesse für Musik oder für eine bestimmte Art von Musik hat oder wenn das Kind überhaupt nicht die Musik liebt. Später jedoch kann aus dem Mürrischen eine Musiktreue werden, die Treue zu einer bestimmten Art der Musik. Aus dem Mürrischen kann eine Dankbarkeit für die Musik entstehen. Durch diese innere Polarisierung des Ganzen und durch die daraus entstehenden Dissonanzen werden die Voraussetzungen für einen permanenten Zustand des Anfangens geschaffen: man steht am Weg ohne das Ende.

Hiermit kann also gesagt werden, dass die so genannten Geschenke der Erziehung, Musikerziehung und des guten Anfangs im widersprüchlichen Wesen dieser Phänomene selbst verborgen sind. Diese so genannten Geschenke können als zwanghaft interpretiert werden, denn sie zwingen uns zu unserem eigenen Weg, den wir zu durchgehen haben. Diese Geschenke machen den Menschen folglich dazu fähig, die Aporien des Seins auszuhalten. Sie bringen uns zum Wissen von der Weglosigkeit oder von den Wegen ohne das Ende und das Ziel. Sie bringen uns zum Paradoxalen des Menschseins im Allgemeinen. Diese Geschenke bringen den Menschen das Wissen bei, dass es in der jeweiligen Tätigkeit trotz dem ständigen Fragen nach dem Sein keine endgültige Antwort oder kein vorgegebener Handlungssinn vorzufinden ist. *Also so sprach über die Erziehung und Musikerziehung die estnische Sprache durch das Wort „kasvatus“.*

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VISUALISATION OF MUSIC CONTENT AS STIMULATION FOR ACTIVITIES IN THE FRAMEWORK OF ELEMENTARY MUSIC EDUCATION



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Introduction

In order to meet the requirements of the main motto, namely that 'Everything depends on a good beginning' (J. Á. Komenský), I wish to highlight some aspects of multi-sensory and experience-based learning during the first three years of primary school. I will focus on visualisation of music contents which enables children between the ages of six and eight to experience and learn basic music elements and concepts, while stimulating them to perform with a sense of aesthetics and interpretation, encourages them to active listening and boosts their creativity. My presentation is based on basic concepts regarding cerebral activity, on developmental, educational and music psychology, as well as on contemporary music didactics. Examples described in the following paragraphs were taken from the *Glasbena slikanica* 1, 2, 3, music picture books, created by Ms Breda Oblak, a professor at the Academy of Music at the University of Ljubljana and a leading Slovene author in the field of didactic materials for elementary music education.

Visualisation and learning

Visualisation is one of the main principles which enable us to learn (Daum, 1998). Neurological research has shown that perception, reasoning and information processing is carried out on the basis of visual representations and images. The processes of formation and recollection of such images are subconscious and simultaneous. Visual representations and images are independent from sensory modalities of their formation. They are stored in various areas in both cerebral hemispheres, which indicates that they contain rational as well as emotional and experience-based elements. The learning process is efficient when it activates existing memory images and their transformation while simultaneously enabling the formation of new perceptive and memory images.

Standard definitions describe visualisation as the visual representation of contents. In the field of music, the application of visualisation is defined as the artistic representation of music contents. The concept of visualisation, which is defined as the development of notation through time, has been present throughout the development of music history and was first applied by ancient Egyptians (de la Motte Haber, 1990).

Children become familiar with contemporary notes relatively early but they are unable to fully understand and learn them due to their abstract nature. According to Piaget, children between the age of six and eleven reach a stage of development characterised by concrete and operative reasoning. Their thinking is logical and flexible - children of that age are able to think and consider several segments they are focusing on at the same time. However, in order to do so, they need the help of concrete images. Bruner, a student of Piaget, a psychologist and an expert in the field of curricula, believed that children solve problems primarily on the basis of action, later on the basis on pictorial representation and, finally, on the symbolic level. From the point of view of procedural development, children therefore undergo three different phases: enactive, iconic, and symbolic (Požarnik, 2002).

Slovene music picture books

When writing *Glasbena slikanica*, the Slovene textbooks intended for pupils of the first three years of primary school, Ms Breda Oblak highlighted the close connection between music and artistic communication. In dealing with contents included in the textbook, the author has visualised the most distinctive music elements, thus encouraging pupils to recognise, perceive, link, internalise, memorise, recollect, and communicate the aforementioned elements (Buzan, 2004). Ms Oblak first made detailed sketches of pictorial records of music and textual contents which were then elaborated and developed into illustrations by academic painter Marija Prelog.

The first page of *Glasbena slikanica 2* clearly shows that, besides introducing the world of music to children, the author also considers the comprehensive development of a child, using various methods integrating the intellectual, emotional, social and psycho-motoric aspects of learning. According to the basic strategy in the field of comprehensive learning and teaching, visualisations make it obvious that the author wanted to activate all sensory and perceptive senses (5), as well as areas responsible for representation (5) (according to the model of the five senses: sight, feeling-movement, hearing, smell and taste; Kroflič, 1999; Razdevšek Pučko, 2002). Individual illustrated images, their distribution, and the manner in which they stimulate various music activities prove that the author has considered the development of various intelligences, defined by Gardner (Gardner, 1995).

At the beginning of the education process, pupils undergo an intensive process of acquiring general literacy. This is reflected in the *Glasbena slikanica* textbooks where the proportion of written passages increases according to the children's level of literacy. Apart from music and artistic communication, the textbook for the first year includes only basic titles and some short, slightly refined texts, written in capital letters. Instructions and remarks written in grey-blue rectangles on the bottom of the page are intended for teachers and parents. Visualised records are centred around attractive images based on the lyrics. The distribution of images on the page reflects the unfolding of melody; their size represents the rhythmic structure of the song (larger images – longer tones, smaller images – shorter tones). Various symbols, such as 'prima volta' and 'seconda volta', are visualised with wit and humour.

At this point we feel it is appropriate to add some comments regarding the selection of colours in *Glasbene slikanice*. The author decided to use gentle shades instead of strong, vivid colours. In their everyday lives children are often exposed to intense and extremely dynamic auditory and visual effects, which is usually labelled as auditory and visual pollution where individuals tend to lose their sensibility. The purpose of Ms Oblak's textbook is, quite on the contrary, to preserve, stimulate and nourish a child's sensibility. Pictorial records of music contents and illustrations

indirectly indicate that music does not have to be our 'shouting companion'. By using gentle shades, the author stimulates pupils to sing and play instruments at an adequate (more quiet) volume, to develop skills for aesthetic performances, while enhancing their sensibility.

The visualisation of a folk song about a shepherd called Izidor who enters into military service is partly based on typical figures which reflect the content of the lyrics, even though the lines and symbols indicate its orientation towards traditional notes. Pictorial records draw the attention of pupils to the melodic, rhythmic, metric and formal structure of the song, while simultaneously indicating the exchange between melismatic and syllabic singing.

Apart from pictorial records, music activities are also a relaxing game during which children can become familiar with basic musical elements and concepts. Solving and interpreting riddles has always been interesting and entertaining for younger pupils. While concentrating on pictorial music records, the performance, listening, and solving the riddle about the Sun, the Moon and the stars enables children to become familiar with concepts such as tone, composer, or poet. Moreover, the pairs of three instruments which are illustrated above the pictorial records stimulate children to explore the colours of the tones, thus enabling them to solve the riddle and to create their own accompaniment.

Basic music activities – performing, listening, and creativity – are often closely connected to movement and dancing. This visualised dance, which originates in Slovene folk heritage (a rolling apple endows people with good luck), stimulates pupils to focus on rhythmical pronunciation of the lyrics, indicates the direction of movement required to perform this 'round dance', and designates a special position in the middle of the 'round dance' for the main dancer to whom the apple will roll. Plus, the pictorial image denotes the melodic, rhythmic and formal structure of the song. Additional illustrations depicting folk instruments make the children even more motivated for listening to the band and expand their knowledge of music and general knowledge.

Visualisation of rhythmical texts encourages children to practice even and steady pronunciation, clear elocution, and articulation. It also helps children develop a sense for metre and rhythm. It is often connected with an instrumental performance, which is illustrated as a pictorial score where illustrated instruments denote their own musical part. Rhythmic texts also stimulate children to create melody and interpret the instrumental accompaniment. When joined with active music activities, rhythmic texts also enable pupils to become familiar with new music concepts.

Playing various instruments has always been extremely interesting for pupils. In the Glasbene slikanice textbooks, the different sound of various instruments has been illustrated with symbols for short, long, blaring, rustling, quiet, loud, bright and dark sounds (Oblak, 1999). Children can choose certain sounds for individual instruments and make their own pictorial records of perceived sounds based on the following exploration of sounds which can be attributed to certain instruments. This activity enables them to develop grapho-motoric skills, while preparing them for acquiring further musical literacy.

Listening to music is intrinsically connected to other music activities. This is why listening to music is more or less present in all pictorial records and the accompanying illustrations in the Glasbene slikanice textbooks. It is explicitly emphasised in those sections of the textbook where pictorial records encourage pupils to listen actively, to select the music they wish to listen to, and to perform and be creative while listening to music.

Conclusion

If images and pictures represent a 'natural bridge between sensory visualisation and abstract

reasoning' (Muhovič, 1998, p. 80), then pictorial records of music contents included in textbooks intended for primary school pupils between the age of six and eight represent a procedural and developmental bridge between perceived and experienced music contents and their standard recording. The examples presented above, taken from the Glasbene slikanice textbooks by Breda Oblak, therefore prove that visualisation:

- represents a useful tool for stimulating and facilitating musical experience;
- contributes to a structural and logical differentiation of music contents;
- enables children to become familiar with relational musical reasoning on a spontaneous basis;
- enables transformation from the sensory and visual area to the musical and conceptual area, and vice versa;
- encourages active interpretation skills and creativity; and, in this way,
- enables a more profound musical experience and more efficient perception and learning of elementary music skills and knowledge.

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4 The Professional Education and Training of Nursery and Primary School Teachers

MODERNIZATION VERSUS ABOLITION OF MUSIC EDUCATION IN TEACHER TRAINING FOR NURSERY SCHOOL AND 1ST STAGE ELEMENTARY SCHOOL TEACHERS

(i.e. in Pre-school and Elementary Pedagogy)



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Pedagogical (teacher education) and psychological competencies are considered essential; every professional is convinced of their importance. To be a good teacher means to be grounded in these areas of education involving personality development, from both a rational and emotional perspective. However, mastering pedagogical skills inevitably also involves specific knowledge, abilities and skills in a particular specialised discipline without which the education and training process in elementary schools would simply not be possible.

Trends in the current concept of university teacher training for nursery schools and for the 1st stage of elementary schools at Slovak faculties of education

The authors and advocates of the latest concept of university training of future pedagogues for Slovak faculties of education show a tendency to overestimate the value and function of the pedagogical and psychological disciplines. This tendency results in a limited, simplistic, general approach to education. The reason is that the graduate can be an excellent student in pedagogy, however, they will not be able to teach specific disciplines at any school level (e.g. mother tongue, mathematics, homeland study, music education, physical education, graphic art education), if they lack sufficient knowledge, abilities and skills in the specific areas. Groundings in general didactics are also insufficient because they are not always automatically applicable in a particular subject. The general approach to didactics often does not include specific features of the particular discipline. For students and graduates who have little experience it is problematic to apply generally valid pedagogical principles to concrete practical disciplines, in some cases it is the 'Unknown'.

The current study program "Pre-school and Elementary Pedagogy" (teacher training for nursery schools and for the 1st stage of elementary schools) is undergoing a strengthening of

pedagogy and psychology aspects as a result of the modernization of pedagogical education. Their importance is undisputed; however, the extreme disparity in the proportion of the general groundwork disciplines to the specific disciplines tends to be detrimental to the quality rather than beneficial. University teachers of special disciplines, including teachers of music education (but with the exception of departments of pedagogy and psychology), face a difficult task in determining what to squeeze into the time allocated to their 'high-speed' course. Study program reformers do not take into account that all disciplines, including music education, continually update, innovate their course content, means, forms, methods, and broaden the range of various key music activities – such as singing, perception, motion, instrumental activities, music and dramatic activities – with new, spectacular, and effective activities.

Development of emotions – lip-service or reality?

The current education curriculum makes an appeal to the development of emotions, inter alia, through experience-based learning. However, it is not feasible and it is indeed absolutely unrealistic to stimulate a musical experience under time stress, by means of instructions or via e-learning. Considering that music education is a subject of a practical nature, a prevailing majority of its disciplines cannot be taught theoretically, learned by reading literature on the subject, or taught over the internet or from other media. Active involvement is an absolute must and so is feedback, experimentation, creativity, direct interaction of participants, and, above all, the magic of the musical experience.

Mastering a particular music practice, developing musical knowledge and abilities, getting valuable experience in the area of musical activities – all of these inevitably require sufficient time, which is not available under the new study program of university teacher training for nursery schools and for the 1st stage of elementary schools. The general, theoretical, pedagogical and psychological knowledge is emphasised at the expense of fundamental, factual, pragmatic knowledge at many faculties of education in Slovakia, among them the Faculty of Education in Banská Bystrica, Nitra, Prešov, Ružomberok, etc., where it is the latter aspects which allow teachers to master their subjects.

Analysis of the relevant indicators of the study program of Pre-school and Elementary pedagogy for future teachers in nursery schools and in 1st stage elementary schools

The name of the study program "Pre-school and Elementary Pedagogy" points to the groundings of its contents, which is general pedagogy (education science). However, answers to following questions remain unknown:

- What is the goal of such studies?
- What kind of a teacher is such study / training meant to produce?
- Does the program train teachers of pedagogy or graduates able to teach specific disciplines, such as mathematics, art education, music education, physical education, etc.?

In theory, the latter is true since teacher training for nursery schools and for 1st stage elementary schools is meant to train graduates able to teach specific subjects. Therefore, we should re-think and re-evaluate the contents of the latest two-stage concept. The first stage – Bachelor's degree – takes three years. Successful B.A. graduates can continue with the two-year Master's degree. The structure of the whole study is divided into subjects – there are compulsory subjects, compulsory elective courses and non-compulsory electives, all of which are awarded with a certain number of credits. A student must pass all compulsory courses. From among compulsory

electives and non-compulsory electives, the student may choose according to their interest; per school year (2 semesters) they must earn at least 60 credits. The total requirement for the Master's degree program is 300 credits. In case the student gains only the minimum of 40 credits in a given school year (with the exemption of the first year of study), they must earn the remaining credits in the following year.

The concept of the Bachelor's degree program, the time and credits allocated to compulsory courses and compulsory electives at the Pedagogical Faculty, MBU, in Banská Bystrica, is illustrated in Tables 1 and 2.

Table 1 Proportion of compulsory subjects, contact hours and credits in the three-year Bachelor degree program “Pre-school and Elementary Pedagogy”

Field of study	Courses		Hours		Credits	
	n	%	n	%	n	%
Pedagogy	14	40.00	30	41.67	54	50.00
Psychology	5	14.29	10	13.89	14	12.96
Mathematics	2	5.71	7	9.72	9	8.33
Slovak Language	3	8.57	6	8.33	8	7.41
Natural Science and Homeland Study	2	5.71	4	5.55	6	5.55
Art Education	3	8.57	6	8.33	6	5.55
Physical Education	3	8.57	5	6.92	7	6.48
Music Education	3	8.57	4	5.55	4	3.70
Total	35	100.00	72	100.00	108	100.00

Table 1 illustrates the strong disproportion, in all parameters, in terms of compulsory courses for the Bachelor's study (1st to 3rd year). The subjects of the general 'groundwork', i.e. pedagogy and psychology, receive up to 55.56 % (41.67 % pedagogy + 13.89 % psychology) of the total time in comparison with the 44.44 % shared by six substantive fields of study.

The undue emphasis on pedagogy and psychology in Bachelor's studies is seen in credits reflecting the students' performance as well. Students earn up to 62.92 % of their total credits in pedagogical and psychological courses, while earning only 37.04 % in the remaining six areas only. There are also illogical disproportions as to the quantity of courses as well - as much as 54.29 % of courses passed by students are courses in pedagogy or psychology, while only 45.71 % are courses in the remaining six fields. However, it is the latter which equip the students with concrete professional knowledge, abilities and skills.

In the Pre-school and Elementary Pedagogy studies, music education is among the most difficult fields for both teachers and students. Apart from graduates of Elementary Art Schools, who make up just a small percentage of our students, many students have received only the most basic music education. The compulsory courses do not provide sufficient time or space for students to master the necessary music skills and knowledge, especially in the areas of intonation and music theory, where many students are not capable of playing an music instrument - a skill which is among the most difficult to master. The current situation is further harmed by the fact that the-

re is no music education in secondary schools (with the exception of secondary art schools or of the so-called aesthetics-focused grammar schools). Despite all these facts, music education courses are not adequately treated in the study program for future pre-school and early school teachers. Considering the time and credit allocation, music education is clearly disadvantaged - it is allocated only 5.55 % of total course hours, the lowest percentage of contact hours of all the courses. Music education also receives the lowest proportion of credits (3.70 % of all the courses). The existing study program thus creates a very unfavourable and, indeed, inadequate, position for music education which comes out worst among all compulsory courses in each scrutinised indicator.

Table 2 shows the time and credit allocation for compulsory electives in the Pre-school and Elementary Pedagogy (Bachelor's degree program) at the PF MBU in Banská Bystrica .

Table 2 The proportion of compulsory electives, contact hours and credits in the “Pre-school and Elementary Pedagogy” Bachelor program

Field of study	Courses		Hours		Credits	
	n	%	n	%	n	%
Pedagogy	9	17.31	18	18.75	25	21.37
Psychology	6	11.54	12	12.50	12	10.26
Mathematics	5	9.61	15	15.62	20	17.09
Slovak Language	6	11.54	7	7.29	12	10.26
Natural Science and Homeland Study	8	15.38	16	16.67	20	17.09
Art Education	6	11.54	11	11.46	10	8.55
Physical Educat.	6	11.54	8	8.33	8	6.84
Music Education	6	11.54	9	9.39	10	8.55
Total	52	100.00	96	100.00	117	100.00

It should be stated up front that the figures shown in Table 2 are somewhat irrelevant because most students decide to fulfil only the required minimum of 62 credits out of the 117 possible credits for compulsory electives. Practically speaking, this means that students perform a ‘natural selection’ process, dividing courses into ‘acceptable’ or ‘unacceptable’ categories. Courses demanding a lot of time, effort and preparation (including music education courses), are simply avoided by students. Courses which can be passed most easily and quickly, while at the same time earning a maximum number of credits, become the most popular. Again, pedagogical and psychological courses get most of the credits, a testimony of the dominance of these fields of study - pedagogy and psychology receive 31.63 % of total credits for compulsory electives.

These tables clearly show that credits in the Bachelor's study are not allocated according to logic or performance and do not reflect reality. The current situation where general courses in pedagogy and psychology earn students maximum credits, while demanding courses requiring a high level of personal input and performance - learning to play an instrument, creative singing, music and motional activities, music history - earn students only the minimum number of credits for each course, is, to put it mildly, not satisfactory. And students are of the same opinion.

Music education is under-represented and under-valued in all aspects of the Master's degree

program as well. Tables 3 and 4 show the number of Master's courses in the Pre-school and Elementary Pedagogy program at the PF MBU in Banská Bystrica, along with time and credit allocations .

Table 3 Proportion of compulsory courses, contact hours and credits in the Master's degree (4th and 5th year) - Pre-school and Elementary pedagogy

Field of study	Courses		Hours		Credits	
	n	%	n	%	n	%
Pedagogy	13	46.43	18	39.13	34	53.12
Psychology	2	7.14	5	10.87	5	7.81
Mathematics	2	7.14	4	8.70	5	7.81
Slovak Language	2	7.14	4	8.70	4	6.25
Natural Science and Homeland Study	4	14.29	7	15.22	7	10.94
Art Education	1	3.57	2	4.35	2	3.12
Physical Edu.	1	3.57	2	4.35	3	4.69
Music Edu. ^{/x}	3	10.71	4	8.70	4	6.25
Total	28	100.00	46	100.00	64	100.00

^{/x} - statistical indicators are not straightforward because of the distribution of classes over the five years, see text

Table 3 reveals the fact that at the Master's level the structure of teacher training for nursery schools and for 1st stage elementary schools is analogous to the structure of Bachelor's studies. In the category of compulsory subjects we see again, all parameters (i.e. number of courses, contact hours, credits) confirm disproportions and an unjustified emphasis on pedagogy (46.43 % of the courses, 39.13 % of contact hours, 53.12 % of total credits) when compared to the remaining fields of study. It is ironic that it is those principles advocated by pedagogy, such as proportionality, demonstration, activity, and links to reality, which, in reality are here being ignored. What is prioritised are theoretical descriptions and general knowledge. Or would you say that indeed the process of learning transforms pieces of knowledge in concrete reality, i.e. application of information and knowledge in practice, are being prioritised? This, in fact, seems to be an example of not respecting the very general principles pedagogy preaches. The survey carried out in the school year 2004/05 among students sees a need to reform the concept of study, to reinforce the share of practical teaching experience and practically oriented disciplines.

Besides respecting, or rather not respecting, general principles of pedagogy, there is another very complex issue, namely the stated emphasis on the emotional development of children in the education process. This preference, very topical and important these days, remains only a proclamation; it is lip service because in reality all the aesthetic educational fields (physical education, art education and music education) which address a child's emotions in a very concrete, intense and direct way, have lower importance, according to the figures shown in all Tables, in terms of contact hours and credits.

A similarly dismal situation can be found in the curriculum for the 5th year students. Compulsory courses include courses from these three fields: pedagogy; natural science with homeland

study; and music education. Although this might seem a ‘success’ for music education, finally finding recognition and appropriate credit and lesson allocation, the reality is different. Placing it into the last, fifth year, is not functional and makes little sense because in their last year, students focus mainly on obtaining teaching experience in the field, writing their diploma thesis, and preparing for final exams. It is, therefore, not rational, although possibly sophisticated, to place the difficult disciplines, including music education, into the last, fifth year. Experience shows that many students postpone difficult exams into later years of their studies or they have to take them repeatedly, which leaves the problem of how to deal with the situation when the timeframe does not allow students receive full benefit of instruction because they must pass all courses in time, i.e. prior to final exams. There are consequences: either more students have to take the exams repeatedly until they are successful or the level of the required criteria must go down. Both alternatives are a regressive intervention affecting the study program and that is why the wisdom of placing difficult disciplines, such as music education, into the 5th year is disputable.

The situation of music education is similar in the category of compulsory electives at the Master’s level. Table 4 shows the number of courses, contact hours and credits in 4th and 5th year.

Table 4 Proportion of compulsory electives, contact hours and credits in “Pre-school and Elementary Pedagogy” the Master’s program (4th and 5th year-class)

Field of study	Courses		Hours		Credits	
	n	%	n	%	n	%
Pedagogy	7	22.33	13	25.00	18	25.71
Psychology	4	13.33	8	15.38	8	11.46
Mathematics	3	10.00	6	11.54	9	12.86
Slovak Language	3	10.00	4	7.69	6	8.57
Natural Science and Homeland Study	3	10.00	6	11.54	9	12.86
Art Education	2	6.67	4	7.69	6	8.57
Physical Edu.	5	16.67	7	13.46	8	11.43
Music Education	3	10.00	4	7.69	6	8.57
Total	30	100.00	52	100.00	70	100.00

When we look at the figures in Table 4, we see in the Master’s program a situation similar to the Bachelor’s degree program. Compulsory electives in music education are the least valued in terms of number of courses, contact hours, and credits.

The current “Pre-school and Elementary Pedagogy” study program at the PF MBU in Banská Bystrica, as shown in Tables 1 to 4, is analogous to content analysis. It means that the ideal number of contact hours and variety of courses predicts ideal quality levels as well; a sufficient spectrum of disciplines (fields of study, such as pedagogy or music education), should result in information and knowledge of sufficient quality in the individual fields of study. Allocating a minimum of hours and courses to a particular field, such as music education, causes students to absorb only a very abridged and limited amount of knowledge in that field, thus degrading and limiting the quality of the subject.

Analysis of the study program to train teachers for nursery schools and for 1st stage elementary schools has shown there is a reduced allocation of hours and courses for specific disciplines / fields of study compared to the general 'groundwork' fields of pedagogy and psychology. This analysis does not mean to suggest that pedagogy and psychology are not important; rather, its goal is to re-think the needs of practical education, and thus to promote the cause for pragmatically focused disciplines, including music education, to receive the recognition they deserve.

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MUSIC AND EDUCATION

Charles University, Faculty of Education, Music Department and
the System of Music Education in the Czech Republic



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Music and education – the topic that unites all of us who came to Prague in May 2005 to attend the EAS Congress. Music at the Charles University and, more specifically music (if what we mean is live, living music), at the Faculty of Education of the Charles University – is the most important topic of my everyday professional life. I would like to take this opportunity to share with you several key ideas that are raised time and again in my discussions with students both from the Czech Republic and other European countries who come to our University to study music and music teaching. These young people have decided to tie their professional future with music, creative and performing arts and they are keen to employ the knowledge and skills nurtured through years of study in their chosen vocation – work with children and youth. They have decided to offer their own artistic ambitions in the service of education.

“Everything depends on a good beginning” – the quote from Jan Ámos Komenský chosen as the key motto of this year’s EAS Congress works at two levels simultaneously in our case. Our students embark on a training to become professional music teachers. Indeed, everything depends on a good beginning of their studies. All parts of their training in the art of music, theory, specialised pedagogy and psychology and, above all, their day-to-day contact with University professors come together to create the final mosaic of their own professional profiles. Entering the Faculty of Education of Charles University is the first step in their career as music teachers. Together with our students, we all fully realize right from the very start that they, our students, will one day become the guides of children and young people whose grounded beginnings in music will determine so much.

The art of music interpretation has a magical power. It allows us to create a sound images of ideas, feelings and visions that resist verbal expression. Therefore, music is a vehicle of people’s innermost messages, firing their intellectual, emotional and creative imagination. That is why music forms, and in the context of European culture must form, an indispensable, unique part

of the complex educational system. Music is always present in education and self-education from infancy to old age. It is an important element of art therapy where it helps clients achieve harmony of body and soul and it can serve as a compass in crisis situations. On the other hand, it also forms part of professional work in academic circles where it offers an inexhaustible subject of study in the field of music theory and social studies. With its specific language, music offers a completely unique, deeply personal perspective on the history of our civilisation and the essence of humankind. It is an exciting spice of life, a source of motivation, and sometimes even a man's destiny.

The music department of the Faculty of Education has a unique, respected and very important position in the area of music and music education within Charles University. It is the only department devoted to music in its live, concert form. It deals with a wide variety of different branches of musical art, science, and education that play an important role in the training of future music teachers. The department's programs build on the system of music education that is in place in the Czech Republic, producing music educators for all types of schools and all age categories.

The Czech Republic's system of music education is based on a long tradition. When compulsory school attendance was introduced in the 18th century, music became an indispensable component of the state's educational system. Since then, the field and task of educating music teachers has undergone a development that has allowed a continuous modernisation and growth of the entire system while respecting and preserving traditions.

As part of the complex educational system, music is taught from kindergarten upwards. Kindergartens are open to children between three and six years of age and all children of five and six are able to attend the last, third form. Compulsory music classes then continue at the first level (junior) and second level (senior) of elementary schools (ages 6-11 and 11-15 respectively). The syllabus used at 8-, 6-, and 4-year grammar schools (students up to 19 years of age) and technical/vocational secondary schools (15-19 years of age) varies from one type of school to another in terms of both form and content of classes.

The music department of the Faculty of Education at Charles University prepares educators for all the above-mentioned types of schools. Kindergarten teachers study in a Bachelor's course; teachers for the first level of elementary schools attend a Master's course. Our Master's programme for senior elementary school teachers and secondary school teachers represents a key part of our work at the music department. Students can choose between two kinds of major combinations. The first type offers equal, full-fledged Master's courses in Music Education and Language (Czech, English or German). This combination is very popular among students and in high demand from schools. The other option is to focus on music-related fields only. In this case, future teachers may choose between Choir Master and Instrument specialisations. The great popularity of these music education majors is determined by the country's system of music classes at state elementary and secondary schools where most of our graduates find a job.

Within the system of state music education, a special role belongs to the 'Elementary Art School'. These institutions offer specialised music education to talented children, youth and, to a certain degree, adults. Naturally, there are vast opportunities in the Czech Republic in terms of private music education, too. However, it is the tradition of statutory Elementary Art Schools, devoted entirely to artistic education and training, that provides for a unique continuity between elementary music education and education provided at conservatoires, colleges, and universities.

Elementary Art Schools offer music courses at four levels. These are: preparation / general

music classes, elementary education - first cycle, elementary education - second cycle, and, finally, courses for adults. Thanks to a high number of lessons taught in the courses, children and young people under 18 years of age who show exceptional artistic talent get the chance to receive professional tutoring and universal artistic guidance of high quality.

General preparation classes are designed for the 6- and 7-year olds but the programme is open to even younger pupils. The old system of scouting for musical talent in kindergartens is no longer compulsory but it used to yield wonderful results. We have beautiful textbooks and study materials for piano and string instruments that enable us to work efficiently even with pre-school children. Initial introduction to music is conducted in larger classes but students soon proceed to learning to play an instrument of their choice, often in small groups of two or three children. Teachers and parents are thus able to gradually discover the depth of each child's talent, as well as their motivation and other relevant information.

Children who want to continue after completing the first cycle of elementary music education must pass entrance exams. Courses of the first cycle are designed for children between 7 and 15 years of age and the whole programme usually takes seven years. Pupils have regular individual instrument lessons accompanied by such diverse activities as chamber music performance, improvisation, and sight playing, as well as music theory classes, conducted in groups. Children often perform at concerts and real prodigies participate in numerous child music competitions (Art School competitions, Concertino Praga and many more). Each year, all students sit for final instrument exams and receive reports of graduation from the respective year. The curriculum is based on general study guidelines that define basic standards but leave sufficient space for each teacher to apply his or her individual artistic and teaching approach. The studies are completed with graduates' concerts.

Basic second cycle studies are designed for the youth between 15 and 19 years of age. In addition, each Elementary Art School offers different courses for adults according to its possibilities and the demand among students.

Excellent graduates from the first cycle can continue with their professional training directly at one of the Czech Republic's eight secondary art schools – conservatoires (Prague, České Budějovice, Plzeň, Teplice, Pardubice, Brno, Kroměříž, Ostrava). Studies at these schools last six years. Czech conservatoires provide full-fledged, four-year secondary-school education followed by two years of special studies that are part of the country's system of 'higher education' and are concluded with leaving exams.

Music grammar schools are increasingly gaining in prestige, playing an important part in our system of modern secondary-school music education, combining general secondary-level education with musical training of extraordinarily high quality. The Jan Neruda Grammar School in Prague is a remarkable example in this category.

The music department of the Faculty of Education at Charles University offers study programmes that continue to develop, in all aspects, the education provided at Elementary Art Schools, music grammar schools and conservatoires whose graduates are thus able to follow on with their education.

In addressing the system of music education in the Czech Republic, we must, of course, mention the highest level, too. Academies of Performing Arts are elite music colleges that produce the best professional players and composers. Most students who enter Bachelor's and Master's programmes at these Academies are graduates from Elementary Art Schools and Conservatoires but there are some former students of music grammar schools and teachers' colleges, too.

Turning now to focus on how our exclusively musical course, the most difficult study program offered at the music department of Charles University's Faculty of Education, which has been offered each year since 1990, ties in with the system of music education in the Czech Republic. Students who major in Instruments are also required to study the subject of Music Education. The course is designed for a relatively small number of students who pass our very demanding entrance examinations. Students who get admitted are usually excellent graduates of the first cycle courses at Elementary Art Schools, followed by six-year studies at Conservatoires. In exceptional cases, we admit highly talented individuals who attended Elementary Art School programmes (first and second cycle) only and who received secondary education at traditional grammar schools. The study program project is intended for young people who have already reached a very high standard of instrumental music interpretation and want to use their artistic erudition and love of music in a work motivated by pedagogic, methodical, cultural and social factors.

Studies in all branches reflect the pedagogic aims of our faculty while nurturing students' growth in terms of artistic interpretation. On the one hand, the curriculum takes into account the need for developing students' communication and organisation skills and motivates them to mutual collaboration. On the other hand, our department allows students to continue their individual, personal growth and to work on their individual goals. All this is supported by studying music theory, history, instrument-related literature and methodical and pedagogic subjects.

Graduates with the double major in Instrument and Music Education find jobs at all levels of schools and in nearly all areas of music education in the Czech Republic. The needs and requirements of different music syllabi are among our considerations when students are admitted into a programme and are reflected in the study plans. This ensures that our graduates find many varied jobs and opportunities within the educational system.

"Everything depends on a good beginning," said Jan Ámos Komenský. This truth 'accompanies' music teachers throughout their professional lives. And musicians who work with little children are confronted with this sentence each day in their pedagogic work.

Czech philosopher, sociologist and theologian Tomáš Halík, professor at the Charles University Faculty of Philosophy and Arts, once said: "Everyone must find their own way – in life, in thought and in faith... Even teachers can offer you no more than support for your own search."

To give courage to another person – what a great opportunity for a creative teacher to fulfil this calling, more so if this goal can be achieved through the art of music.

Let me come back once again to the opening idea of this paper. The art of music interpretation has a magical power. It allows us to create sound images of ideas, feelings and visions that evade verbal expression. Therefore, music is a vehicle of men's innermost messages, their intellectual, emotional and creative imagination. That is why music forms, and in the context of European culture must form, an indispensable, unique part of the complex educational system. Because the language of music gives people the courage to search their own way.

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In this paper, I would like to discuss two ‘hidden threats’ to music education which exist in Slovakia today. First is the issue of *hour allocation for music education in the curricula for elementary schools*. Second is the issue of *university training for future elementary school teachers*.

At the outset, we should understand that music education in elementary schools has been under threat for dozens of years – in former Czechoslovakia as well as in Slovakia today. When I say ‘under threat’ I mean the fact that music education is allocated only *one hour per week* in the regular curriculum for elementary schools. Those who know the consequences of this dismal starting point for teaching practice know that this minimal number of hours (in fact, it cannot get any smaller than this) is a crucial *limitation* for music education practice, and cannot be overcome despite the many efforts to improve efficiency of the teaching process or modernise the tools used for developing musicality in children. The satisfying results in music education of children and the youth we have seen come from working with children *outside the classroom*, in the framework of voluntary interest activities, or at elementary *schools with extra hours of music education* (however, there are only a very few of this type of elementary schools in Slovakia today). Nevertheless, this proves that good results are usually achieved by *increasing the allocation of hours for music education and providing elementary school teachers with more space to work with children in this area*. At this point, I will not go into detail about what systematic issues there are in the area of secondary music education in Slovakia since it is directly impacted by the poor situation at the elementary level. There is another negative phenomenon often encountered at many schools, namely the tendency to *replace music education classes with others, considered by teachers ‘more important’* than music, e.g. subjects which are more relevant to students (and their parents) considering their prospective secondary and university education, subjects which in the hierarchy of elementary school courses score higher than music education. This argument is often used by those teachers who themselves never developed a good relationship with music education during their university training, for whatever reason. This is not so surprising considering the way university studies for elementary teachers are organised – teachers to be have to master a great number of different subjects.

This brings me to my second point, *the threat to music education hidden in the university training process for future elementary school teachers*. It is here that solid foundations for future development of music and musicality should be laid. I teach at the Department of Music Education, University of Prešov. I would like to point out that this is the only university department in Slovakia which specifically focuses on pre-school and elementary music education. Considering the present trends in the Ministry of Education certification and approval process regarding new study programs, including university programs to train elementary school teachers, there is a *real danger to the quality of education and training of future music education teachers*. The

reason is that the number of contact hours has been decreased and the concept of specialising in one's chosen area, which allowed student teachers to become proficient in, for example, music, has been abandoned (the concept of choosing special areas of interest not only provided student teachers with extra training in this area, students also has a chance to take their state graduation exam in the area of their specialisation). To put it plainly: *a significant decrease in contact hours has a direct negative impact on the quality of the training of music education teachers for elementary schools (significantly affecting areas such as instrumental play, voice, and improvisation)*. The consequences of the second measure, i.e. *scrapping the concept of specialisation and not allowing students to take their final state exams in their chosen area of specialisation*, speak, I believe, for themselves. To give you a better idea about how the present situation works: graduates who have chosen an area of specialisation (e.g. music education, visual arts education, physical education, foreign language) not only are excellent teachers in that given area, they also often help out other teachers who have not enjoyed the benefits of more intense training (thus to some extent alleviating the lack of skills and interest displayed by some teachers who have not, for whatever reason, developed a good relationship with music education). Moreover, some of these graduates even compensate for the lack of hours allocated to music education by running various artistic activities outside the classroom.

I do not wish to end on a pessimistic note, therefore I would like to share the concrete steps undertaken by the staff of the Department of Music Education, University of Prešov, in order to prevent further negative development. We see a great potential in the curricula for elementary schools which allow the head of a school to set up classes with extra hours devoted to music education. This provision opens up a *great opportunity to certify the "Pre-school and Elementary Pedagogy with a Focus on Music Education" study programme* in the next round of transformation which affects university education programmes in Slovakia.

WIE WERDEN ZUKÜNFTIGE MUSIKPÄDAGOGEN AUF DIE ARBEIT MIT VOR - UND GRUNDSCHULKINDERN HEUTE IN SERBIEN VORBEREITET?



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Im heutigen Serbien erwerben die Musiklehrer ihre Diplome für den erwähnten Beruf an der Abteilung für Allgemeine Musikpädagogik an den Fakultäten für Musikkunst. Die Kandidaten, die sich für diese Studiengruppe melden, sind größtenteils Absolventen der Grund- und Mittelstufe der Musikschulen. Die Immatrikulation setzt die Ablegung einer Aufnahmeprüfung voraus, welche folgende Fächer umfasst: Solfeggio, Musiktheorie, Harmonielehre und Klavier. Die Solfeggio-Prüfung beinhaltet:

- das Hören und Notieren von Intervallen ausgehend von einem vorgegebenen Ton
- das Hören und Notieren aller Arten diatonischer Dreiklänge und des kleinen Dominantseptakkordes

- ein Diktat einer einstimmigen Melodie mit Alternationen und Modulationen
- Blattsingen von Melodien mit Alternationen und Modulationen
- und eine rhythmische Übung (Parlato).

Der schriftliche Test aus dem Fach *Musiktheorie* umfasst allgemeine Kenntnisse aus diesen Bereichen. Die Prüfung aus dem Fach *Harmonielehre* verlangt die Ausarbeitung eines bezifferten Generalbasses und die Harmonisierung einer Melodiestimme.

Zum Schluss absolvieren die Kandidaten die Prüfung aus dem Fach Klavier. Dabei wird das Programm auswendig vorgespielt: Es umfasst eine Etüde (Mindestniveau Karl Czerny op. 299), eine polyphone Komposition (J.S. Bach: Zweistimmige Inventionen), erster Satz einer Sonate (Haydn, Mozart, Beethoven) und ein Vortragsstück nach Wahl (Grieg, Mendelssohn, Chopin). Jede Prüfung kann für den Kandidaten eliminierend sein.

Der Studienzyklus an der Abteilung für Allgemeine Musikpädagogik erstreckt sich über acht Semester, d.h. vier Jahre. Im Folgenden werde ich Ihnen aufzeigen, wie der Studienzyklus an der Abteilung für Allgemeine Musikpädagogik an der Kunstakademie in Novi Sad aussieht. Die Unterrichtsfächer können in drei Gruppen eingeteilt werden:

1. musikpraktische Disziplinen
2. historische und kulturologische Disziplinen, sowie
3. pädagogische Disziplinen

Musikpraktische Disziplinen

Im Laufe des vierjährigen Studiums treten folgende Fächer auf: Chorleitung, Chorgesang, Tonsatz und Klavier. Für das Fach *Chorleitung* sind vier Wochenstunden vorgesehen, wovon der Student zwei mit dem Professor absolviert und zwei mit einem Assistenten. Die Studenten des Abschlussjahres haben einmal wöchentlich auch ein Chorpraktikum zu absolvieren, wo ihnen ein Chor, bestehend aus Studenten des ersten, zweiten und dritten Jahres, zur Verfügung steht. In diesen Praxisstunden haben die Studenten die Gelegenheit, ihre Dirigierkunst vor den Kollegen zu beweisen. Am Ende des Schuljahres findet ein Konzert statt, bei welchem die Studenten jene Werke aufführen, die sie allein mit den Kollegen einstudiert haben.

Mit dem Fach *Chorgesang* sind eben jene Chorproben gemeint, bei welchen das Programm für das jährliche Abschlusskonzert der Studenten der Akademie vorbereitet wird. Gewöhnlicherweise wird es in Zusammenarbeit mit den Kollegen der Abteilung für *Instrumentalspiel* realisiert. So haben der Chor und das Orchester der Akademie beispielsweise bereits Mozarts *Requiem*, Händels *Te Deum* oder Bachs *Messe in h-Moll* aufgeführt.

Gleichermaßen als Hilfsdisziplinen zu den erwähnten Unterrichtsfächern fungieren die über zwei Jahre verteilten Fächer wie *Partiturspiel*, *Kennen von Chorliteratur* und *Allgemeine Vokaltechniken*. Die ersten beiden Fächer ermöglichen es den Studenten, mittels Spielen und Analysieren der Werke einen Großteil der heimischen und ausländischen Chorliteratur kennenzulernen, während hingegen das Fach *Allgemeine Vokaltechniken* die Möglichkeit bietet, sich Arten des richtigen und schönen Singens anzueignen.

Der *Solfeggio*-Unterricht ist über drei Studienjahre hinweg vorgesehen. Im vierten Jahr geht dieses Fach in *die Methodik des Solfeggio-Unterrichts* über.

Der Tonsatzunterricht ist sodann dem zukünftigen Bedarf des Studenten angepasst. Während des Studiums schreiben die Studenten Arrangements zu Kinderliedern (ein- bis vierstimmige, mit oder ohne Instrumentalbegleitung) sowie Arrangements für verschiedene Instrumentalensembles (Orff-Orchester, Ziehharmonika-Orchester, Streichorchester und ähnliches).

Üblicherweise führen die Studenten ihre Arrangements auch praktisch aus.

Historische und kulturologische Disziplinen

Der Lehrstoff der Musikgeschichte ist in drei Fächer unterteilt: Allgemeine Musikgeschichte, welche die von Impressionismus umschlossene Zeit umfasst, *Geschichte der Nationalmusik und Musikgeschichte des XX. Jahrhunderts*.

Die Vorlesung über *Allgemeine Musikgeschichte* erstreckt sich über drei Semester und die Prüfung ist mit einem Test über das Erkennen von Hörbeispielen aus der Musikkultur gekoppelt. Im Unterschied zur *Allgemeinen Musikgeschichte* und zur *Musikgeschichte des XX. Jahrhunderts*, welche die Studenten des Lehrgangs für Allgemeine Musikpädagogik gemeinsam mit den Kollegen der Vokal- und Instrumentalabteilung hören, wird das Fach *Geschichte der Nationalmusik* den zukünftigen Musikpädagogen als eigene Vorlesung angeboten. Die Absolvierung des Faches mittels einer mündlichen Prüfung setzt neben einer Hörprüfung über Kenntnisse der Musikkultur zusätzlich auch eine schriftliche Seminararbeit voraus. Unter diese Fachgruppe fallen auch die Fächer *Musikfolklore*, *Kulturästhetik* und *Kulturosoziologie*.

Pädagogische Disziplinen

Die Fächer *Psychologie und Pädagogik* werden über ein Semester hindurch gelesen, und die Studenten haben nur Vorlesungen, welche mittels einer mündlichen Prüfung abgeschlossen werden. Im dritten und vierten Jahr besuchen die Studenten Vorlesungen aus *Methodik des Solfeggio-Unterrichts* und *Methodik der Musikkultur (Fachdidaktik der Musikkultur)*. Für das Thema dieser Arbeit ist es wesentlicher, auf die *Fachdidaktik der Musikkultur* einzugehen, da sich die Studenten innerhalb dieses Faches auf die Arbeit in den Grund- und Mittelschulen des allgemeinen Schultyps vorbereiten. Im dritten Studienjahr sieht der Unterricht in diesem Fach nur die Vorlesung und Arbeit mit einem Mentor vor; erst im vierten Jahr hospitieren die Studenten in den Schulen. Somit werden die Studenten dahingehend geschult, wie eine Unterrichtsstunde erfolgreich gehalten werden kann, welche die Möglichkeiten zum Gebrauch moderner technischer Mittel im Unterricht sind und Ähnliches. Vor dem Abhalten einer Unterrichtsstunde in der Schule hat der Student dem Mentor eine schriftliche Stundenvorbereitung vorzulegen, sodass dabei gemeinsam mögliche Fragen geklärt werden können. Beim Hospitieren der Studenten ist der Mentor regelmäßig anwesend. Später wird mit dem Professor und den Kollegen über den Ablauf der Stunde diskutiert. Seit verganginem Jahr haben die Studenten die Möglichkeit, am Ende des dritten Jahres zu wählen, ob sie sich im vierten Studienjahr für *Fachdidaktik der Musikkultur* oder *Methodik des Solfeggio-Unterrichts* entscheiden.

Die Realisierung in der Praxis

Gegen Ende des Studiums in allgemeiner Musikpädagogik erhalten die Studenten den Titel „Professor für Solfeggio und Musikkultur“. Somit haben sie die Möglichkeit, als Lehrkräfte für Solfeggio an Grund- und Mittelschulen, sowie auch als Musiklehrer an Grund- und Mittelschulen des allgemeinen Schultyps angestellt zu werden. Bezüglich der zukünftigen Musikpädagogen an allgemeinbildenden Schulen ist zu sagen, dass sich jene während des Studiums theoretisch und praktisch in erster Linie für die Arbeit in Grundschulen vorbereiten, während hingegen die Vorbereitung für die Arbeit in vorschulischen Einrichtungen nur theoretisch erfolgt.

Die Schüler an Allgemeinbildenden Grundschulen erwerben ihre Musikkenntnisse im heutigen Serbien im Rahmen des Faches Musikkultur. In den Grundschulen ist das Fach *Musikkultur*

während der gesamten Dauer der 8-jährigen Ausbildung vertreten. Gemäß des aktuellen Planes und Programms haben die Schüler der I., II., VI., VII. und VIII. Klasse eine Stunde Musikkultur wöchentlich, während für die III., IV. und V. Klasse zwei Stunden wöchentlich vorgesehen sind. Das Unterrichtsprogramm des Faches der Musikkultur umfasst: Musikhören, Singen, Spielen auf Kinderinstrumenten, Grundlagen des Musikschrifttums, Musikschaffen und Musikspiele für Kinder.

Bedauerlicherweise sehen die Resultate in der Praxis wenig positiv aus. Einer der Hauptgründe dafür liegt in jedem Fall in dem inadäquaten Eingehen der Unterrichtenden auf die Kinder. Es ist offensichtlich, dass dieses Fach, so wie es in den Schulen realisiert wird, keine wahren Liebhaber der Musik hervorbringt, sondern vielmehr die Schüler von der Musikkunst entfernt. Im Unterricht ist das Phänomen des Abweichens in erschöpfende theoretische Auslegungen immer mehr präsent, sei es betreffs der musiktheoretischen Begriffe oder betreffs der ausführlichen Tatsachendarlegung aus Musikgeschichte. Die Lehrer entfernen sich dadurch selbst von dem Vermitteln des Faches Musikkultur, und der Unterricht wird „trocken“. Es ist wünschenswert, dass jede Schule abgesehen vom ordentlichen Unterricht zusätzlich die Arbeit mit Chören organisiert. Wenn es die Umstände in der Schule erlauben, wären auch Schulorchester erwünscht. Meist handelt es sich um folgende Ensembles: Ziehharmonika, Tambour, Mandoline oder Blockflöte. Leider werden heute die erwähnten Ensembles in den Schulen sehr selten angetroffen. In manchen Fällen tragen die Lehrer durch ihre unmäßigen Ansprüche in der Bewältigung des Programms und durch schlechte Zensuren dazu bei, dass die Schüler ihr Interesse für Musik völlig verlieren. Man vergisst, dass es nötig wäre, jedem Schüler im Rahmen seiner Möglichkeiten optimale Entwicklung zu ermöglichen.

Diese Situation in der Praxis weist auf das ernste Problem inadäquater Musikausbildung in den Grundschulen hin und drängt uns dazu, weiterhin Überlegungen über die Adäquanz der Ausbildung zukünftiger Musikpädagogen an den Musikhochschulen anzustellen. Wie ist es möglich, dass nach vier Jahren Unterricht in Chorleitung an den Schulen äußerst selten aktive Chöre anzutreffen sind? Oder, dass man - nach allen schriftlichen Arrangements für Orff-Orchester oder Harmonika-Orchester während des Studium - in der Praxis kein Schulensemble antreffen kann?

Niederschmetternd ist die Tatsache, dass die Schüler im Musikunterricht wesentlich mehr darüber lernen, wann ein Komponist geboren ist und wie viele Symphonien er geschrieben hat, als dass sie selbst singen, spielen oder sorgfältig ausgewählte Musik anhören.

Der derzeitige Stand ist eigentlich nichts anderes als ein Spiegelbild ungenügender Bemühungen gegenüber der Musikpädagogik in allgemeinbildenden Schulen und des fehlenden Bewusstseins über die aussergewöhnliche Wichtigkeit musikalischer Bildung für junge Persönlichkeiten.

Eben deshalb ist es nötig, sich für die Schulen für allgemeine Ausbildung ein pädagogisch kreativeres System der Musikausbildung auszudenken, das aber durch einen Unterricht in guter Qualität realisiert werden sollte. Das wäre der erste Schritt in der Beseitigung der erwähnten Schwächen, angefangen von der minimalen Zahl der Stunden, die für den Musikunterricht vorgesehen sind, über die Art und Weise der Führung des Unterrichts, die das elementare Bedürfnis der Schüler zum kreativen Ausdruck und Schaffen vernachlässigt. Es ist notwendig, die Freude des gemeinsamen Musizierens (Singen und Spielen) in die Schulen zurückzuführen, und das Musikhören sollte von den zusätzlichen verbalen Erklärungen und Ansprüchen befreit werden, die nicht in der Funktion des besseren Verstehens des Werkes selbst stehen. Dadurch wird die Musik in die Schulen zurückgebracht, und die Schüler werden als Musikliebhaber erzogen, die einschätzen können, welche Musik gut und welche schlecht ist.

Damit die angeführten Ideen erfolgreich realisiert werden können, ist es nötig, bereits an der „Quelle“, d.h. bereits im Studium für zukünftige Musikpädagogen, entscheidende Änderungen einzuführen, und dies sowohl bei den Lehrplänen als auch bei der Art deren Verwirklichung, deutlicher gesagt: in den Arbeits- und Kommunikationsmethoden mit den Studenten im Unterricht selbst. Der Unterrichtsinhalt muss in stärkerem Umfang den Bedürfnissen der Studenten gerecht werden.

In jeden Fall muss darauf bestanden werden, dass eine „Zentralisierung“ der einzelnen Gegenstände verhindert wird. Dies bedeutet, dass Schwerpunktlegungen auf einzelne Disziplinen zum Schaden anderer ausgewichen werden muss. Dies ist leider ein häufiges Vorkommnis und bringt vor allem keine guten Resultate, nicht einmal im Rahmen der potenzierten Disziplinen. Stattdessen wäre es weitaus wünschenswerter, dass die Fächer untereinander mehr in Verbindung gebracht werden und sich so gegenseitig ergänzen können.

Andererseits müsste man den oft marginalisierten Unterricht historischer und kultureller Disziplinen mehr auf die Bedürfnisse der zukünftigen Musikpädagogen ausrichten und in diesem Rahmen die Vorlesungen neu organisieren, sie für die Arbeit der künftigen Lehrkräfte zweckmäßiger gestalten.

Das Fach *Fachdidaktik der Musikkultur* ist meiner Meinung nach ein eigenartiges Praktikum und hängt großteils von der Kreativität der leitenden Unterrichtsperson selbst ab.

Ich denke, dass sich bei uns im Zuge der allumfassenden Schulreform vieles auch auf dem Gebiet der Musikpädagogik schrittweise zum Bessern hin verändern wird, und dass auch dem Musikunterricht an den allgemeinbildenden Schulen schließlich jener Stellenwert zukommen wird, den er auch wirklich verdient. Dies erfordert verständlicherweise ein kreatives, gut anwendbares Ausbildungssystem während des Studiums, ein System, das nicht auf die Anhäufung von Wissen aus verschiedenen Disziplinen ausgerichtet ist, sondern auf deren praktische Anwendung sowie auf die Entwicklung der Kreativität der zukünftigen Musiklehrer.

“I LOVE MUSIC!” ENJOYMENT AND PRIMARY SCHOOL TEACHERS



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Introduction

Knowledge of teacher thinking is obviously important for anyone involved in supporting student and practising teachers through initial teacher training, in-service training and continuing professional development. This paper draws on a small-scale qualitative doctoral study investigating the knowledge, beliefs and attitudes of generalist class teachers.

As part of this research, I met three times over the course of a year (1999-2000) with each of sixteen teachers from an inner-city primary school in the north east of England. During these

sessions, the teachers talked individually about various aspects relating to music in education and drew concept maps (Novak and Gowin, 1984) to represent their thinking. Some of the teachers involved are quoted in this paper, where they are referred to by pseudonyms.

The pupils' ages ranged from 3 to 11, with two classes in each year group beyond the nursery (3-4 years) level. The class teachers taught all National Curriculum subjects, and revealed a range of background experiences relating to music, although none had any formal music qualifications beyond two who had taken national exams in the subject at age 16 and a few who had passed early grades on their instruments. One who had done both was designated the music co-ordinator, responsible for supporting her colleagues and ensuring the promotion of music in the school. The school had been inspected by the Office for Standards in Education (Ofsted) during the term prior to my arrival and the standard of music had been declared 'satisfactory'. Most teachers used the school's TV and radio broadcasts to provide the content of class lessons, but there were also various other occasions when music featured during the school day, demonstrating that an advantage of generalists teaching music is that they can incorporate it at other times.

One of the main findings from this study concerned the fundamental and wide-ranging place of enjoyment of the music experienced by these teachers within both their personal and professional lives, with the term being used to cover a broad continuum from superficial entertainment to the satisfaction of a deep and fundamental need. This paper gives a brief account of some of the connections between this enjoyment and various other important aspects in the teachers' thinking.

Key points

Music was important to these teachers

Music was considered important in school and out, for themselves and for their own children as well as for their pupils. All the teachers valued music in their own lives and a large part of this valuing was because of the enjoyment gained from engaging with music, to the extent that Michael said, "I could not imagine a world without music. I love music."

Enjoyment was so closely associated with music that it was deeply embedded in the teachers' definitions of music

Their definitions included the following beliefs relating to enjoyment:

- Enjoyment is inherent in music;
- Enjoyment of music is universal;
- Individual enjoyment involves individual preferences;
- Music (as a unique Art) is a basic need, which must be satisfied;
- Engagement in music can involve giving as well as receiving enjoyment; and
- Enjoyment can be gained from participation with others – the social dimension.

All the teachers engaged, through choice, in some form of musical experience in their out-of-school lives

The amount and type of contact varied, but everyone listened to recorded music in the home, the car, or with friends; some spoke of live music such as concerts, musicals, ballet, pub gigs, folk evenings and church-based activities. A few mentioned singing in the bath or the car, while John had just recorded a CD of songs. Five played instruments (mostly piano and guitar) at home or with friends in the wider community.

I wonder what other school ‘subjects’ are engaged in, to such an extent, by choice, by so many teachers in their lives outside school?

The enjoyment inherent in music was valued in the school setting

All the teachers either chose enjoyment as one of their top ten reasons for including music in education or incorporated it in their maps. Most did both, and for eight teachers it was the most important reason for music’s presence in the curriculum.

Enjoyment from music was valued because, firstly, it was obviously more desirable for pupils (and teachers) to enjoy school than not, and music could thus contribute to that. Moreover, pleasure from music could extend beyond school – in the present and future. Furthermore, it gave music the potential to be an all-purpose learning tool for other subjects and for the wider curriculum, developing self-confidence and social, emotional and physical skills. As Jo commented, “You can see from the enjoyment, they do learn so much from it because it’s something that they are enjoying doing and I think that is the root of learning; if you like doing it you are going to learn much quicker.”

According to the teachers, enjoyment was a bottom line justification for the inclusion of music, both for the children and the teachers, while Michael connected them by declaring “[T]he enjoyment of the children determines the enjoyment of the teacher. For, if they don’t enjoy it, I don’t enjoy it either.”

For themselves, as teachers, enjoyment was identified as an integral part of an interactive relationship with subject knowledge and confidence

Jo explained it thus: “I think firstly and foremost ... you feel confident with a subject you really know well and that you can do anything with ... at your level ... [A]s a primary teacher I would happily teach that subject to any age group because I know it so well ... But also I think it’s your enjoyment.”

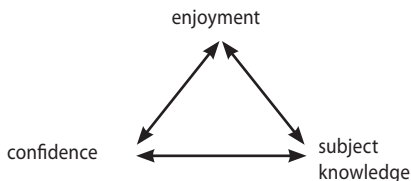


Fig. 1 The relationship between three recurring aspects in the teachers’ thinking

This connection can also be seen in the teacher section of John’s concept map, formed by a square made up of teacher confidence, subject skills, teacher enjoyment, and teacher singing (an aspect of music where he did feel confident) even if, tongue only slightly in cheek, he asked “Are we allowed enjoyment?” This map also showed the importance of enjoyment in the pupil’s experience, where it was linked with confidence, self esteem, Children learn in different ways and everyone has a voice. (These items are in boxes to represent the labels on which the teachers wrote words and phrases in order to move them around before sticking them down on to a large sheet of card.)

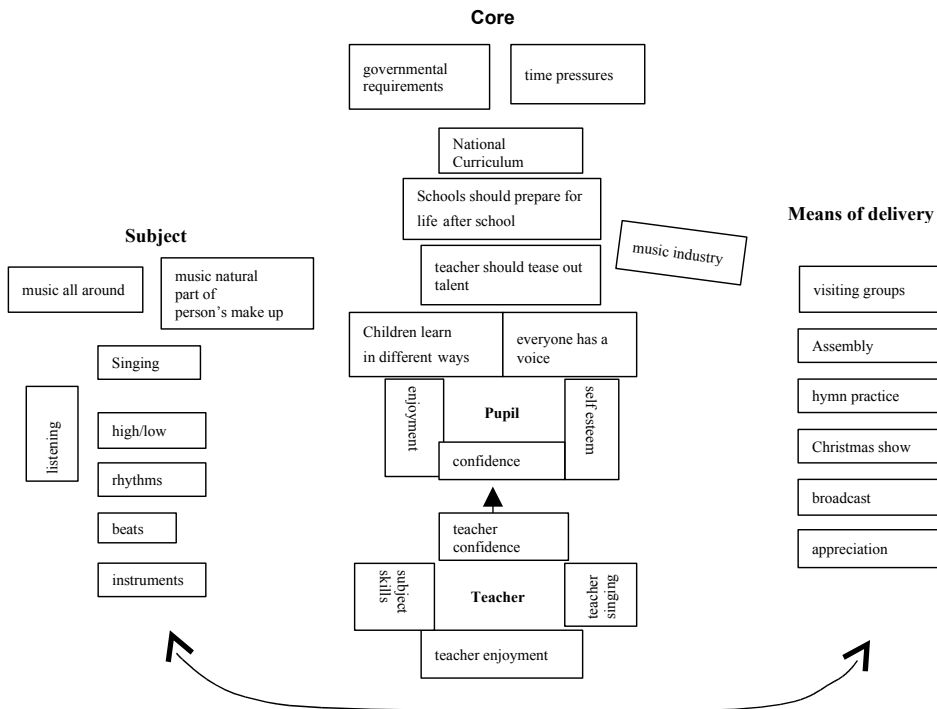


Fig. 2 John’s concept map representing his thinking about music in education

This paper is about the place of enjoyment in the teachers’ thinking and there is no room to go into much detail about other areas. However, there are a few relevant points that illustrate the interconnected nature of the enjoyment/confidence/subject knowledge triangle.

All the teachers said they enjoyed doing music with the children. This may be because they only included what they felt happy with, as a couple of them pointed out. Nevertheless, it shows that all the teachers enjoyed, and therefore felt sufficiently comfortable and competent with, some aspects of the curriculum. Areas that were commonly avoided, particularly in Key Stage 2 (7-11 year olds), included composition, notations and anything involving instruments, all of which

were exactly the areas in which many felt deficient themselves. In other words, the teachers' enjoyment, or lack of it, had an impact on the curriculum available to the pupils.

The teachers frequently expressed a lack of confidence when teaching music. Mostly this related to a perception that one needed to be able to play an instrument in order to be an effective teacher of music. Nevertheless, when asked to rate the National Curriculum subjects according to their confidence in teaching them, music featured at all levels and was the subject in which only one teacher felt least confident.

Some of the lack of confidence related to the perceived lack of subject knowledge considered relevant by the teachers. For them, such knowledge involved practical instrumental skills; knowledge of the 'theory' of music – its component elements of pitch, rhythm and so on; and propositional knowledge about music. However, they seemed unaware of the immense amount of implicit knowledge they had acquired over the years. For example, all referred to, and appeared able to recognise, broad genres of music such as folk, jazz and western classical. Similarly, all could cite specific listening preferences and, sometimes, articulate why they liked such music. Several teachers described using particular pieces or types of music to evoke certain responses in themselves and the children. These are all indications of musical knowledge (Swanwick, 1994). Mellor found generalist teachers were more likely than specialists to use mood responses and metaphor when talking about music with their classes. She concluded this could be an advantage in that this holistic and intuitive reaction was more conducive to promoting a 'feeling for the personal value of music' than a specialist's 'more objective, analytical mode of listening' and was also a way of 'more closely' connecting with the children (1999, p. 156). However, this was not an advantage apparently perceived or appreciated by the teachers in my study.

In other words, not only do teachers possess more knowledge than they sometimes think they do, but a less specialist approach can actually be an advantage. These are messages that need disseminating in order to help boost the self-esteem and confidence of teachers.

Despite the importance the teachers attached to this triangle, there was also a powerful underlying influence relating to a teacher's beliefs about the nature and value of music and music education and about his or her role as a teacher of music.

Enjoyment can lead to a 'double-bind' situation

Although music is appreciated for its affective and expressive potential and often highly valued for its contribution to 'shop window' occasions such as concerts, those very attributes then lead to its being found lacking in comparison with subjects perceived as more 'academic'. It can thus be marginalised for its role as entertainment and placed in what Bresler (1993) called a double-bind. However, the teachers in this study have demonstrated the fundamental role enjoyment plays beyond that of superficial entertainment.

Conclusion

Enjoyment as a feature of music education is not uncommon in the literature. For example, Cox and Pitts were able to begin their editorial for an issue of the British Journal of Music Education by writing: 'A common thread running through the articles in this issue is that enjoyment is a vital but somewhat elusive criterion in shaping effective and engaging experiences of music education' (2003, p. 227). The teachers in this study used the term in various senses in reference not only to their and their pupils' response both within and outside school, but also to the inherent nature and value of music itself as well as to its value and position in the curriculum. Maybe this

enjoyment is one route to helping teachers recognise and appreciate the knowledge they possess in relation to music which, in turn, could help build up their confidence. One wonders whether enjoyment would be such a prominent feature in teachers' thinking related to other subjects. Yet the work of the neuroscientist Antonio Damasio, who not only describes the important role of the emotions in thinking and learning, but also the neuro-biological effect of joy (and sorrow) on the brain (see, for example, Damasio, 2003), suggests that this might be advantageous.

This paper is part of a wider study intended to illuminate aspects of subject knowledge, with an ultimate aim of supporting those who draw on their subject knowledge to educate others. In that context, Fiona's aim for the children in her care is also applicable to my aim for teachers: "I think where we fail children is that – and a lot of adults have been failed – they come out and they think they're not musical, and they can't make music. All people ... they can. And I think that would be my aim: to make everybody feel that they were musical and they can do it, they can do it."

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SELF-EFFICACY BELIEFS OF PRIMARY SCHOOL MUSIC TEACHERS IN CYPRUS – CASE STUDY



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Introduction

Music Education and, more specifically, Music Education at the University of Cyprus has not been previously researched. Working in a specific context, I am aware of the problems and inadequacies regarding music education of student teachers and, more specifically, their difficulties and concerns towards teaching music at primary school. In my experience, student teachers are unenthusiastic and hesitant to teach because they lack adequate foundation of musical knowledge and skills. Against this background, I have decided to investigate the music training of student teachers in this specific environment. This research is part of my PhD work, exploring primarily undergraduate students' efficacy beliefs in teaching music during their teaching practice period.

The view of being 'unmusical' is one which Cypriot student-teachers articulate most

frequently. Characteristically, they would describe many musically traumatic stories from their early school days. The existing research suggests that negative and unconstructive experiences can have a significant influence on musical ability and involvement with music (Hennessy, 2000; Gifford, 1993; Kagan, 1992). Consequently, this study was guided by the assumption that student teachers' attitudes, feelings of confidence, and beliefs are critical towards effective music teaching. Student teachers' past experiences, the University programme and the teaching practice experience influence their professional growth (Kagan, 1992). Thus, the initial teacher preparation is a significant period for the development of future teachers.

In addition, Bandura's (1997) Social Cognitive Theory and his construct of self-efficacy have attracted much attention in recent years. Several researchers have already proposed that teachers' self-efficacy is a powerful construct which can influence student learning and teacher behaviour in the classroom (Bandura, 1997, Tschannen-Moran et al., 1988). Little information is available particularly to pre-service generalist teacher's self-efficacy beliefs relating to music teaching. Previous studies have focused on issues such as student teachers' experiences in teaching the arts (Green et al. 1998), efficacy of university-based arts courses in preparing student teachers (Hennessy, 2002), development of confidence to teach music in primary school (Hennessy, 2000; Gifford, 1993), and investigation into how the attitudes and identities of secondary school music teachers develop during the transition from the position of a music student through postgraduate teacher into their first teaching post (Hargeaves & Welch, 2004).

Self-Efficacy and Teaching

Bandura's (1997) Social Cognitive Theory emphasizes the critical role cognition plays in an individual's capability to construct reality, to encode information, to perform behaviours and self-regulation. More specifically, Bandura believes that individuals possess a self-system which enables them to exercise a measure of control over their thoughts and feelings, motivation and actions. This self-system includes an individual's cognitive and affective formations. Therefore, perceived self-efficacy is concerned with people's beliefs in their capabilities to exercise control over their own functioning but also over events that affect their lives. These beliefs exercise control over their thoughts and feelings. They are future-oriented and related to the level of competence a person expects to exhibit in a specific context or environment. Self-efficacy also is different from self-esteem and self-concept because it is specific to a 'particular task'. Self-efficacy is related to self-perception of competence and not to the actual level of competence. In addition, individuals go through a process of interpreting the outcomes of their actions and therefore they develop beliefs about their capabilities to be employed in later action or behaviour in a similar situation.

It is believed that teachers with high efficacy beliefs create mastery experiences for their students, whereas teachers with low instructional self-efficacy weaken the students' cognitive development, as well as their judgment of their own capabilities. Teachers with a strong sense of efficacy are usually willing to experiment with new ideas and try new approaches in an effort to reach the needs of their students. Teacher self-efficacy has also the potential to predict student achievement in various areas and levels (Bandura, 1997, Tschannen-Moran et al., 1998).

Context of Research

The study was undertaken at the University of Cyprus, with primary school student teachers during their fourth year of study. Since 1992, primary school teachers in Cyprus are required

to attend a University in a full-time capacity for four years. Under this program, there is only one compulsory Music Methods course and another one that is elective. The students entering the compulsory course have varying musical backgrounds but, generally, their music skills are very limited. During their fourth year of studies student teachers follow a semester of teaching practicum at a primary school, where, among other tasks, they have to teach all the different curriculum subjects. They have the support of a mentor (the class teacher) and the University's supervisors. Out of 117 lessons that they have to teach, only eight are music lessons.

Aims of the research

In order to explore the possible connections between the issues outlined above, a research study was undertaken to investigate whether student teachers' self-efficacy beliefs change during the teaching practicum. In addition, this research examines how student teachers evaluate the importance of knowledge and skills they gain during the Music Methods course at the University in relation to their future classroom needs.

Methodology

Combinations of quantitative and qualitative methodological tools for the collection of data (such as pre-and post-questionnaires, interviews and case studies) have been used. This paper reports only on questionnaire findings. More specifically, a semi-structured questionnaire was administered at two points during the ten-week teaching practice period with the intention of examining if there had been any changes in their self-efficacy beliefs during this period. Both pre-and post-questionnaires provided data that helped closer examine student teachers' self-efficacy beliefs in teaching music. They included questions about students' musical background, about the value of music in the primary curriculum. Furthermore, statements about how they perceived their teaching and musical abilities and about their perceived self-efficacy beliefs to teach music have been included. Open-ended questions were used as well, in order to explore the student teachers' beliefs in more depth.

Subjects

The study focused on 76 undergraduate student teachers at the University of Cyprus during their teaching practice period. These students displayed a range of musical experiences. Very few among them were musically very competent, having taken music exams or participated in choirs and orchestras. The majority of the students have not been engaged in any structured musical activity except on an occasional basis. All of them have taken a compulsory Music Methods course for one semester at the University of Cyprus and again very few of them have additionally taken the optional Music Methods course.

Analysis

Using SPSS, paired samples t-test was conducted as a means of revealing any change during the period between the pre-and post-test. In addition, frequency tests and open-ended questions have been used.

Main research findings

1. Student teachers' beliefs regarding self-efficacy change in a positive direction. The paired samples t-test indicates that for thirty subjects the means scores in post-test

questionnaire were significantly greater ($p < 0.05$) than the mean scores in the pre-test questionnaire.

2. The positive influence and effectiveness of the University's Music Methods course before and after teaching experience. This statement is supported by figures from frequency test and comments from open-ended questions.
3. Student teachers' perceptions for the support given to them during teaching experience. Figures from frequency tests and open-ended questions showed that the teaching practice supervisors for music played a significant role, while the classroom teacher played the least important role.

The results from the questionnaires provide some indicative evidence regarding the student teachers' efficacy beliefs. The positive change could be attributed to factors such as the conditions of the specific classroom environment students were put into their teaching practice, the musical level of the children and, consequently, the subject matter the student teachers have chosen to teach and the psychological and academic support given to them by the music-supervising teachers. The beliefs of the supervising teachers seem to also play an important role in influencing the student teachers beliefs. Bandura supports positive changes in self-efficacy only come from 'compelling feedback that forcefully disrupts the preexisting disbelief in one's capabilities'.

However, it is obvious that student teachers' musical skills and knowledge are not developed enough. They expressed their need for additional training in order to be able to feel self-competent and to successfully implement the music curriculum. It is therefore evident that if student teachers are to be entrusted with the musical development of children, they should have the necessary musical competencies. Thus, teacher education needs to focus on the development of generalist teachers who leave the programme capable of applying principles, skills and knowledge to practice.

It is necessary to acknowledge that music as a field of study is not merely a discipline involving pure knowledge but, as mentioned before, requires certain specific skills. It involves specialized performing techniques, improvisation and composition skills. Though, as Mary Thordon (1998) maintains, the generalist class-teacher, teaching all the different subjects in an integrated curriculum, is the ideal image of primary practice, it is rarely a reality. Therefore, self-efficacy beliefs in student teachers' prospective to music teaching need to be communicated by the whole University programme. It is obvious that student teachers need strong support towards music teaching not only from their music courses and their music supervisors but also from all those involved in their professional preparation. Ultimately, research that illuminates the relation between student teachers' self-efficacy beliefs and their ability to demonstrate effective teaching behaviours will allow teacher education to better meet the challenges of designing and implementing more successful programmes. Moreover, teacher education needs a foundation of substantive information about how to prepare generalist student teachers to teach music. Additional research with a more significant number of students will further illuminate this area of inquiry.

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ELEMENTARE MUSIKPÄDAGOGIK AN DER UNIVERSITÄT FÜR MUSIK UND DARSTELLENDEN KUNST WIEN



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Ich möchte in meinem Beitrag darstellen, was wir in Wien, an der Musikuniversität unter Elementarer Musikpädagogik verstehen und die wesentlichsten Charakteristika dieses „Wiener Ansatzes“ skizzieren. Zunächst werde ich in einer kurzen Gegenüberstellung von Musikalischer Früherziehung und Elementarer Musikpädagogik zeigen, wie sich das Grundverständnis dieses Faches verändert bzw. erweitert hat. Anschließend möchte ich einige Gedanken formulieren, die einzelne Aspekte des Elementaren Musizierens ansprechen: das Musizieren selbst, Zielsetzungen der Elementaren Musikpädagogik und wichtige Merkmale des Elementaren Musizierens. Abschließend geht es kurz um den Gedanken der Wertschätzung als Haltung, die unter anderem einen normierten Leistungsanspruch an musikalisches Lernen relativiert.

Elementare Musikpädagogik ist viel mehr als Musikalische Früherziehung. Diese Unterscheidung ist für die meisten von Ihnen sicher nichts Neues, trotzdem dient sie dazu, bewusst zu machen, was heute den Unterschied ausmacht, wie umfassend sich das Profil der Elementare Musikpädagogik entwickelt hat. Natürlich kann ich nur andeutungsweise zeigen, wie sich die Methoden und Inhalte, Zielsetzungen und Zielgruppen verändert haben, aber das beste Beispiel dafür, wie vielseitig und unterschiedlich sich Elementare Musikpädagogik darstellt ist dieses Symposium selbst, mit den unterschiedlichen Themen und Experten der Elementaren Musikpädagogik.

Musikalische Früherziehung hat sich im deutschsprachigen Raum seit 1968 mit dem, vom Verband der deutschen Musikschulen herausgegebenen, Curriculum etabliert. Zu Beginn waren die Inhalte und Methoden der Musikalischen Früherziehung sehr stark kognitiv orientiert und dienten der Vermittlung von musikalischem Lehrstoff. Die angewendeten Methoden waren vor-

wiegend auf reproduktives Verhalten ausgerichtet und eigenständige Beiträge der Zielgruppe von 4-6 jährigen Kindern hatten keine nennenswerte Bedeutung. Die zeitgemäßen Methoden der Elementare Musikpädagogik sind vielfältig, sie verbinden die Ausdrucksebenen Musik, Sprache, Bewegung und Visualisierungsformen miteinander, sie sind prozessorientiert und geben den Teilnehmerinnen Spielraum für eigenständige, phantasievolle musikalische Experimente, Improvisationen und Gestaltungen. Die Zielgruppen der Elementaren Musikpädagogik umfassen ein größeres Spektrum als die der Musikalischen Früherziehung: nicht nur Kinder sondern auch Erwachsene, nicht nur Anfänger sondern auch Fortgeschrittene lernen elementares Musizieren und es gibt nicht nur altershomogene Angebote sondern auch Kind-Erwachsenen- oder Familiengruppen.

Die frühere Zielvorstellung, Musikalische Früherziehung sei dazu da, auf das „richtige Musizieren“ im Instrumentalunterricht vorzubereiten und das musikalische Alphabet zu erlernen wird heute von umfassenderen Konzepten abgelöst. Es finden sich unterschiedliche Zieldefinitionen für Elementares Musizieren, etwa die Förderung der Persönlichkeitsbildung, die Stärkung der emotionalen Intelligenz oder psychosoziale Prävention. Für unsere Arbeit in Wien ist als Zieldefinition „musizieren um zu musizieren“ wesentlich.

Auf diesen Aspekt des Musizierens möchte ich nun näher eingehen. Elementare Musikpädagogik hat Elementares Musizieren als Gegenstand. Wir verstehen darunter eine besondere Art und Qualität des Musizierens, die für sich selbst steht und sich nicht auf ein Mittel zum Zweck oder eine Vorstufe für etwas anderes reduzieren lässt. Das ist das wesentlichste Merkmal in Wien: wir stellen die Musik ins Zentrum. Musizieren lernen soll nicht primär als Mittel zum Zweck dienen, etwa um das eigene Kreativitätspotenzial zu erweitern, seine Emotionen in den Griff zu bekommen oder seine Persönlichkeit zu entwickeln. Musizieren als eine grundlegende Ausdrucksform, zählt zu den Grundbedürfnissen des Menschen und bedarf also keiner weiteren (mittelbaren) Rechtfertigung. Harnoncourt geht (in einem Interview im Standard vom 26. April 2005) soweit zu sagen, dass Klangerfahrung im Sinn von selber „Musik machen und erleben“ ein Menschenrecht sei, welches man Kindern (ich ergänze: aber auch Menschen jeden Alters) nicht vorenthalten darf und dass er, wäre er selbst Musiklehrer, den Kindern (oder Erwachsenen) „die Spannungen, Erregungen und Freuden jeder Art von Musik nahe bringen“ wollte.

Dass die Auswirkungen des eigenen Musizierens vielfältig sind und den Menschen als ganze Person betreffen steht außer Zweifel und bestärkt nur dessen Wichtigkeit. Die positiven (Neben-)Wirkungen dieser Art sind nicht nur erwünscht sondern auch als Argument für die fachpolitische Auseinandersetzung überaus nützlich. Sie sind jedoch von der Zielsetzung zu unterscheiden, die Musik ins Zentrum stellt, um sie in ihrer Vielfalt und in ihrem Wesen zu entdecken, zu erfahren und sich kreativ und individuell musikalisch auszudrücken. Der Weg dieses Musiklernens führt zu immer größerem musikalischen Bewusstsein und zu mehr Selbständigkeit im Umgang mit Musik und zielt darauf, den Menschen zu ermöglichen, durch das eigene Musizieren eine tragfähige und persönliche Beziehung zur Musik aufzubauen.

Ich möchte nun einige Wesenszüge dieses Elementaren Musizierens herausgreifen: Das Elementare Musizieren stellt keine Vorbedingungen, es werden keine musikalischen Fertigkeiten oder Fähigkeiten vorausgesetzt. Dem liegt implizit die Annahme zugrunde, dass alle Menschen musikalisch sind, jedenfalls ausreichend um sich eigenständig (und lustvoll) musikalisch ausdrücken zu können. Es ist aber auch musikalisch erfahrenen oder ausgebildeten Menschen möglich, elementar zu musizieren und auf diese Weise der Musik intensiv zu begegnen. Ich habe wunderschöne Erlebnisse aus meiner Unterrichtspraxis mit MusikerInnen, die den Weg des ele-

mentaren Musizierens unter Einbeziehung ihrer erlernten Instrumente (mit dem Hintergrund ihrer musikalischer Vorerfahrungen) neugierig und engagiert beschreiten und besondere und tiefgreifende Zugänge zur Musik entdecken.

Elementares Musizieren findet immer gemeinsam mit anderen statt. Die Gruppe ist wesentlich für das spiel- und prozessorientierte Entwickeln musikalischer Ideen, für die Inspiration und die Kommunikation und es ist selbstverständlich, dass alle GruppenteilnehmerInnen gleichberechtigt und aktiv am Unterricht mitwirken. Das Prinzip des Gruppenunterrichts ergibt sich aus methodisch-didaktischer Notwendigkeit und nicht aus ökonomischen Gründen. In der Gruppe erhält z.B. das gemeinsame Spielen eine andere Spannung und Herausforderung, bestimmte Spielsituationen werden erst in der Gruppe sinnvoll, Ideen und Beiträge Einzelner können die anderen bereichern oder dazu anregen auch eigene Ideen wichtig zu nehmen und beizusteuern. Musik trägt ja den Kommunikationsaspekt in sich selbst – da geht es etwa um Zusammenspiel, Wechselspiel, Frage-Antwort, Begleitung, Entwicklung musikalischer Gedanken und Dialoge und diese Aspekte sind in einer Gruppe ganz anders erlebbar zu machen als alleine.

Musik, Sprache, Bewegung und Visualisierungsformen treten beim Elementaren Musizieren in Beziehung und Wechselwirkung. Die Erfahrungen und Ausdrucksmöglichkeiten über unterschiedliche Sinne (auditiv, kinästhetisch, taktil, haptisch, visuell), die durch die unterschiedlichen Ausdrucksebenen vertreten sind, werden im Ablauf des Unterrichts entweder direkt miteinander verbunden: Zum Beispiel wird ein Gedicht gesungen, getanzt, instrumental begleitet und eine graphische Notation ergänzt den Gestaltungsprozess optisch. Häufiger finden die Verbindungen nacheinander als Erfahrungs- und Lernprozess statt: eine Idee wie etwa der Gegensatz „eckig-rund“, ein bestimmtes rhythmisch-melodisches Motiv oder ein Bogen von Crescendo zu Diminuendo wird in Bewegung, in Bild, mit der Stimme, mit Instrumenten in Spiel-, Experimentier- und Improvisationsphasen erlebt und entwickelt, sowie beim Hören entsprechend geeigneter Musikbeispiele erkannt. Die wechselnden Aktionsformen sprechen die unterschiedlichen Wahrnehmungsbereiche des Menschen an und ermöglichen ein umfassendes sinnliches und emotionales Erleben und Lernen, das vor der Kognition steht und dieser den Boden bereitet.

Elementares Musizieren, wie wir es in Wien verstehen, benötigt als grundlegende Haltung die Wertschätzung der einzelnen Menschen so wie sie sind, mit ihren Qualitäten und Besonderheiten. Die Achtsamkeit auf die vorhandenen musikalischen und kreativen Ressourcen der einzelnen TeilnehmerInnen ermöglicht es diesen, abseits von üblichen richtig oder falsch Klassifizierungen, selbstbewusst musikalische Gehversuche zu wagen, sich offen, lustvoll und kreativ zu entwickeln. In vielen Gesprächen mit Erwachsenen wurde uns deutlich, dass gerade beim ersten Zugang zur Musik zu viel Leistungsorientierung, Erfahrungen von „Nicht-Können“, von „Falsch“ entmutigen und oft zum Abbruch von weiterem musikalischen Unterricht führen. Es ist vielleicht schwierig in einer Zeit, wo Normen an Bedeutung zunehmen und die Messbarkeit von Ergebnissen für Leistung zählt, die Haltung der Wertschätzung zu vertreten und zu argumentieren, aber das Grundbedürfnis des Menschen nach Musik soll nicht durch Angst vor falschen Tönen unterdrückt werden, sondern soll durch Wertschätzung und Achtsamkeit wachsen dürfen. Jeder Mensch bringt sich mit seinen besonderen Qualitäten in den Unterricht ein und trägt zum Gelingen bei. Die musikalische Entwicklung und Leistung beim Elementaren Musizieren besteht in der Erweiterung und Intensivierung der individuellen musikalischen Erlebens- und Ausdrucksfähigkeit des Menschen.

**TRAINING OF TEACHERS AT THE MUSIC
DEPARTMENT OF SZEGED UNIVERSITY
TEACHER'S TRAINING COLLEGE "JUHÁSZ GYULA"**



Prof. Noémi MATZELKA, Dr. DLA
SZEGED UNIVERSITY, Music Department

Music education at the University of Szeged

- Teacher Training College Division – Department of Music (singing-music teachers for elementary schools)

- **Faculty of Music**
(instrumental artists or singers and teachers for music schools)
Music education in the Music Department of the "Juhász Gyula" Teacher Training College Juhász Gyula (1883–1937)
 - Our College with its 6000 students is one of the biggest divisions of the University that has about 25 000 students.
 - Our College was named after Juhász Gyula (1883-1937), the poet who was born and lived in most of his life in Szeged.
 - Class-teachers (grade 1-4)
 - Music- and other subject teachers (grade 5-8)
 - We have about 100-120 student in 4 grades.
Music Department of the "Juhász Gyula" Teacher Training College
www.jgytf.u-szeged.hu
 - Admission requirement: secondary school leaving certificate (érettségi bizonyítvány), comprehensive/academic secondary school (gimnázium) or vocational secondary school (szakközépiskola) musical secondary school
 - Competitive entrance examination – 40 folksongs, site-reading, playing piano and/or other instrument
 - Degree: college-level (főiskolai oklevél) after 4 years study
 - ECTS-system: 1 credit corresponds to 30 hours student workload. 180 credit=college level diploma
- Assessment of the knowledge: excellent (5), good (4), satisfactory (3), pass (2), fail (1)
- Semesters: September 10 – December 20 (15 week period for lectures) December 20 – January 30 (6 week examinations period) February 1 – May 15; May 15 – June 20

Music Department of the "Juhász Gyula" Teacher Training College

www.jgytf.u-szeged.hu

- Our department was founded in 1928. The first head of the department was Endre Szögi (Szeghy) composer, conductor, researcher in folk music, doctor of philosophy and professor.
- His choir premiered in Szeged some of the Kodály-works: Jézus és a kufárok, Mátrai képek, Molnár Anna

- World-premiere: Intermezzo from the János Háry with text for choir and orchestra.
- In 1935 organized the first “Éneklő ifjúság” (Singing youth) concerts.

Faculties

Our students must choose one of the following faculties together with singing and music:

- Chorus leading
- English, German, Italian, French, Russian
- History
- Hungarian
- Librarian - programmer
- Mathematics
- The language of minorities (German, Romanian, Slovakian)
- Cultural-manager
- Religion
- Biology

Programs and Courses

- Sonic solfa (Solfege), Music Theory, Chorus conducting, Reading Orchestral Scores, Methodology, Music History, Folk Music and Dance, Health of Voice, The Instruments of the Orchestra, Choir. Individual lessons can be: Piano, Organ, Singing. Optional courses: Music and Dance, Drama-theatre, Piano-methodology, Bible in music, Chamber music singing, Contemporary music, Computer-music, Piano-methodology
- 14 teachers

The Kodály Concept

Zoltán Kodály (1882-1967)

A *philosophy* on the role of music in life that is all-inclusive meaning that “music belongs to everybody.”

A *concept* of teaching of music that emphasizes total human development beginning at as early an age as possible.

The Kodály Concept

A *method* for choosing quality music to be introduced in the proper stages of human development with quality instruction.

A complete and comprehensive music educational *program* to develop ear, intellect, heart, and fingers simultaneously and in constant equilibrium.

An *integration* of most of the best music educational tools universally proven to be successful for centuries, e.g. the movable do system, the Curwen hand signs, and the Chevė rhythm syllable system.

Kodály’s goals for musicians

Well-rounded instrumentalists a well-trained *ear*, well-trained *intellect*, well-trained *heart*, and a well-trained *hand*.

Better human beings “Music educators give their pupils much more. As they make students better musicians, they also make them better human beings.” *Excellent* music instructors.

In order to achieve these goals, Kodály thought the most important is to require a *thorough*

knowledge of subject matter, *good general* background in education, and *inspiring personality* of a teacher.

Elements of the Kodály Method

- Using the native authentic folk music material as a mother tongue
- Teaching of music reading and writing
- Training of inner hearing to listen internally
- Relative solmization syllable system with movable do Teaching Strategies Professional, after non-professional training as well

The Kodály Methodology

Relative solmization that uses syllables as names for pitches. Its origin can be found in a Latin hymn by Guido of Arezzo from the eleventh-century.

Hungarian variant: d r m f s l t

English variant: Doh Rey Me Fah Soh Lah Te

The pitches are introduced in the following order:

s m l d r l, d' s, f t

Hand signs by John Curwen in 1870.

Rhythm syllable system by Emile-Joseph Chev e in France, (1804-1864).

ta, ti-ti, ta-a, syn-co-pa, taj -ti, ti-ri-ti-ri, tri-o-la

tah, te-te, tah-aa, te-tah-te, tah-ee-te, te-re-te-re,

te-te-te

Words of Kodály

“At least 2 lessons weekly are imperative. No result is to be hoped for if the children do not await the music lesson with thrilled expectation. If they do not feel refreshed by an exciting lesson, all labor is lost.”

“After exhausting the national treasure of rhythm and melody, foreign folk songs are the best way to introduce other types of music. As in the teaching of languages, the beginning must be unilingual. Afterwards, it should be enlarged, first by neighboring or related music and later by music of more distant people... To understand other people, we must first understand ourselves. And nothing will accomplish this better than a thorough knowledge of one’s native folk songs. Later, we may proceed to comprehend other people through their folk songs.”

Questions and Problems

- Are there any problems with the Kodály-Method in the Hungarian schools?
- Did the role and significance of music change in the elementary school?
- Is the Hungarian folk music still the “mother tongue” of Hungarian pupils?
- Are our music curriculum and books up-to-date and interesting enough for most of the pupils?
- How do we try to work better at our department? Are we satisfied with the result?
- New system in higher education is coming soon. What does it mean for the teachers training?



Dr. Renate HEINISCH

BADEN-WÜRTTEMBERGISCHE ELTERNAKADEMIE

Deutsche Kinder wachsen bereits in der dritten Generation ohne einen grundlegenden, aktiven Zugang zum Singen und Musizieren von Kinder- und Volksliedern auf. Aus dem Familienalltag, dem Kindergarten und der Schule ist Singen, rhythmisches Sprechen und elementares Musizieren weitgehend verschwunden.

Die jungen Stimmen können sich daher nicht organisch über einen langen Zeitraum entwickeln, ein elementares und spielerisches Hereinwachsen in musikalische Formen und Klangwelten findet kaum mehr statt. Die Entwicklung des Hörens, Sprechens und rhythmischen Bewegens wird durch diese Singabstinenz gestört.

Junge Menschen singen, wenn sie überhaupt singen, mit kaputten Stimmen in englischer Sprache. In der Regel nehmen sie Musik lediglich passiv, oft nur als Klangtapete im Hintergrund, wahr.

Diese defizitäre musikalische Bildung steht neben einer professionellen musikalischen Hochkultur und einer allgegenwärtigen Klangkulisse aus einfachster Populärmusik, eingängigen Musikspots zu Werbezwecken, Wellness-, Schmuse- und Entspannungsmusiken, die unseren Alltag durchdringt. In den letzten Jahren wird diese negative Entwicklung von vielen Fachleuten aus Bildung, Musikleben, Kultur, Gesellschaft und Medizin beklagt.

Versuche, den Kindern die Musik, besonders das eigene Singen als Lebens- und Entwicklungsmittel zurückzugeben, werden vielerorts unternommen:

- Kinderliedermacher haben Hochkonjunktur;
- Angebote der Musikschulen für musikalische Früherziehung von Kindern ab dem Babyalter finden zunehmende Verbreitung und werden rege nachgefragt;
- Orchester, Theater und sonstige professionelle Musikeinrichtungen bemühen sich vermehrt um ein Kinder- und Jugendpublikum;
- die medizinische und psychologische Forschung beschäftigt sich intensiv mit der Wirkung von Musik auf die Entwicklung von Gehirn, Intelligenz und Sozialverhalten.

Alle diese Bemühungen sind aber zum Scheitern verurteilt, wenn es nicht gelingt, das Singen vom ersten Lebenstag wieder in der Familie und weiter im Kindergarten und der Schule, als ein selbstverständliches, das Leben und Aufwachsen begleitendes und förderndes Lebensmittel zu verankern.

I. Der Elternverein Baden-Württemberg e.V.

Der Elternverein Baden-Württemberg e.V. setzt sich seit Jahren für den Erhalt der musisch-kulturellen Bildung in den Familien, Kindertagesstätten und Schulen ein. Um dieses Ziel zu erre-

ichen, müssen Eltern, Großeltern und die ganze Gesellschaft dafür neu sensibilisiert und aktiv am Singen und Musizieren beteiligt werden.

Die musisch-kulturelle Bildung muss im Mittelpunkt des Bildungs- und Erziehungsauftrags von Kindergarten und Schule stehen. Die abstrakten Disziplinen (Rechnen, Schreiben, Lesen) sollen darauf aufbauen. Der Elternverein Baden-Württemberg e.V. will Eltern, Großeltern, Erzieher/innen, Lehrer/innen in gemeinsamen Seminaren in der Ausbildung zu Mentoren für Singen und Bewegung die Bedeutung der musisch-kulturellen Bildung vermitteln, Zeichen setzen, Impulse geben und gleichzeitig die Dialogfähigkeit zwischen den Unterschiedlichen und den Generationen fördern.

II. Kinder ohne Lieder

Singen und Musizieren entwickelt in Kindern nicht nur Feinheiten des Gehörs und ihr musikalisches Temperament. Neuere Untersuchungen haben geheimnisvolle Kräfte der Musik aufgedeckt: sie bildet Geist und Seele weit über das rein Musikalische hinaus, erfasst das ganze Kind, fördert innere Ausgeglichenheit - Denken, Fühlen, Handeln gleichermaßen. Über positive Transfereffekte auf die Sprachentwicklung in Muttersprache und das Erlernen von Fremdsprachen, und auf die Steigerung von Grundhaltungen zum Lernen insgesamt (Konzentrationsbereitschaft und Ausdauer) gibt es kaum noch Zweifel. Singen fördert den Spracherwerb bei behinderten Kindern.

Kinder werden mit musikalischer Neugier geboren. Ihre ersten musikalischen Erfahrungen haben sie ja bereits im Mutterleib gemacht. Sie lieben Musik und brauchen sie zu ihrer Entwicklung. In einer musikalisch anregenden Umgebung beginnen sie frühzeitig zu singen, rhythmisch zu sprechen und sich zu bewegen, zu tanzen und zu musizieren. Schlüsselerlebnisse des Hörens, des Sehens, des Fühlens und der Bewegung wirken mit- und aufeinander. Sie fördern die allgemeine Wahrnehmungsfähigkeit, die Kreativität und den Verstand.

Das Gefühl für Musik entwickelt sich durch Erfahrungen mit dem Körper, der Stimme, der Sprache, mit Instrumenten und vielfältig klingenden Alltagsgegenständen. Verstand und Gefühl werden gleichermaßen angesprochen.

Kinder begegnen Musik immer häufiger vermittelt durch verschiedene Medien. Ihre ersten musikalischen Eindrücke bekommen sie nicht mehr von singenden, musizierenden und tanzenden Menschen im Elternhaus. Sie hören Lieder von der Kassette, Musik aus dem Fernsehen oder Autoradio. Viele Kinder erleben nicht mehr, wie Musik entsteht und sie können deshalb auch nicht mitmachen. Die angeborene Fähigkeit zum musikalischen Hören und Agieren geht erschreckend schnell verloren.

Die Weichen für den späteren aktiven und passiven Umgang mit Musik werden in der frühesten Kindheit gestellt und dabei kommt es maßgeblich auf die Eltern an. Keine noch so schöne Kinderlieder - CD kann das „live“ gesungene Schlaflied, den „Kochlöffelrap“ in der Küche, die Knirreiter, Verse und kleinen Tänzchen mit Mama und Papa ersetzen.

Die Baden-Württembergische Elternakademie möchte dabei helfen Eltern und Großeltern fit zu machen für das Musizieren mit Kindern und ihnen die Scheu vor der vermeintlich eigenen musikalischen Unzulänglichkeit nehmen

Es gibt keine unmusikalischen Kindern

Es gibt keine unmusikalischen Eltern.

Es gibt keine unmusikalischen Großeltern.

Peter und sein Opa rufen in mir zahlreiche Erinnerungen wach. Die beiden nahmen regelmäßig an einer musischen „Eltern-Kind-Stunde“ teil. Opa tanzte mit Freude, sang mit einer sonoren Bassstimme und schaukelte seinen Enkel durch die Lüfte.

Peter wiederum liebte die Knireiter auf Großvaters Beinen und genoss es gemeinsam mit seinem Opa zu trommeln.

Kurzum – ein harmonisches Musizieren zwischen Großeltern- und Enkelgeneration.

Betrachten wir einzelne musische Strukturen einer kindgerechten Musikerziehung näher, so fallen viele Gemeinsamkeiten mit einer aktiven Seniorenarbeit auf.

Einerseits sind es stimmliche Fähigkeiten. Viele ältere Menschen singen gerne, benötigen dazu jedoch den entsprechenden Impuls. Wie motivierend kann da eine musische Stunde mit Kind und Kindeskind sein. Gerade überlieferte Volkslieder werden von der älteren Generation textlich aufs Beste beherrscht und die Enkel begleiten das fröhliche Sangestum mit hellen Glöckchenklängen oder rhythmischen Klanghölzerklopfen.

Mut zu musischen Familienstunden mit Großeltern, Eltern und Kindern! Ein Appell an alle Gruppenleiter und -leiterinnen diesen spannenden und bereichernden Weg zu gehen.

Die Elternakademie hat mit ihrer Lese- und Musikmentorenausbildung einen ersten richtungweisenden Impuls zur Generationsbrücke gegeben.

Junge Eltern sind häufig mit der Erziehung ihrer kleinen Kinder überfordert und wissen nicht, wie wichtig eine früh einsetzende ganzheitliche Förderung mit Schwerpunkten bei der Sprachentwicklung und der Musikerziehung für die Entwicklung des späteren Menschen ist.

Aus zahlreichen Studien der Hirnforschung weiß man, dass in der frühen Kindheit verpasste Entwicklung von Hirnfunktionen, wie sie durch die Förderung von Sprache, von Musizieren und Singen, von künstlerischen Tätigkeiten und körperlicher Entwicklung angelegt werden, sich später kaum mehr nachholen lassen.

III. Baden-Württembergische Elternakademie

Wo heute Politik und Gesellschaft versagen, sind Eltern umso mehr gefordert und brauchen Hilfen, wie sie die Baden-Württembergische Elternakademie – ein Projekt des Elternverein Baden-Württemberg .e.V. - bereitstellt:

- Sie schafft Bewusstsein für die Bedeutung der Erziehungsaufgaben des Kleinkindes,
- sie bietet tätige Hilfe für den Erwerb von Grundkenntnissen bei der Sprach- und Leseförderung,
- sie macht fit für das Singen und elementare Musizieren in der Familie,
- sie stärkt die Zusammenarbeit von Eltern mit Kindergarten, Schule und Einrichtungen der Kinder – und Jugendhilfe und
- stellt ein Forum für den Austausch von Erfahrungen und Fachwissenschaft bereit.

IV. Europäische Projekte

Der Elternverein Baden-Württemberg e.V. hat die Musikerziehung auch in den Europäischen Projekten gefördert.

„Bedeutung der Musikerziehung im frühkindlichen Bereich von behinderten und Nicht-behinderten Kinder für Eltern und Großeltern“

Förderung des Lebensbegleitenden Lernens durch Zusammenarbeit von Eltern und Großeltern aus den Ländern Deutschland, Österreich, Litauen und Ungarn.

In den Ländern fanden Konzerte mit Eltern und Kindern statt.

Dadurch wird die Musik wieder nach Hause in die Familie gebracht.

Mit dem Vergleich kultureller Unterschiede in der Musikerziehung und in den Angeboten für das Lebensbegleitende Lernen soll aus der Lernpartnerschaft des Elternvereins Baden-Württemberg e.V. eine Lernende Partnerschaft (Eltern-Großeltern, Erzieher/innen, Lehrer/innen, Ärzte Wissenschaftler) für Kinder werden, die den Aufbau eines europäischen Netzwerkes „Musizierende (cantare et sonare) Kindergärten und Schulen mit Eltern und Großeltern“ initiieren möchte.

Dadurch wird die Fähigkeit durch Stimme und Sprache mit anderen zu kommunizieren gefördert, der Dialog der Generationen unterstützt und der Einsatz von Musiktherapie bei Sprachbehinderten besonders beachtet sowie die Bedeutung der Musik für den älter werdenden Menschen in den Mittelpunkt gestellt.

Musik und Kulturen schaffen Integration und Chancengleichheit, sowohl für Menschen mit Behinderungen, Personen mit pädagogischem Förderbedarf als auch für weibliche und männliche Lehrende und Lernende. Eltern und Großeltern aller Nationen wurden angesprochen.

Es wurde versucht der demografischen Situation in den am Projekt beteiligten Ländern gerecht zu werden und ältere Menschen stärker in den aktiven Bildungsprozess der heranwachsenden Jugend mit einzubeziehen.

Besonders hervorgehoben wurde **die Bedeutung des Volksliedgutes in den teilnehmenden Ländern Litauen, Slowakei, Deutschland und Österreich** zum Verständnis der Kulturen.

Bei dem europäischen Projekt konnten sich alle Beteiligten ein Bild über die Situation der Musikerziehung im frühkindlichen Bereich und in der Erwachsenenbildung in den Ländern machen. Es war allen stets ein großes Anliegen, das Bewusstsein für die kulturelle Vielfalt sowie größere Toleranz gegenüber Unterschiedlichen zu fördern. Die Partner erhielten Kenntnis anderer Bildungssysteme, nahmen einen pädagogischen Erfahrungsaustausch vor und konnten so unmittelbar und konkret europäische Erfahrungen sammeln, was zur Förderung eines europäischen Mehrwertes beitrug.

Zwischen den einzelnen Einrichtungen der Länder beginnt eine enge Zusammenarbeit.

Angedacht ist eine gemeinsame Internetbasis, auf die europa- und weltweit zugegriffen werden kann.

Wir brauchen mehr Partner, mehr Interessierte und Inputs, mehr gemeinsame Aktivitäten, um unsere Partnerschaft auszuweiten, um die Erfahrung der Älteren einzubringen und diese am Prozess des Lebensbegleitenden Lernens kontinuierlich zu beteiligen.

DIE FAMILIE UND DIE MUSIKLEISTUNGEN VON SCHÜLERN IM LICHT WISSENSCHAFTLICHER UNTERSUCHUNGEN



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Die Forschungen zu Erfolgsfaktoren in der Musiktätigkeit werden geführt, seitdem Francis Galton am Ende des XIX Jahrhunderts die These gestellt hat, dass eine Basis für hervorragende Leistungen bei Menschen allgemeine geistige Begabung, d.h. Intelligenz bildet, die genetisch determiniert wird. In seinen Forschungen zum Genieerben lenkte er Aufmerksamkeit auf die Rolle des Familienmilieus bei der Gestaltung der Persönlichkeitseigenschaften, die für die Berufstätigkeit wichtig sind.

Schon am Anfang des XX Jh. war das Interesse der Psychologen an der Rolle der Allgemeinintelligenz zu bemerken, die als der hohe Schulleistungen bedingende Faktor angenommen wurde. Sicherlich gibt es keine großen Musikleistungen ohne hohe Intelligenz, es wurde doch festgestellt, dass weder hohes Niveau der Allgemeinintelligenz noch Begabungsniveau eine Basis für das Voraussehen der Schülerleistungen bilden.

Einer der Faktoren, die den Erfolg in der musikalischen Tätigkeit bedingen, sind zweifellos entsprechende Musikbegabungen. Das Erben von musikalischen Begabungen wurde Objekt vieler psychologischer Untersuchungen. Es entstanden zahlreiche Theorien auf Grund der dieses Problem betreffenden Diskussionen welcher von zwei Faktoren: das Erben oder das Milieu einen wichtigeren Platz bei der Entwicklung des Menschen nimmt. Die neusten Forschungen weisen darauf, dass es wesentlich ist, ob angeborene Fertigkeiten und Musikinteressen dadurch verstärkt werden, dass man entsprechende Bedingungen für die Musiktätigkeiten bildet. Alle Eigenschaften sind ja Ergebnis der Mitwirkung von Vererbung und Milieu. Die nachfolgenden hervorragenden Musiker wurden in der Atmosphäre der Musikkultur im Familienhaus erzogen, wo Musik gehört und gemacht wurde.

Die nächste Untersuchungsetappe betraf Persönlichkeitsdeterminanten des Schulerfolgs. Die Schüler, die irgendwelchen Erfolg erreicht haben, zeichneten sich mit sozial- emotioneller Reife, hohem Motivationsniveau, emotioneller Ruhe, Selbstständigkeit in Denken und Handeln. Es wurde auch bemerkt, dass solche Erfolgsfaktoren wie Begabung oder Persönlichkeit nicht getrennt von Milieufaktoren betrachtet werden können.

Die Untersuchungsergebnisse aus den 50-er und 60-er Jahren des XX Jh. beweisen, dass die Familie die Gestaltung solcher Eigenschaften wie: Selbstbewusstseinsgefühl, Niveau der Berufserwartungen, Gewohnheiten an systematische Arbeit beeinflusst. Die Familie reizt zur Arbeit an und hilft dem Kind, innere Motivation herauszubilden. Von einer großen Bedeutung sind hier gute Beziehungen innerhalb der Familie (innere Wärme, herzliche Beziehungen, Konsequenz bei Anforderungen, vernünftige Liebe) und Überzeugung der Eltern vom Lernwert. Zu betonen sind auch die Ausbildung der Eltern, der sozial – ökonomische Status und Familienstruktur.

Die Untersuchungen zeigen darauf, dass das Familienmilieu eine besondere Rolle bei Anreiz und Entwicklung der Musikinteressen des Kindes spielt. Aktive Beschäftigung mit Musik in der Familie, Instrumente spielen, Konzertbesuche oder Musikhören lenken oft die Aufmerksamkeit des Kindes auf die musikalische Tätigkeit.

Systematische Forschungen verschiedener Wissenschaftszentren in der Welt zu Erfolgsfaktoren in der Musiktätigkeit bilden eine Basis für die Bestimmung wesentlicher Variabilität im Familienmilieu, das einen wichtigen Einfluss auf Musikleistungen ausübt.

Musikkultur im Familienmilieu

Die Untersuchungsergebnisse der Teilnehmer des VI. Internationalen Pianistenwettbewerbs namens Fryderyk Chopin in Warschau (1960), die die Rolle der Milieufaktoren betreffen, zeigen auf eine wesentliche Rolle der Musikkultur im Familienmilieu, 93% der Teilnehmer stammten aus Familien mit lebhaften Musiktraditionen, 37% darunter waren es Kinder der Berufsmusiker. 87% von den Untersuchten arbeiteten in der Kindheit unter systematischer Aufsicht ihrer Eltern. Die später folgenden Forschungen von Maria Manturzewska (1967/1968) umfassten die Schüler der Warschauer Musikschulen. Daraus kann man erfahren, dass gegen 20% von den Untersuchten aus den Familien der Berufsmusiker stammten, in der Gruppe der besten Schüler 25%.

Im Jahre 1975 hat man begonnen, Lebenslauf und Berufskarriere zeitgenössischer, polnischer Musiker zu untersuchen. Die die Musiktradition in der Familie betreffenden Forschungsergebnisse zeigen darauf, dass in der Familie Vatersseite über 50% Berufsmusiker bilden, über 40% musikalisch begabte Musikliebhaber. In der Familie von Mutterseite bilden Berufsmusiker etwa 30% von Untersuchten und über 60% musikalisch Begabte und Musikliebhaber.

Nach vielen Jahren der Untersuchungen hat Maria Manturzewska festgestellt, dass das Familienmilieu der hervorragenden, polnischen Musiker sich mit folgenden Merkmalen charakterisiert:

1. Sozial – emotionelle Reife und gute Beziehungen innerhalb der Familie

Das traditionelle Modell und die Lebensweise der Familie, relative sozial – berufliche und finanzielle Stabilität, gute Familienbeziehungen, die sich auf gegenseitige Hochachtung, Verständnis, Nachsicht, Toleranz stützen und Sicherheitsgefühl garantieren.

2. Die auf die Kinder, ihre gute Erziehung und Ausbildung konzentrierte Familie

Die Eltern legen einen großen Wert auf richtige Ausbildung ihrer Kinder.

3. Die Familie unterstützt die musikalische Entwicklung des Kindes, unabhängig von eigenen musikalischen Kompetenzen.

Musik und musikalische Ausbildung der Kinder bilden einen wichtigen Faktor des Familienlebens. Irgendwelche Begabungen und Musikinteressen wurden bemerkt, approbiert und unterstützt. In vielen Häusern künftiger hervorragender Musiker wurde gemeinsam musiziert. Die Eltern interessierten sich für Musikunterricht. Die waren am Üben beteiligt. Musikleistungen waren für die Eltern ein Wert in sich selbst.

4. „Phylogenetische“ Talentbedingen

In den Familien künftiger hervorragender Virtuosen sind Beispiele von manuellen, nicht unbedingt musikalischen Fähigkeiten zu bemerken.

5. Kompensationsmomente bei Elterneinstellung

Bei Elterneinstellung von künftigen hervorragenden Musikern bemerkte man Kompensationsmomente eigener Misserfolge oder Entwicklungsmangel eigener Begabungen durch aktive Beteiligung an der Musikbildung ihrer begabten Kinder.

6. Persönliche Kompetenzen und Erziehungsfähigkeiten der Eltern, Großeltern und anderer bedeutenden Personen, die sich dem Entwicklungs- und Bildungsprozess des künftigen Talents anschließen.

Die von den Musikern beschriebenen Verhaltensstrategien zeugen von einer großen Intuition und angeborenen pädagogischen Kompetenzen.

Beteiligung an dem Prozess der Musikentwicklung des Kindes

Die Problematik der Elternbeteiligung an dem Prozess der Musikentwicklung des Kindes wurde zum Forschungsobjekt von Hans Günther Bastian (Institut für Begabungsforschung und Begabtenförderung in der Musik – JBFF Paderborn).

Es wurde bemerkt, dass die Eltern ihrem Kind durch gemeinsames Singen, Musikhören und allgemeine Einstellung zur Musik helfen, die Welt der Musik näher zu bringen. Die Förderung der Eltern in musikalischer Entwicklung des Kindes beruht auch auf gemeinsamem Musizieren, Teilnahme am Musikleben Konzertbesuchen mit dem Kind. Selbst die Eltern regen an und wecken das musikalische Interesse der Kinder, sie sind für die ersten spontanen Kontakte des Kindes mit Musik verantwortlich.

Obwohl an bestimmter Etappe der Musikbildung genug starke innere Motivation für Musikunterricht ungestritten scheint, bestätigen doch die Forschungsergebnisse von John A. Sloboda (Universität Keele – England), dass die musikalisch begabten Kinder eines Anreizes Lobs oder sogar Zwangs bedürfen.

Viele von den untersuchten Eltern waren sich dessen bewusst, dass das Gleichgewicht zwischen dem Anreiz zum Üben und dem Zwang gehalten werden muss. Man hat aber auch bemerkt, dass die besonders begabten Kinder genauso wie andere einen Anreiz brauchen.

Das Interesse für das Üben im Bereich des Instrumentenspiels und für Fortschritte des Kindes

Unter Elternaktivitäten an musikalischer Erziehung ihrer Kinder wurde in den Forschungen von Bastian konkrete Hilfe durch die Teilnahme am Unterricht und Instrumentenüben betont.

Die Forschungen von Sloboda zeigen dagegen darauf, dass das Üben einer der wichtigsten Faktoren beim Erreichen eines hohen musikalischen Niveaus ist. Von einer großen Bedeutung ist, ein richtiges Übungsmodell (formale Zielübungen) zu bearbeiten, was einen schnellen Fortschritt in Instrumentenspiel begünstigt. Die Forschungen haben bestätigt, dass man am Anfang den Übungen viel Zeit widmen muss, sonst gibt es eine geringere Chance, ein hohes Niveau zu erreichen.

Außer den dargestellten retrospektiven Forschungen wurde ein Experiment durchgeführt, das noch einen wichtigen Faktor sichtbar macht Widerstandskraft gegen Misserfolge. Für die Kinder, die die hohen Leistungen erzielt haben waren Misserfolge ein Anreizfaktor. Die Forschungen zeigten darauf, dass die meisten Eltern im regelmäßigen Kontakt mit dem Lehrer standen und sich für die Leistungen ihres Kindes interessiert haben: 24% von den Eltern nahmen eine längere Zeit am Unterricht teil. Aus den Forschungen ergibt sich, dass 33% von den Eltern das Üben zu Hause kontrollierten, indem sie am Kind saßen und seine Arbeit leiteten. Wenn die Eltern in der ersten Phase des Spiels am Instrument mitwirken, lässt es das Kind entsprechendes Übungsmodell bearbeiten und effektiv seine Arbeit organisieren. Es wurde bewiesen, dass die steigende Beteiligung der Eltern und ihre Hilfe das Interesse des Kindes vergrößern. Entsprechende Elterneinstellung ohne Gefährdung für das Selbstwertgefühl und Besonderheit des

Kindes begünstigt seine Leistungen und die motivieren die Eltern zur weiteren Unterstützung und Hilfe.

Sozial – finanzielle Familienstabilität

Unter für die intellektuelle Entwicklung des Kindes wesentlichen Familienfaktoren erwähnt man: gute, finanzielle Verhältnisse, hohen sozial-wirtschaftlichen Status der Familie, Ausbildungsniveau, ausgeübten Beruf und Interessen der Eltern.

E. L. Rainbow (die 60-er Jahre des XX Jh.) hat bemerkt, dass die musikalische Tätigkeit oft mit hohem Familienstatus eng zusammen steht, aber nicht immer umgekehrt.

Stabile materielle Lage bildet nicht selten eine Grundlage für die Entwicklung der Interessen des Kindes. Wohnbedingungen, wissenschaftliche Hilfsmittel, Verfügung über Bücher, Tonaufnahmen und Musikinstrumente; gute Freizeitgestaltung und Erholungsweise üben einen wesentlichen Einfluss auf vielseitige Entwicklung des Einzelwesens aus.

Gute Beziehungen: Eltern- Kinder

Der Entwicklung von Erkenntnis Kompetenzen des Kindes dienen viele Faktoren, die eine wesentliche Rolle spielen: Erziehungsverhältnisse, vernünftige Freiheit, Selbständigkeit, Unabhängigkeit, sorgfältige aber nicht übertriebene Betreuung.

Die Problematik, die mit Bedeutung des Gefühlsklimas in der Familie, gegenseitigem Verständnis der Eltern, guten Beziehungen zu tun hat, wird oft in der Literatur aufgefasst. Aus den Untersuchungen von Bastian (die 80-er Jahre des XX Jh.) ergibt sich, dass die Eltern von den Schülern mit hohem Niveau musikalischer Kompetenzen, ihr Kind mit einem milden Druck (konsequent mit klar gestelltem Ziel) erziehen, seine Erfolge anerkennen und das Gefühl der Sicherheit und Liebe geben.

Für meine Forschungen, die in den Jahren 1998-2000 durchgeführt worden sind, habe ich eine Studie unter den Schülern im Alter von 10 bis 18 Jahre alt und ihren Eltern durchgeführt. Sie umfasste 164 Schüler, ihre Lehrer und 105 Eltern. Während der Forschungen beantworteten die Teilnehmer Fragen aus den früher vorbereiteten Fragebögen. Außerdem wurden ein Gespräch und ein Interview mit den Lehrern geführt.

Die Untersuchungsergebnisse meiner Forschungen verifizieren positiv die Hypothese über die Wechselbeziehung zwischen den Musikleistungen und den drei folgenden Aspekten:

- des professionellen Musizierens durch einen Elternteil
- der Verfügung über Musikbegabung in der Familie
- der Ausübung einer Musiktätigkeit eines Elternteils.

Der wesentliche statistische Indikator, der die beiden Schülergruppen (mit hohen und niedrigen Leistungen) differenziert, ist die musikalische Kultur des elterlichen Umfelds.

Die Forschungsergebnisse, die die Schüler der Musikschulen in der Dreistadt (Gdansk, Sopot, Gdynia) umfasst haben, sind gleich mit den früheren Ergebnissen.

Analysen der biographischen Interviews weisen auf die familiäre Umgebung als der wichtigste Einflussfaktor für eine musikalische Laufbahn hin. Das wurde in den biographischen Forschungen von M. Manturzewska, L. Sosniak und B. S. Bloom bestätigt. Es ist noch auf die Einstimmigkeit der Forschungen von B. Bonna hinzuweisen, die sich auf das Umweltbedingen der Begabungen und musikalischen Kompetenzen der 178 6-jährigen und deren Eltern beziehen. Die Untersuchungen beweisen, dass in der Gruppe von 10% der Familien mit der höchsten Note

im Umweltbedingen der musikalischen Entwicklung der Kinder eine wesentliche Abhängigkeit vorkommt und zwar von der musikalischen Ausbildung der Mütter(0,42 auf dem Wirklichkeitsstand 0,01) sowie von ihrer Kenntnis ein Instrument zu spielen (0,44 auf dem Wirklichkeitsstand 0,01) und den Ergebnissen der Kinder im Test der musikalischen Begabungen PMMA (Primary Measures of Music Audiation) von Edwin E. Gordon.

Leider haben sich in meinen Untersuchungen die Forschungsergebnisse von H. G. Bastian und J. A. Sloboda nicht bestätigt. Sie betrafen sowohl die bedeutende Rolle der Eltern an der Unterstützung der musikalischen Entwicklung des Kindes als auch das Interesse am Üben am Instrument und die Fortschritte in der Musikschule.

Zusammenfassung

Die als Lehrergebnisse bezeichneten Schulleistungen kommen zum Ausdruck durch die Bereitschaft des Schülers zur Ausführung einer bestimmten Tätigkeit. Der Erfolg und das Auftauchen in der Musikwelt, sind ein Maß für die musikalischen Leistungen.

Ein hohes Niveau von musikalischen Leistungen jedes Einzelnen ist das Ergebnis von Interaktion der musikalischen Begabungen, Persönlichkeitseigenschaften, eigener Aktivität, entsprechender Musikausbildung und des Familienmilieus, das eine wesentliche Rolle bei der Gestaltung der Musikinteressen bei Kindern und Jugendlichen zu spielen scheint. Die reiche Musikkultur dieses Milieus, Musiktraditionen, hohes Niveau der Musikinteressen bei den Eltern, aktive Kontaktformen mit Musik reizen das Kind zur Entwicklung der musikalischen Möglichkeiten an.

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EIN MUSIKPÄDAGOGISCHES EXPERIMENT IN DER MUSIKSCHULE IN RZESZÓW



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Musik existiert im Leben des Menschen vom Anfang an. Es wurde bewiesen, dass die Kinder schon vor ihrer Geburt Musik hören und auf sie reagieren. Sie werden ruhig oder beweglich, sogar aggressiv. Man kann also vornehmen, dass sie schon einen Musikgeschmack haben. Deswegen ist es so wichtig so früh, wie möglich mit der Musik umzugehen. Und zwar soll die Musik dem Alter und den Möglichkeiten (Leistungen) der Kinder gut angepasst werden, nach der Hauptidee unseres Kongresses „Von einem guten Anfang hängt alles ab“

Musikunterricht ist nur eine der Formen, wo musikalische Betätigungen passieren. In polnischen Kindergärten haben Kinder Rhythmik. Sie spielen mit Musik, singen und tanzen oder bewegen sich im Rhythmus der Musik. In der Schule jedoch beginnen sie mit der Theorie und für viele ist das eine Hindernis. Deswegen sollen verschiedene Wege gesucht werden, Musiktheorie auf unterschiedliche Weisen beizubringen. Kinder lernen gehen - gehend; sprechen - sprechend; essen - essend usw. Dem Gedanke folgend, sollen sie singen lernen - singend; Instrumente spielen lernen, - spielend. Ein in einer Sprache sprechendes Kind kennt doch Grammatikregeln perfekt, ohne sie wahrzunehmen und verstehen. Man darf aber nicht feststellen, dass Musiktheorie gar nicht notwendig ist. Wir sollen jedoch uns überlegen, mit welchen Methoden soll sie beigebracht werden. Weil nach der Erfahrung zu wenige Kinder ihr Vorlieben zu Musik im Musikunterricht in der allgemeinbildenden Schule entdecken.

Außer Musikunterricht sind andere Formen vorhanden, Musik den Kindern zu nähern. Es müssen jedoch bestimmte Kriterien erfüllt werden, um so eine Form möglichst erfolgreich wäre. Dazu gehören pädagogische, didaktische, kognitive, kulturelle und psychologische Aspekte. Ein Beispiel für solche Betätigung ist ein Theaterstück (Vorstellung), in dem Kinder auftreten, singen, deklamieren, Rollen spielen, tanzen oder bewegen sich im Rhythmus der Musik bzw. sich in eine andere Welt hineinversetzen. Dieser Aspekt ist sehr wichtig, weil wenn etwas mit Emotionen verbunden ist, bleibt länger im Gedächtnis.

Der zusätzliche Wert entsteht, wenn Kinder für andere Kinder auftreten.

Solches Experiment ist in Rzeszów (Polen) im Jahre 2000 durchgeführt worden.

Wir wissen, dass Kinder besonders gerne Märchen hören und sehen. Deswegen habe ich mich entschieden, eben diese Form als Quelle zu nutzen. Aufgrund des Märchens „Entführung der Prinzessin Notelein“ von Lidia Bajkowska⁵³ habe ich ein Drehbuch geschrieben, in dem Haupthelden Namen haben, die gleichzeitig Begriffe aus der Musiklehre sind. Also Königin Tonleiter, König Passage⁵⁴, Prinzessin Notelein, Hexe Fermate, Fee Pause usw.

Diese Gestalter spielen sehr wichtige Rolle, nämlich kognitive. Es handelt sich nicht nur um

53 Freie Übersetzung. Der originelle Titel lautet *Porwanie królowej nutki*

54 Im Polnisch ist Passage maskulin.

Musikbegriffe, sondern auch um Funktionen, die sie in der Musik erfüllen. Z. B. die Königin Tonleiter C-Major hat sieben Kinder-Notelein und die Fee Pause verzaubert alle Bewohner des Schlosses Oktave, sie schlafen ein und erfolgt die Stille. Im bestimmtem (mit emotionell gefärbtem) Kontext verläuft die Wahrnehmung und Lernprozess schnell und effektiv.

Ein wichtiger psychologischer Faktor ist die Tatsache, dass Kinder an allen Phasen des Experiments aktiv teilnehmen. Von dem Drehbuchherstellen, durch das Szenographie-entwerfen, Kostüme-vorbereiten (hier sind auch ganze Familien engagiert) bis auf das didaktische Quiz, das im Anschluss gleich nach dem Aufführung folgt.

Diese Art der musikpädagogischen Betätigung hat einen ganzheitlichen Charakter. Für Kinder ist das ein emotionelles Erleben, kognitives Verstehen, Entwicklung der Fähigkeit, in der Gruppe zu existieren und zusammenzuarbeiten. Erfolgsgefühl und Spaß sind hier auch nicht zu überschätzen. Auch für die Zuschauer, die Quizfragen beantworten und Preise gewinnen. Von Vorteil ist es auch, dass solche Vorstellung verlangt keine großen Kosten. Die Vorstellung ist mehrmals aufgeführt worden, und zwar vor allem in Rzeszower Kindergärten, auch im Krankenhaus für kranke Kinder, hatte sehr positive Rezensionen in der Presse und ist auf großes Interesse der Kinder, Eltern, Lehrer und Pädagogen gestoßen.

INCORPORATING EMOTIONAL AND AESTHETIC SENSITIVITY INTO CHILDREN'S EDUCATION IN FAMILY AND AT SCHOOL

(Some technical and methodological aspects of using the Children's House teaching aid)



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Let me introduce my patented teaching aid called Children's House, developed in cooperation with Czech and Slovak artists, educators, and technicians. Children's House is used to develop music and foreign-language skills of pre-school and elementary school children, reinforcing their moral values and family relationships. The house is a symbol of a child's happy life in a healthy family. It implements ideas of integrative musical pedagogy and poly-aesthetic education. It activates basic senses and develops a child's perception of space, time and social context. With this House, children may experience singing, playing of instruments, and musical movement, and they can also freely move to creative, scenic and poetic activities from an early age. Libuše Novotná from the Prague language school Rolino has used these ideas to create a methodology for foreign language teaching to pre-school children, using Children's House.

New trends in education concepts appearing in the Czech Republic and the Slovak Republic after 1989 gave birth to projects aimed at freeing the primary pedagogy from directive accumulation of knowledge and skills which at the same time were striving to provide teachers with more space for their pedagogic creativity. The opinion that the quality of rational and aesthetic-educational activities would improve if they were more based on child's natural life in family, at school and outside school, grew stronger among educators. Both musical and other artistic or non-artistic manifestations may actually bring associations with various areas of life into the

mind of pre-school children. It was necessary to think about projects based on a deeper, holistic perception, experience, and creativity. To fulfil the ideas of integrative musical pedagogy and poly-aesthetic education, teamwork is often necessary. In the late 1990s, research was carried out in the Czech Republic, under the leadership of Miloš Kodejška, concerning development of basic musical skills in pre-school children from nursery schools in the Czech Republic. It also monitored the quality of family as an educational forum, mainly in the area of music. This research led to the creation of Children's House, a teaching aid and toy for pre-school children. We have accepted five aspects of integrative pedagogy, as formulated by Wolfgang Roscher, and used them in practice, namely space, time, society, science, and the arts.

Space

In the course of their entire pre-school experience, children learn an increasing number of facts about their family environment (family members, pets, various items of the Children's House) while improving their sense of spatial orientation. The understanding of space is subject to qualitative changes in the course of ontogenetic development. The child gradually becomes aware of many other cultural and ethnological principles of family life. The child comes to know the macro and micro space, learning to understand and use terms of height, for example, later also in their comparative meaning.

Time

A family includes grandparents, parents and children aged eight, six, and four, as well as a newborns. This fact is important for gaining a true generation-related experience, as well as, through informal means, deepening the perception of time values both in the long term and in the short term.

Society

The family plays an irreplaceable role in perception, cognition, and formation of a child's personality. Healthy social and cultural relationships with siblings, parents, and grandparents guarantee that the child will later behave correctly in society. Children's House brings many other inspirations both to creative children and grown-ups. For example, five and six-year olds may identify themselves with a number of professions in their intellectual plays. Characters from Children's House may commute and work as builders, carpenters, doctors, educators, etc. Such plays help activate children's artistic and other skills, while providing the children with an opportunity to apply their experience of the life of adults, thus often serving as a 'mirror' to them.

Science

In the past, we carried out a number of experiments in the area of developing music skills in pre-school children. Similarly, researching the significance of the family environment for children's music education led us to a deep reflection of the role of poly-aesthetic education and integrative music pedagogy. If children grow up in a musically stimulating family environment and music education in their nursery schools employs a sensitive approach to the development of the children's general musicality, they get a solid foundation for a much more intensive expansion of their aesthetic and educational skills, not just their musical skills. Integrative intentions of music education lie in finding interesting possibilities of combining music with other activities, both artistic and non-artistic, with music always playing the dominant part. Using other

artistic forms means accepting the syncretistic (as-yet undistinguishing) approach of the child towards the world and harmonizing their complex minds. Combining various aesthetic / educational activities is associated with intensifying children's emotional experiences. This is even more intensive if the activity involves multiple sensory organs. The project strived to emphasize the unity of sensory perception (hearing, sight, touch, movement). Individual aesthetic / educational areas in pre-school children do not develop independently of each other but rather in a complex manner, while being activity-based. Their quality is a function of the above-mentioned integration and inclusion of multiple senses. However, there is a strong energizing 'source' in the subconscious, namely the child's home which is inextricable linked with experience the child has had with the family.

Our project allows parents and nursery school teachers to come up with suitable approaches to both artistic and non-artistic development of children and at the same time provides children with great creative opportunities.

The Arts

Children's House is a set of musical instruments, a toy, as well as a teaching aid for pre-school education. It develops aesthetic perception through listening and sensory-motor activities in the House environment. The child finds delight in many artistic activities: music; visual arts; literature; drama; interior design; and even non-artistic activities such as an unconventional way of learning foreign languages or producing small gifts. Also, the child is encouraged to take part in collective games. Children, if mature enough, may enter the realm of music to look for expressive and formative means of music creation. Emotional experience is multiplied in combination with other forms of art. However, the path for optimum growth must be suggested by the child's parents or teachers. The child should walk the 'middle' ground between two extremes, one being free 'artistic' expression without conditions and instructions, the second having too strict specification of procedures and demands on the child's artistic growth.

Description and Characteristics of Children's House

The primary part of Children's House is in fact a melodic musical instrument. There are eight small windows scattered across five 'floors', representing the staff. The windows have shutters of various colours with special resonating 'stones' which can be moved to the horizontal position and produce sounds in the C-major key when hit with a wooden mallet. When the shutter is down, i.e. in a reclined position, the face of one of the eight family members can be seen in each window. When you lower the red shutter, the portrait of Granddad Cyril appears and the stone sounds the c1 tone when hit. When you lower the next shutter (green), the face of Grandma Daniela appears in the window and the d1 tone is heard when the 'stone' is hit. In this way, other tones of the C-major scale can be produced. The e1 tone with the yellow window shutter represents Dad Emil, the f1 (brown shutter) Mom Frances, portraits of children Gustav (elementary school age), Adam (pre-school age), Hanna (older toddler), and Cecilia (younger toddler) are linked with g1, a1, h1, c2 and with the colours blue, purple, white, and red, respectively. Above the shutters on the house gable, there is the name of the house as well as a clock with mechanically adjusted hands. Above the clock, there is a little bell. The rear and right side of the House are open, so that children may play with figures, pets, and furniture, which can be made according to a book by J. Lamserová (*V našem domečku* (In Our House)). In the upper part of the attic, there is a triangle. The left side of the house is decorated with a treble clef. There is a tambourine on the roof, repre-

senting the skylight. The largest House called Frances has two upper floors, a ground floor and an attic, and can be moved using little wheels. Grandparents live on the ground floor (one bedroom and a kitchen), parents live on the first floor (one bedroom and a kitchen), and their four children live on the second floor (one room for boys and one for girls). Pets live in the attic. The basement is used to store things. Two books and one audiocassette with songs can be used to liven up the Children's House.

ROLINO



Ing. Libuše NOVOTNÁ
ROLINO, Language studio, Prague

Let us introduce ROLINO Language Studio. Our activity can be divided into several segments – teaching children, teaching adults, translating and interpreting as well as editorial activity, publishing and organizing trainings and workshops. Focus of our research and development is on theory of foreign language adoption and on practical didactics of linguistics, in particular English, German and Spanish, we are preparing French and Czech.

Work in small groups (maximum of 5 – 7 children of similar age and level of knowledge) belongs to basic principles of teaching children of pre-school and school age. Children learn how to respond in foreign language to people and subjects, which they have already known in their mother tongue from their family. Proven didactic tool in our courses is CHILDREN'S HOUSE developed by doc. Miloš Kodejška from Faculty of Education, Charles University. It embodies the effort to use integrative concept of teaching foreign languages. The foreign language activity uses as many senses as possible – hearing, eyes, feel and also motion, while other intellectual abilities are being developed. From the beginning the child works with foreign language suggestions, which are immediately followed by Czech translation. The role of mother tongue becomes less important. Vocabulary adoption is made easier using motor activity, music, games and competitions. High school students can attend special courses focused on successful graduation, eventually on entrance examination for universities. ROLINO Language Studio created the teaching materials and textbooks to suit exactly the age and knowledge of the pupils.

Teaching of adults can be divided into two segments – regular language courses for the public and tailor made courses for companies. Courses for general public begin 4 times a year and they are very intensive (e.g.: 3,5 hours twice a week) because our strategy is as fast introduction of the language as possible. There is also a possibility to attend courses on weekends beside the weekday courses. We organise courses around the whole Czech Republic.

Company courses are made to suit the needs of the companies and institutions. After the first level test the attendants are classed into particular levels to make congenial groups. Particular time plan is created for each group which is then updated according to actual test results. The fact that many companies and organizations have chosen ROLINO Language Studio for tuition

of English, German or Spanish proves our good reputation. Let us name for example The Parliament of CR, insurance companies ALLIANZ and Czech Insurance Company, car selling companies FORD Charouz and Daimler Chrysler, TV NOVA, Česká Spořitelna, investment company PPF or chain of supermarkets Globus ČR. There also have been courses out of Prague in companies Škoda Mladá Boleslav, Elektromechanika Úvaly, Senco Příbram, Erwin Junker Mělník or LEGO Bratislava.

Further education in didactics and methodology for foreign language teachers is another significant activity of ROLINO. ROLINO Language Studio achieved accreditation from Ministry of Education of CR. Our methodology workshops deal with questions how to use acting and music in teaching languages. We use our own experience from teaching children and youngsters. With exceptionally talented children we rehearse parts of dramas and plays. In 2002 we took part in European Festival of High Schools performing the play “Galileo’s Life” from Bertold Brecht. Many foreign language teachers were inspired by our competition in conversation with a motto “Graduation rehearsal”. ROLINO Language Studio introduces how to prepare all necessary materials for the competition to the teachers. We participated in several projects with our students. In 2003 it was a project “Hello Europe!” organized by Austrian cultural forum and in 2004 project “Netd@ys” hosted by European Commission. Both projects were very integrative: young Czechs had to introduce their country to their friends from Europe. As a result they created product in form of CD, PC presentation, internet pages, role play, video, poster or a song. Competing schools from whole Czech Republic our students have won the 1st and 2nd place. We also deal with other projects in our workshops e.g.: real experience, internet project, classroom newspaper, playing with poetry.

The latest development project of ROLINO Language Studio is **training in ecology within the foreign language lessons.** We support ecological education as pedagogical and science based confrontation with natural, social and manmade environment. We participate on project JPD3 training teachers from Prague how to integrate ecological theme into teaching foreign languages at basic and high schools. We use our experience from co-operation with Prague grammar school focused on ecology, where our teachers give their knowledge and experience to the students systematically in a way, so that the students are not only language skilled for their life but they also know how to behave ecologically. The aim of the workshop is to issue a collection of exercises, texts, project ideas, didactic games etc., which will serve as a source of inspiration for teachers. There are different levels of exercises sorted by the age of students, number of lessons and grammar.

As mentioned before, ROLINO Language Studio makes teaching materials – issues textbooks, audio and video files, which are made with participation of popular Czech performers. These materials are not only good as an addition to the language courses but is perfectly suitable for self-study as well. We always try to bring the theoretical thoughts into practice. Similarly as in the famous quote from Goethe’s Faust: “All theory is grey, but the golden tree of life is green.” And perhaps it is not a coincidence that the symbol of ROLINO Language Studio is the green tree.

5 Importance of EAS Music Congress in Prague in the education of children; perspectives for the future

COVERT FORMS OF LIQUIDATION OR “DOWNSIZING” OF MUSIC EDUCATION IN KINDERGARTENS AND 1ST LEVEL OF ELEMENTARY SCHOOLS



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In today's world of media explosion and progressing globalisation, we are witnesses to a radical decline in children's contact with live music. Changes in the family climate, prevalence or primacy of materialistic values have generally impaired the educational function of families and nearly "suppressed" active singing and music making within the family circle. The new social situation of families and consequently parents' time-consuming work are increasingly leading to eradication of family visits to music performances, concerts and musicals for children even in towns and cities that do offer favourable conditions for such productions. Building musical skills and abilities has now become a task entrusted to kindergartens and elementary schools.

Music education in Europe takes various forms and the conditions, scope, content and quality vary country to country. According to the Preamble to the "Charter on Music Education in European Schools" (see Appendix), a binding document of the European Association for Music in Schools, every child has the right to develop his musical skills and abilities. The main tool for fulfilling this objective is "music education, music training or simply music" – classes taught at general education schools attended by the entire youth population. In various school systems of Europe, a varying number of hours a week is devoted to music classes and this quota has a direct impact on opportunities for developing music skills and abilities, learning about historical facts and theory and, above all, nurturing of emotional intelligence.

Standards – binding norms applicable in a given country – are being mentioned more and more often in relation to the need to achieve a balance between different school subjects, especially when it comes to technical and science classes. Compared with exact sciences, defining "standards" for music education as an active artistic and teaching subject is much harder because a child's progress depends on his individual potential. However, standards for music must be created not least in order to keep music on the list of school subjects. Music education standards

require teachers to foster each student's vocal, auditory, instrumental, kinetic as well as musical and performing skills and abilities in the context of current trends of music pedagogy. This is achieved through balanced musical and music-related activities.

Unfortunately, the main topic of my paper – discovering covert forms of liquidation or downsizing of music education – has become an issue in many areas where we have in recent years encountered this decadence of music teaching and active music-making brought about by different causes.

Insufficient number of weekly music classes

According to available quantitative analyses, most European school systems devote only one class a week to music. Despite long-term efforts on different levels, the “one-class” quota that has been common in Czech and Slovak elementary schools since 1953 remains unchanged. A success of sorts was achieved at music education conferences that took place in Nitra, Slovakia in the 1980's and music classes were introduced in the 8th grade of elementary schools and later to the newly created 9th grades.

Such limited number of classes devoted at elementary schools to music and art education in general, maintained for more than 50 years, is one of the root causes of the one-sided preference and dominance of rational subjects.

Absence of aesthetic and artistic competence in the key student competence list

Competence building is becoming an established feature of the modern system of education and will require changes to the education paradigm on all levels and in all types of schools. The very wide concept of *competence* is interpreted as a **skill or a set of skills** that allows us to master an activity or even excel in it.

In view of these demands, people must be helped to develop ... *“such competence that could be used in a range of professions, allow people to perform a variety of jobs and positions and take on various professions, help them solve different, usually unforeseen, problems and adapt to quick changes in professional, personal and social situations.”* (Turek, 2003, p.7)

The need to build key educational competences encompasses these fundamental skills:

- communication skills and abilities
- personal and interpersonal skills
- ability to solve problems in a creative and critical way
- use of modern information technologies (PC, the Internet)
- command of numeric and symbolic applications (in technical and scientific education)
- nurture civil society

Having studied different competence systems and the priority assigned to key and secondary competences, we must conclude that the new competence system entirely lacks any reference to art education or aesthetic competence that would reflect the need to develop artistic creativity and offer students a chance to express themselves through art. The list of key competences fails to include growth of a child's artistic skills and ignores the entire issue of emotional experience through active participation or perceptual reflection.

If we are to focus on competence-based education in the future where the development of skills and abilities will dominate all subjects taught in the general educational system art classes at elementary schools and the entire world of elementary art schools will play no more than a secondary role, a value added perhaps to “the ability to solve problems in a creative and critical

way” since artistic creative processes could help students achieve this target. Despite the fact that teaching research has confirmed that music and art classes are the very vehicles of this “value-added”, helping students along even in exact sciences, current development gives us no assurance that key competence building will use art-oriented subjects although they offer precisely the “tools” needed in this respect.

That is why the music teaching community must draw attention to the absence of an aesthetic/artistic competence category. The impact of this absence will result and has already resulted in various covert forms of liquidation of elementary art schools, the quickly spreading “Cinderella” status of music in elementary schools and the non-existence of schools specialised in music education. Other and more alarming consequences can be seen in the emotional stagnation, appalling taste and widespread negative aspects of the behaviour of today’s children and youth. Our experience so far leads us to believe that unless those in power change their attitude to culture and art, artistic subjects will be entirely eradicated from elementary schools and elementary art schools. The money thus saved will be spent on drug prevention and youth correction!!!

Nevertheless, in the words of Ivan Turek, one of the authors of the new “Millennium” educational concept: “Due to time restrictions, one-hour subjects fail to promote or adequately build the competence in question and usually have no lasting effect”. Considering the fact that most people lose all proper contact with music after leaving elementary school such an abrupt end to the formative process through music is one of the fundamental reasons behind empty concert halls and the youth’s negative attitude to the art of music.

No marks for art subjects at elementary schools

The new marking system of elementary school subjects such as music, art and physical education consisting merely of the word “pass” and verbal evaluation of each student’s performance in the light of his natural abilities that are supposedly hard to “score” by traditional marks 1-5 only serves to distort and mask the reality. Students who excel in some musical activities (vocal, instrumental, dance) can be praised verbally and thus motivated for further efforts, cultivation of their performance while contributing to the cultural, moral and aesthetic growth of the entire young generation. This is especially important in the case of pupils from less favourable family backgrounds such as, in the Slovak environment, students from Roma families who often lag behind in subjects such as math and literature. Art classes offer an important opportunity for these children to shine in their own right.

Abolition of marks degrades a subject in the eyes of parents and, above all, students who interpret their academic success through marks.

Integration of music and fine arts into a single subject

The trend of merging music and fine arts into a single subject called “Art” or “Aesthetics” or “Culture” is a reality which we currently face in Slovakia although only in the first grade of grammar schools. Young people are the most open to new experiences between 15 and 18 years of age but the school system fails to provide them with enough time to demonstrate their own artistic skills and experience art in general.

Poland is a good example of many positive and negative experiences with such subject integration. The country’s system of elementary education, divided into three-year segments, practices integrated teaching in the first three grades. This modern concept of thematic class integration requires a resourceful, flexible teacher with a great deal of creativity and invention. Although

the system gives an adequate amount of time and space to music activities and textbooks offer many songs and scores, all music elements of a class are determined by the studied theme instead of focusing on the development of students' musical skills. Furthermore, the time spent on songs and music varies depending, among other things, on personal preferences, music abilities and skills of each teacher. It is then a question whether separate classes devoted exclusively to music in these early school years would not be a better alternative to ensure artistic growth of small children.

Grades 7-9 of the Polish system, called "gimnazium", integrate music and fine arts into a single subject – "sztuka-umenie" with no more than one class a week. This is a typical model of reduction or "downsizing" of music education and brings about certain problems with class organisation. Each school headmaster has the power to decide how this subject is to be taught during the academic year, whether music and fine arts alternate after a semester or whether a whole year is devoted to each in turn.

Inadequate teacher training for music education in kindergartens and on the 1st level of elementary schools

Teaching programmes at colleges and universities have undergone major conceptual changes based on the "Bologna Declaration" signed by European Ministers of Education. The Declaration's main objective is to create a basically unified system of academic evaluation that would enable a greater mobility of both students and teachers. Such mobility leads to a regeneration of local environments and creates a new dimension of knowledge and experience. Mobility is much easier to achieve in music study programmes thanks to the "universal language of music".

Teacher training at Slovak universities has followed the new study programme categories since the 2005/2006 academic year. Teachers for kindergartens and the 1st level of elementary schools are educated in the "Pre-School and Elementary Pedagogy" study programme offered by teaching colleges.

It is precisely this study programme that hides another covert form of liquidation of music education because theoretical pedagogy and psychology classes far outweigh other subjects. Pedagogy and psychology together represent nearly 50% of subject classes, contact hours and credits on both the bachelor and masters level compared with the remaining six subjects (mathematics, Slovak language, natural science and geography, art and music). An analysis of subjects (compulsory and optional) in the Pre-School and Elementary Pedagogy study programme warns that *"all aesthetic education subjects – physical education, art and music – that develop students' emotional perceptions receive the lowest values in terms of contact hours and credits (4.25%-6.38%)"* (Baranová, 2006, p. 7)

Add to this the fact that students applying for "Kindergarten and 1st Level Teaching" programmes are complete beginners in music (there are only very few rare exceptions of graduates from elementary art schools or other forms of music education) and everyone must see that the current trend of reduction of contact hours will be reflected in the quality of music classes on the 1st level of elementary schools. All of this combines to destroy the quality of music education in early school years that (do not) form the foundation on which to build on the 2nd level.

Absence of a greater integration of elementary art school teachers – music and dance subjects – in the "Draft Concept of Teachers' Professional Growth in the Career System" of the Slovak Republic

Focused efforts to ensure further education and lifetime development of Slovak teachers have culminated in the “Draft Concept of Teachers’ Professional Growth in the Career System”.

The strategic framework for professional and career growth consists of changes to the philosophy of teaching, curricula, management of the quality of education on the level of schools, founders and state to be defined in a new bill on education or a bill on pedagogy professionals.

The draft of this relatively detailed proposal fails to include teachers of music and dance subjects at elementary art schools (graduates of conservatories) and their specific situation is never mentioned in the entire text of the draft.

A sub-clause on “*Specialised Academic Positions*” fails to mention such elementary art school positions such as art directors of troupes, groups and choirs, concert and performance co-ordinators or exhibition curators.

This is not only an example of liquidation but also of the ignorance of art education in general and elementary art schools in particular among responsible government bodies, especially the Ministry of Education. It is true that art schools are more expensive to finance than elementary schools but guidance provided to sensitive young people is an investment that will surely return.

Unlike other types of schools whose role is mostly in education, elementary art schools play another, cultural role (not to be interpreted as elementary school Christmas shows). They organise concerts that in smaller towns often represent the only cultural events of the year. This, if nothing else, is a strong reason against excluding these schools from such an important document as the “Draft Concept of Teachers’ Professional Growth in the Career System”.

CONCLUSION

This paper identifies areas where we encounter a reduction in or rather a liquidation of opportunities for children and youth to come to direct contact with live music as performed by a qualified teacher. Adding to this the negative consequences of overblown pop-rock productions and an immense choice of CDs that make it hard for students to choose “good” music, it is clear that the educational system fails to ensure a cultivation of a fine aesthetic taste and the ability to sort through the enormous music offer.

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DER PRAGER EAS-KONGRESS UND DIE PERSPEKTIVEN DER NETZWERKARBEIT FÜR DIE MUSIKALISCHE BILDUNG



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Der Prager EAS-Kongress 2005 war ein bedeutsamer Meilenstein auf dem Weg zur Weiterentwicklung des europäischen Netzwerks der musikalischen Bildung. Viele aktuelle Initiativen der Europäischen Arbeitsgemeinschaft Schulmusik (EAS) haben ihren Anfang in Prag genommen oder haben von dort entscheidende Impulse mitgenommen.

Von diesen zukunftsweisenden Aktivitäten soll im Folgenden die Rede sein. Zunächst ist aber der Entwicklungskontext des vergangenen Jahrzehnts kurz zu beleuchten, um die weiteren Perspektiven besser verständlich zu machen.

Musikalische Bildung für die Menschen am Lebensbeginn

Mit seinem Thema „Von einem guten Anfang hängt alles ab“ knüpfte dieser Kongress thematisch an den EAS-Kongress 1997 in Luzern an; das Thema damals lautete „Persönlichkeitsentfaltung durch Musikerziehung“, Fragen der frühkindlichen musikalischen Entwicklung standen im Vordergrund. Allein aus diesen beiden Kongress-Konzepten ist leicht erkennbar, dass es der EAS mit dem Begriff „Schulmusik“ im ganz umfassenden Sinn um musikalische Bildung geht. Wie sollten wir über den Musikunterricht in den Schulen, also das Musikkernen der Kinder und Jugendlichen im Alter von etwa 6 bis 18 Jahren, sinnvoll nachdenken können, wenn wir uns nicht um die wichtigen Jahre am Lebensbeginn kümmern.

Die EAS-Kongresse in Luzern und Prag haben gezeigt, dass es sehr viel Praxiserfahrung bei den Erzieherinnen und Lehrern gibt, die den jungen Menschen vielseitige und lebendige musikalische Erlebnisse eröffnen und ihnen künstlerische Fähigkeiten auf den Weg geben. In den Vorträgen, Workshops und Diskussionen wurden diese Erfahrungen präsentiert und ausgetauscht. So lernen wir als Musikpädagogen in Europa von einander.

EAS-Kongress Themen als Spiegel grundlegender musikpädagogischer Fragestellungen

Andere Kongress-Themen der EAS waren ebenfalls höchst interessant und ergiebig. So wurde etwa in Budapest im Jahr 2000 das besondere Problem der Vermittlung Neuer Musik und der zeitgemäßen ästhetischen Bildung in den Mittelpunkt gestellt. Und 2004 in Athen ging es um die vielseitigen Verbindungen der Musik zur Geschichte, zur Politik, zur Religion, zur Mathematik usw. In diesen beiden Themenbereichen konnten sich die Musikpädagogen aus den verschiedensten Ländern Europas wertvolle Anregungen geben, den Musikunterricht vielseitig und zeitgemäß zu gestalten. Im Besonderen wurde deutlich, wie das Musikkernen nie nur die Musik „an sich“ betrifft, sondern wie wichtig dabei stets der soziale und kulturelle Kontext ist, in dem musikbezogene Erfahrung sich vollzieht.

In Stockholm (1998) standen unter der Themenstellung „Vom Lehren zum Lernen“ allgemeinere, zunächst einmal nicht unmittelbar musikbezogene Fragen im Zentrum: Wie verändern sich heutzutage die Grundlagen des Unterrichts? Wie weit geht es nicht nur darum, dass Lehrer zu lehren haben, was Schüler lernen sollen, sondern dass vielmehr der Lehrer die Aufgabe hat, den Schülerinnen und Schülern das Lernen in die eigene Verantwortung zu geben? Wie verändert das wiederum das Bild vom Lehrer-Sein und von der Beziehung zwischen Lehrerinnen bzw. Lehrern und Schülerinnen bzw. Schülern, wenn wir das Lernen der Schüler in den Mittelpunkt stellen und nicht zu sehr auf das Lehren fixiert sind?

Der Wert der Unterschiedlichkeit:

sich in der Verschiedenheit darstellen – miteinander nachdenken – von einander lernen

Wenn wir Musikpädagogen in Europa zusammenkommen, um von einander zu lernen und gemeinsam über die Musikerziehung und die Musiklehrerbildung nachzudenken, dann sind wir von vornherein mit einem Spannungsfeld konfrontiert, das für die aktuelle Politik in Europa kennzeichnend ist:

Einerseits streben wir ein starkes und vereintes Europa an und versuchen, die großen Unterschiede in den verschiedenen Ländern soweit auf einen Nenner zu bringen, dass wir von ähnlichen Grundüberzeugungen vom Zusammenleben und ähnlichen Prinzipien auch im Bildungssystem ausgehen können. Wir wollen unterstützen, dass Schüler, Studenten und Lehrer mobil sein und vorübergehend im Ausland leben und lernen können. Wir ringen darum, dass zugunsten dieser europaweiten Flexibilität und Mobilität im Bildungsbereich die Lehrpläne und Curricula einigermaßen vergleichbar sind. Diese häufig geforderte und für Viele attraktive Mobilität stärkt die Tendenz zur Vereinheitlichung.

Auf der anderen Seite scheint es gerade uns Musikerinnen und Musikern und uns Musiklehrerinnen und Musiklehrern wichtig, die unterschiedlichen kulturellen Traditionen der europäischen Länder und Regionen zu achten und zu pflegen. Unser Europa soll bunt und vielfältig bleiben und nicht durch zu weit gehende Vereinheitlichung profillos werden.

Manche versprechen sich viel Positives von der Tendenz zur Vereinheitlichung in Europa, viele aber haben verständlicherweise große Sorge, ihre kulturellen Eigenheiten und Besonderheiten und damit ihre Identität zu verlieren.

Diesem spannenden Thema haben wir uns nicht nur in Prag (2005), sondern auch auf dem EAS-Kongress 2001 in Riga gestellt. Das Thema lautete „Globalisierung und Identität“. Hier zeigt sich ganz besonders die kulturpolitische Wirksamkeit der EAS im Sinne der derzeit so bedeutsamen geistigen und kulturellen Entwicklung in der rasch wachsenden EU und in Europa insgesamt.

Der Hintergrund der EAS-Netzwerkarbeit

Die grundsätzliche Haltung der EAS im europäischen Diskurs ist die der Akzeptanz und des Respekts gegenüber dem Anderssein der Anderen. Wir kommen nicht zusammen, um herauszufinden, wer generell das beste „Rezept“ der Musikerziehung hat. Vielmehr interessieren uns die Verschiedenheit der musikpädagogischen Methoden und Ziele sowie die Erfahrungen gerade in ihrer Unterschiedlichkeit.

Wir Musikpädagogen bilden ein Netz zum Austausch von Wissen und Erfahrung. Jeder Knoten dieses Netzes ist wichtig. Die Verbindungen zwischen diesen Knoten aktivieren wir per E-Mail, Telefon und Internet-Plattformen, in überregionalen Begegnungen und internationalen Projekten – und eben auf den EAS-Kongressen.

Die EAS positioniert sich mit ihrer grundsätzlichen Haltung im unmittelbaren Umfeld der UNESCO (United Nations Educational, Scientific and Cultural Organization) und der ihr zugeordneten Verbände IMC/EMC (International/European Music Council) und ISME (International Society for Music Education) wie ferner ebenfalls der AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen). Die EAS ist Mitglied des EMC (und damit des IMC) und ist mit der ISME sowie mit der AEC durch entsprechende Kooperationsformen eng verbunden.

Einige zentrale Botschaften aus den Grundsätzen der genannten Organisationen sollen hier kurz genannt werden; sie zeigen die enge Verbindung zu den Aufgaben und Zielen der EAS:

- Die UNESCO unterstreicht die Notwendigkeit, internationalen Austausch und Dialog der Kulturen aktiv zu fördern ...
- ... Respekt vor der Vielfalt der Kulturen, Toleranz, Dialog und Zusammenarbeit ... (ebenfalls UNESCO)
- Der Europäische Musikrat trägt zur besseren gegenseitigen Verständigung der Menschen und ihrer unterschiedlichen Kulturen bei und zum Koexistenzrecht aller Musikulturen.
- Die ISME respektiert alle Arten von Musik und alle Kulturen.
- Die ISME glaubt an das Recht aller Individuen auf musikalische Bildung.

Im Kontext des Prager EAS-Kongresses 2005 und in dessen Folge sind in der EAS wichtige zukunftsweisende Initiativen gesetzt worden. Drei Bereiche sollen im Folgenden skizziert werden:

1. die veränderte Struktur der EAS-Arbeit selbst
2. die Kooperation mit der ISME
3. das EU-Projekt „Music Education Network (meNet): Ein europäisches Netzwerk der Kommunikation und des Wissensmanagements für musikalische Bildung“

Die veränderte Struktur der EAS-Arbeit selbst

Der in Prag für die Zeit 2005 – 2009 neu gewählte EAS-Vorstand hat einige Initiativen gesetzt, welche die interne Arbeitsweise im Sinne der Stärkung der dezentralen Ebene stark verändert haben; dies betrifft vor allem die EAS-Mitgliedschaft und die Funktion der EAS-Koordinatoren in den Ländern Europas.

Für die EAS-Mitglieder (Individuen und Institutionen) ist besonders von Bedeutung, dass sie per speziellem, individuellem Code Zugang zur „Members-only“-Site der EAS-Website erhalten, die in der Zeit nach dem Prager Kongress völlig neu gestaltetet wurde (www.eas-music.net). Dort finden sie Informationen über die Arbeit der EAS, die über das hinausgeht, was direkt an die Öffentlichkeit geht (Infos über geplante Aktivitäten, Sitzungsprotokolle usw.).

Statt der bisher üblichen – eher unverbindlichen – Praxis der Kooperation mit EAS-Kontaktpersonen in den europäischen Ländern wurde ein klar definiertes System von „National Coordinators“ der EAS eingeführt. Diese NC's fungieren in ihrem jeweiligen Land als Angelpunkt zwischen der nationalen und der internationalen Ebene der fachpolitischen Aktivitäten. Sie sind das Sprachrohr ihres jeweiligen Landes in die internationale Fach-Öffentlichkeit hinein und vermitteln gleichzeitig die internationalen Aktivitäten an die Kolleginnen und Kollegen in ihrem Land. Als Handwerkszeug dieser Informationspolitik dient die „Countries“-Site auf der EAS-Website. Die Site des jeweiligen Landes wird autonom vom National Coordinator der EAS bearbeitet und gestaltet. Zur Stärkung der Rolle der NC's werden sie bevorzugt in die Aktivitäten der EAS einbezogen, wie dies z.B. auf dem EAS-Kongress 2006 in Würzburg, Deutschland, realisiert wurde.

EAS-Kooperation mit der ISME

Die ISME steht weltweit für ganz ähnliche Grundsätze der musikpädagogischen Fachpolitik ein wie die EAS in Europa. Nach einigen Jahren der Vorbereitung wurde daher die Kooperation der EAS mit der ISME (www.isme.org) auf neue Füße gestellt. Repräsentantinnen der ISME (Liane Hentschke, Präsident 2006 – 2008; Judy Thönnell, Generalsekretärin; Caroline van Niekerk, Kongressorganisation) waren auf dem Prager Kongress stark vertreten, es wurde als Beginn einer intensiven Zusammenarbeit ein „Memorandum of Understanding“ feierlich unterzeichnet.

Bei diesem Anlass wies Wilfried Gruhn, ebenfalls wichtiger Repräsentant der ISME, auf einen besonderen historischen Kontext hin: Vor genau 70 Jahren, also 1935, war hier in Prag das „Internationale Zentrum für Musikerziehung“ gegründet worden, dieses Zentrum ist als Vorläufer der 1953 gegründeten ISME anzusehen.

Seit der Intensivierung der Kooperation EAS-ISME fungiert die EAS als Partnerorganisation der ISME in Europa. Die EAS veranstaltete zwei Europa-Foren auf dem ISME-Weltkongress 2006 in Kuala Lumpur (Malaysia) und wird aktiv den nächsten Weltkongress, 2008, in Bologna (Italien) und den für 2010 geplanten Kongress in Peking (China) mitgestalten. Eine besondere Rolle spielt hierbei der frühere EAS-Präsident, Josef Scheidegger, der 2006 zum Mitglied des ISME-Vorstandes gewählt wurde.

Auch der ISME ist, analog den Bestrebungen der EAS, die Stärkung der dezentralen Aktivitäten ein großes Anliegen. Aus diesem Grund wird der regionalen Ebene der ISME-Politik zunehmende Bedeutung zuerkannt; die ISME ist bestrebt, internationale Konferenzen in verschiedenen Teilen der Erde als ISME-Regional-Konferenzen zu nutzen und diese Konferenzen mitzugestalten. In diesem Sinne werden, wie in einem „Memorandum of Agreement“ festgehalten, die EAS-Kongresse 2007 in Piteå (Schweden) und dann auch 2009 in Tallinn (Estland) als „ISME European Regional Conference“ gelten.

Der EAS ist an dieser intensiven Kooperation mit der ISME gelegen, weil die grundsätzliche Haltung des „Respekts vor der Vielfalt der Kulturen, Toleranz, Dialog und Zusammenarbeit“ (UNESCO) den Blick über den Tellerrand Europas erfordert und weil diese Haltung jede nur mögliche Stärkung braucht.

Das EU-Projekt „Music Education Network (meNet): Ein europäisches Netzwerk der Kommunikation und des Wissensmanagements für musikalische Bildung“

Ebenfalls aus dem Kontext der Vorbereitung und Durchführung des Prager EAS-Kongresses 2005 heraus hat sich das Konzept der Verstärkung der musikpädagogischen Netzwerkarbeit in Europa mit Hilfe eines EU-Projekts (COMENIUS-3) entwickelt. Entstanden ist daraus das mittlerweile aktive „meNet“ mit 30 Partnern von 27 Institutionen aus 11 Ländern sowie mit weiteren 60 sogenannten Assoziierten Partnern, welche die meNet-Arbeit begleiten.

Das meNet-Projekt (2006 – 2009) arbeitet intern – und zeigt sich gleichzeitig nach außen – mit Hilfe der Internet-Plattform www.menet.info.

In allen Arbeitsbereichen des meNet-Projekts geht es darum, das musikpädagogische Netzwerk in Europa enger zu knüpfen und zu stärken. Hierzu gehören vor allem die Bemühungen um verbesserte Grundlagen der Verständigung (Klärung von Begriffen, Strukturen usw.), um die gegenseitige Darstellung der Erfahrungen und Wertvorstellungen in den jeweiligen Ländern, um die Auseinandersetzung mit Kriterien für „Good Practice“ sowie darum, die erarbeiteten Projektergebnisse der musikpädagogischen Praxis in Europa zur Verfügung zu stellen. Es sind im Wesentlichen vier Bereiche, auf die sich die Arbeit konzentriert:

1. COMENIUS-1- und -2-Projekte

Alle abgeschlossenen und laufenden COMENIUS-Projekte, soweit sie die musikpädagogische Praxis betreffen, werden gesammelt, ausgewertet und der weiteren Arbeit verfügbar gemacht. Es können so leicht neue Kontakte von Kolleginnen und Kollegen in Europa geknüpft und weitere COMENIUS-Projekte initiiert werden. Auf diese Weise wird die „Comenius Community“ gestärkt, und insgesamt verbessern sich die Bedingungen, sich in Fragen der Musikpädagogik international zu vernetzen.

2. Musikunterricht in den Schulsystemen der Länder Europas

Für eine Vielzahl europäischer Länder wird beschrieben und dargestellt, was die Qualität der musikalischen Bildung in diesem oder jenem Schulsystem ausmacht. Für diese übersichtliche Dokumentation und Auswertung werden Qualitätskriterien erarbeitet und der weiteren Diskussion zur Verfügung gestellt. Einige Beispiele von „Good Practice“ dienen der Vertiefung der Auseinandersetzung um die Frage, welche Wege die musikalische Bildung im Europa der Zukunft gehen könnte.

3. Musiklehrerbildung in den unterschiedlichen Ausbildungsinstitutionen

Musiklehrerinnen und Musiklehrer werden in Europa extrem unterschiedlich ausgebildet. Die quantitativen und qualitativen Unterschiede betreffen nicht nur die verschiedenen Länder, sondern zum Teil auch die verschiedenen Ausbildungsinstitutionen in den Ländern selber, also den Musikhochschulen, Universitäten, Pädagogischen Instituten usw. Kann man überhaupt allgemein zutreffende Aussagen über die Musiklehrerbildung in Europa machen?

Auch hier geht es um eine Bestandsaufnahme und Dokumentation, dann vor allem aber um die Auswertung und um die Auseinandersetzung über Qualitätskriterien und über das, was man als „Good Practice“ bezeichnen könnte.

4. „Learning Outcomes“: Zielvorstellungen für die Musiklehrerbildung

Es soll der Versuch gemacht werden, trotz der extremen Verschiedenheit der Musiklehrerbildung in Europa wesentliche Grundsätze dafür zu formulieren, auf welche Ergebnisse die Ausbildung von Musiklehrern, unter welchen Rahmenbedingungen auch immer, abzielen sollte. So formulierte „Learning Outcomes“ werden keinesfalls als Richtlinien verstanden, sondern sie sollen in den einzelnen Ausbildungsinstitutionen der verschiedenen Länder der Auseinandersetzung und damit der Weiterentwicklung der Musiklehrerbildung, so wie dies im jeweiligen Kontext des Landes und der Tradition der Ausbildungsinstitution selber angemessen erscheint, nützen.

Perspektiven der Netzwerkarbeit

In der Folge des Prager EAS-Kongresses 2005, bei der Intensivierung der Kooperation mit der ISME, dem Europäischen Musikrat und der AEC, auf dem ISME-Weltkongress 2006 in Kuala Lumpur (MY) und bei der Vorbereitung des europäischen Beitrags zum ISME-Kongress 2008 in Bologna (IT), beim EAS-Kongress 2006 in Würzburg (DE), bei den Vorbereitungen der EAS-Kongresse in Schweden (2007), Frankreich (2008) und Estland (2009), durch die Wirksamkeit des Systems der National Coordinators der EAS und durch die Aktivitäten des meNet-Projekts: Durch alle diese Entwicklungen hindurch ist deutlich erkennbar, wie sehr das Zusammenwirken der verschiedenen Ebenen der Vernetzungsarbeit das Interesse der Musikpädagogik-Kolleginnen und -Kollegen in Europa geweckt und die Bereitschaft zum Engagement auf internationaler

Ebene gestärkt hat. Alle diese Initiativen werden zur Verbesserung der musikalischen Bildung in den europäischen Ländern beitragen und dem kulturellen Zusammenwachsen der Völker Europas nützen – eines Kontinents, in dem wir die Unterschiedlichkeit und Vielfalt der Kulturen als das wichtigste Merkmal der Einheit verstehen.

EAS PRAGUE CONGRESS AND THE OUTLOOK FOR NETWORKING IN MUSIC EDUCATION



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The 2005 EAS Congress held in Prague was an important milestone on the way towards building a European-wide network in music education. A number of projects the EAS is working on at present have originated in Prague. Before proceeding to describe these in more detail, I would like to first review the developments of the past decade, in order to put future developments into context.

Music education early in life

“Everything depends on a good beginning” - was the motto of the 2005 Congress in Prague, picking up on the 1997 Congress held in Luzern where the central theme was “Music Education and Personality Development”, bringing issues of early music education into the limelight.

We can see from the concepts of both Congresses that when talking about “music education in schools”, the EAS takes a comprehensive view on music education. It would not make sense to talk about music classes in schools, about children and young people aged 6 to 18 and their music education, while neglecting the most important years at the beginning of their lives.

The EAS Congresses in Luzern and Prague have shown that educators and teachers have much practical experience and are able to open up the varied and lively world of music to young people, teaching them artistic skills. Valuable experience was presented and exchanged in lectures, workshops, and discussions. In this way, music teachers from all around Europe were able to learn from each another.

EAS Congress themes as a mirror to the fundamental questions in music education

Other EAS Congresses were also highly interesting and fruitful. For example in Budapest (2000), we focused our attention on the specific problem of communicating the music of the 20th and 21st centuries and modern education in aesthetics. In Athens (2004), we discussed various connections between music and history, politics, religion, mathematics, etc. On both occasions, music teachers from various European countries had the opportunity to make valuable suggestions for how to arrange music lessons in a modern and comprehensive way. It was clear that teaching music concerns not only music as such and that the social and cultural context in which

the musical experience takes place is always of a great importance.

The Stockholm Congress (1998) with its theme “From Teaching to Learning” focused on more general questions, not directly connected with music: Which changes have been recently introduced into the curricula? How far can we go with the concept which says that education is not only about teachers having to teach and pupils having to learn but, instead, believe that teachers have the task of making learning the responsibility of pupils themselves? And how does this change the concept of what it means to be a teacher and the relationship between teachers and pupils, i.e. if we focus on pupils instead of focusing excessively on teachers and teaching?

Value of diversity:

Acknowledging ones' differences – Thinking together – Learning from each other

When we, that is European music teachers, come together to learn from one another and to think together about music education and the education of music teachers, from the very start we will find ourselves facing tensions and contradicting strategies similar to those existing in the sphere of current European politics:

On the one hand, we pursue a strong and united Europe, trying to reduce the vast differences in various countries to a common denominator, in order to be able to share similar basic principles of co-existence and education. We want to support the mobility of pupils, students, and teachers, and encourage them to temporarily live and study abroad. We try hard, in support of this European-wide agenda promoting flexibility and mobility in education, to make the syllabi and curricula comparable (to a certain extent). This mobility, often called for by and attractive to many people, supports and strengthens the unifying tendencies.

On the other hand, particularly for us, musicians and music teachers, it is important to respect and preserve different cultural traditions of European countries and regions. Our Europe should remain colourful and diverse, not losing its face as a result of unifying efforts that have gone too far.

Many people hope that the unification of Europe will bring positive results but there are those who, understandably, are afraid of losing their distinctive cultural features and, thus, their identity.

This exciting topic was a key issue not only in Prague (2005) but also at the 2001 EAS Congress in Riga whose main theme was “Globalization and Identity”. This clearly shows that EAS is active culturally and politically in terms of the intellectual and cultural developments which have become prominent in the fast-growing EU and in Europe as a whole.

The background of EAS networking

The principal attitude of the EAS in the European discourse is one of acceptance of and respect for the otherness of others. We do not come together to find out who has the best ‘recipe’ for music education; we are much more interested in the diversity of methods and objectives in music education, as well as individual experiences which we value for their diversity.

We, music teachers, are building a network for the exchange of knowledge and experience. Each knot of this net is important. We activate the connections between these knots via e-mail, telephone, and internet platforms, in trans-regional meetings and international projects – and, of course, at EAS conferences.

With its attitude, the EAS is very close to UNESCO (United Nations Educational, Scientific and Cultural Organization) and to UNESCO's organizations IMC/EMC (International/Euro-

pean Music Council) and ISME (International Society for Music Education), as well as the AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen). The EAS is a member of the EMC (and thus of the IMC) and it is closely connected with the ISME and the AEC through specific forms of cooperation.

These are some of the key principles of the above mentioned organizations, revealing a close connection with the tasks and objectives of EAS:

- UNESCO emphasizes the necessity of an active support of international exchange and dialogue between the cultures...
- ... respect for diversity of cultures, tolerance, dialogue and cooperation... (also UNESCO)
- The European Music Council contributes to a better mutual understanding of people and their different cultures, and to the right of coexistence of all music cultures.
- The ISME respects all kinds of music and all cultures.
- The ISME believes in the right of all individuals to a music education.

Some important future-oriented initiatives have been defined within and following the 2005 EAS Congress in Prague, falling under these three categories:

1. New operational framework of EAS
2. Cooperation with ISME
3. The EU project "Music Education Network (meNet): "Music Education Network (meNet): A European Network for Communication and Knowledge Management in Music Education".

New operational framework of EAS

The new EAS Board elected in Prague for the period of 2005 – 2009 has started some initiatives which have changed internal operational methods in terms of strengthening decentralisation; this concerns above all conditions for EAS membership and the position of EAS coordinators in European countries.

EAS members (individuals and institutions) will benefit from privileged personal access to the 'Members-only' section of the EAS website; after the Congress in Prague, a completely new website has been set up (www.eas-music.net). It provides information about the work of the EAS, with details and extensive information which cannot be found on the public sites (information on planned events, minutes from the meetings, etc.)

Instead of the previous arrangement, which was rather non-binding in character and involved cooperation with EAS contact persons in European countries, we have introduced a well-defined system of EAS 'National Coordinators'. National Coordinators (NCs) act in their particular countries as 'links' between the national and the international level of activities concerning music education, communicating the standpoint of their country to the international expert public and informing colleagues in their home countries about international activities. The section 'countries' of the EAS website serves as a tool for this information flow. The Coordinator autonomously edits and administrates their particular country-site. To strengthen their role, NCs are encouraged to take active part in EAS activities, as was the case at the 2006 EAS Congress in Würzburg, Germany.

EAS Cooperation with ISME

Worldwide, ISME stands for very similar music education policies as EAS in Europe. After a few years of preparatory work, the cooperation between EAS and ISMA (www.isme.org) has

been brought to a new platform. ISME representatives (Liane Hentschke, President 2006 – 2008; Judy Thönnel, Secretary General; Caroline van Niekerk, Congress Organisation) were present at the Prague Congress and a new era of intense cooperation was launched by signing the “Memorandum of Understanding”.

Wilfried Gruhn, another ISME representative taking part in the 2005 EAS Congress, pointed out an interesting historical fact: in 1935, that is 70 years prior to the 2005 EAS Congress held in Prague, Prague saw the conception of the “International Centre for Music Education”, regarded as the predecessor to ISME (est. 1953).

Since launching intensive cooperation, EAS has become ISME’s partner in Europe. EAS organised a European forum at the ISM World Congress in Kuala Lumpur, Malaysia (2006), and is going to be active in organising the 2008 Congress in Bologna (Italy) and the 2010 Congress in Peking (China). Josef Scheidegger, former EAS President, elected member of the ISM Board in 2006, plays an important role in these activities.

Like EAS, ISME tries to push for decentralisation in its operation. Therefore, regional activities and policies have been gaining importance in ISME; ISME would like to use the platform provided by international conferences around the globe as ISME Regional Conferences and play a role in their organisation. For this reason, the 2007 EAS Congress in Piteå (Sweden) and the 2009 EAS Congress in Tallin (Estonia) are going to be recognised as an “ISME European Regional Conference” (as stipulated in the “Memorandum of Understanding”).

EAS considers close cooperation with ISME a priority because EAS wants to support UNESCO’s agenda of cultivating “respect towards the diversity of culture, promote values of tolerance, dialogue and co-existence”, which urges us to look beyond the borders of Europe.

The EU Project “Music Education Network (meNet): A European Network for Communication and Knowledge Management in Music Education”

Again inspired by the 2005 Prague Congress, EAS has developed this initiative aimed at strengthening networking in music education with help of the COMENIUS-3 project (an EU project). The fruit of this initiative is the “meNet” network which comprises of 30 partners (27 institutions from 11 countries) and 60 associated partners.

The “meNet Project” (2006 – 2009) operates internally; its external presentation is realised via the www.menet.info website.

The “meNet Project” is all about creating a stronger and more efficient European-wide network in the area of music education. To achieve this, it strives to promote understanding of basic concepts (clarification of terminology, structures, etc.) and values, to facilitate the exchange of know-how and ‘good practice’, and to make available practice-driven projects and project outputs from various European countries. The project focuses on the following areas:

1. COMENIUS-1 and COMENIUS-2 Projects

All projects realised or currently running under the COMENIUS programme, or, more precisely the output of these projects relevant to music education, are collected, assessed and made available for future reference. Drawing on this pool of information, new contacts can be easily established and new COMENIUS projects initiated. Thus, the ‘Comenius Community’ is strengthened and, generally speaking, it is becoming easier to get involved and to become part of the international music education network.

2. Music classes in European education systems

In many European countries, there are clear guidelines for what constitutes good quality music education. Close study and assessment of this documentation leads us to define criteria for quality management and serves as a basis for discussion. Concrete examples of ‘good practice’ help us go deeper into the issues of the future of music education in Europe.

3. Different education models for music teacher training

Education and training of music teachers varies tremendously across Europe. Differences in quality and quantity do not run across countries only, they can be found within one country also, i.e. there are differences between the different education institutions within one country (e.g. university, music college, education institutes, etc.). Is it, therefore, possible to draw conclusions about music teacher training in Europe?

Again, data collection is key, followed by analysis and assessment of the different quality criteria and examples of ‘good practice’.

4. ‘Learning Outcomes’ in music education

Despite the existing differences in music teacher training across Europe, there is a need to define certain general outcomes and principles which should inform individual education systems in European countries. Such ‘Learning Outcomes’ should under no circumstances be regarded as directives; instead, teacher training institutions should take them as an opportunity to compare them against their programme and practice, which, ideally, should serve as a starting point for further development of these programmes and practices that would respect the particular situation in a given country.

The future of networking

Developments following the 2005 EAS Congress in Prague, the intensified cooperation with ISME, with the European Music Council and AEC, the 2006 ISME World Congress Kuala Lumpur (MY) and the preparations for the 2008 ISME Congress in Bologna (IT), the 2006 EAS Congress 2006 in Würzburg (DE) and the preparations for the EAS Congress in Sweden (2007), France (2008) and Estonia (2009), the efficiency of the system of EAS National Coordinators and the activities of the “meNet” project – all these show how much networking, at various levels of organisation, captured the attention of music teachers in Europe and fostered the will to strengthen cooperation within the networking framework internationally. All these initiatives will contribute to improving music education in European countries and be beneficial to the cultural integration of Europe and its nations, a process in which the differences and diversity of cultures are seen as the most important attribute of the unity we are striving for.

There is a place in the world for you

Lyric: A. Váradyová,

M. Kodejska, M. Kormaniková

Music: J. Vereb

Anthem of Music

♩ = 88

SOPRANO

There is a place in the world for you. Be sure to protect what you value. That with which you were blessed keep, respect for good. There is a place in the world for you.

S Live with music, share its joy everywhere. Reach for your dream, let it sing and play.

A Live with music, share joy everywhere. Reach for your dream; sing and play.

T Live with music, share joy everywhere. Reach for your dream; sing, play.

B Live with music, share joy everywhere. Reach for your dream; sing, play.

Mu-sic brings all people together. Be yourself and give of yourself.

Mu-sic brings all people together. Be yourself give yourself.

Mu-sic all doo. Be yourself give yourself.

Mu-sic all doo. Be yourself give yourself.

There is a place for you in the world. Take good care of your friendships and love.

There is a place for you in the world. Take good care of your friendships and love.

The musical score is written in 4/4 time with a tempo of 88 beats per minute. It features guitar chords indicated by letters and numbers above the staff. The vocal parts are arranged in four staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are written below the vocal staves. The score is divided into systems, with measure numbers 3, 9, 13, and 17 marked at the beginning of each system. The key signature has one flat (Bb).

21

f7^{8b} B^b D7 G Caug Am Dm7 Gm7 C7 F

Should you hap-pen to fall down? Get up! Try a-gain! There is a place in the world for you.

Should you hap-pen to fall down? Get up! Try a-gain! There is a place in the world for you.

25

G Am/G D7/G C/G G Em A/C# D7 Gsus2/B G/B

Live with mu-sic, share its joy e - very-where. Reach for your dream, let it sing and play.

Live with mu-sic, share joy e - very-where. Reach for your dream; sing and play.

Live with mu-sic, share joy e - very-where. Reach for your dream; sing, play.

Live with mu-sic, share joy e - very-where. Reach for your dream; sing, ___ play.

29

Em7 Am7 D7 B7/D# Em A7/C# A7 D7 G

Mu-sic brings all peo-ple to - ge - ther. Be your-self and give of your-self.

Mu-sic brings all peo-ple to - ge - ther Be your-self give your-self.

Mu - sic all ___ doo. ___ Be your - self ___ give your - self.

Mu - sic all ___ doo. ___ Be your - self ___ give your - self.

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Everything depends on a good beginning
(J. Á. Komenský)

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doc. PaedDr. Miloš Kodejška, CSc.

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