

1.Transformations of the musical-pedagogical thinking

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Abstract

Transfer of music knowledge is viewed as a significant phenomenon of the society in understanding, conservation, transmission of the cultural heritage, as well as understanding of musical world in context and complexity. Music hereinafter, in the process of knowledge transfer, is seen as broad-based musical-educational resource that helps to store the values in line with the overall human cultivation. Theoretical and practical connection of musical knowledge is intended to reveal the context and thinking in the contexts by assistance of diachronous-synchronous continuum. Study deals with questions of musical pedagogy related to expanding cultural space (global), where the author attaches importance to vocational and cultivated dialogue based on a platform of knowledge and ideas. The evolution of music pedagogy as a science in the former Czechoslovakia and Germany is made available (in particular) by the information method. Based on the above statements, text emphasized strategic importance of music education in preparation of future music teachers; music pedagogy as a science; as well as importance of musical preferences exploration.

Prenos hudobných poznatkov je v štúdií ponímaný ako významný fenomén spoločnosti pri poznávaní, uchovávaní, odovzdávaní kultúrneho dedičstva, ako i pre pochopenie hudobného sveta v súvislostiach a komplexnosti. V procese odovzdávania poznatkov je hudba v texte vnímaná aj ako širokospektrálny hudobno - výchovný prostriedok, ktorý napomáha uchovávať hodnoty v súlade s celkovou kultiváciou človeka. Teoreticko – praktické prepojenie hudobných poznatkov je súčasne ponímané ako stimul pre pochopenie súvislostí a myslenia v súvislostiach, k čomu má napomáhať diachrónno -

synchronne kontinuum. V práci sú riešené otázky hudobnej pedagogiky súvisiace s rozširujúcim sa kultúrnym priestorom (globálnym), kde autor pripisuje význam odbornému a kultivovanému dialógu na platforme poznania východísk a ideí. Vývoj hudobnej pedagogiky ako vedy v bývalom Československu a Nemecku je sprístupnený (najmä) s informačnou metódou. V texte je na základe uvedených skutočností zdôraznený strategický význam hudobnej pedagogiky pri príprave budúceho učiteľa hudobnej výchovy, rozvojová schopnosť hudobnej pedagogiky ako vedy, ako i význam skúmania hudobných preferencií.

Keywords:

Music pedagogy, musical-pedagogical practice, thinking in context, culture, diachronous-synchronous continuum, musical-pedagogical thinking, experience.

Hudobná pedagogika, hudobno – výchovná prax, myslenie v súvislostiach, kultúra, diachrónnno - synchronne kontinuum, hudobno - pedagogické myslenie, zážitok.
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Foreword

Topic on *Transformations of the musical-pedagogical thinking* has been presented since creation of deep-dive into *Music Pedagogy* (1989) together with Jiří Fukač. Later, in a separate monograph *Music correlations* (2011), as well as in the studies that have been published in domestic magazine *Music, Integration, Interpretation* and in the two international journals, *International Journal of Music and Performing Arts* (2016) and *Advances in Social Sciences Research Journal* (2017), where our attention

was focused on the transformations of musical thinking of 20th century. When retrieving data, we have faced a number of problems, while studies surveying the history of general pedagogy provided only very modest information. Works dealing with history of music education focused mainly on the evolution of musical- education practice and education than to development of theoretic reflection. In a nutshell, we felt a lack of systematic interpretation of the development of musical-pedagogical thinking. This fact surprised us in the sense that scientific exploration did not present willingness to thoroughly reconstruct the history of music pedagogy and thus the musical-pedagogical thinking. According to Jozef Kresánek "*music thinking is constantly evolving and only a few individuals are able to keep up with the tip of herein development*".¹ Kresánek as a leading musicologist, pedagogue and composer avoided "*lexical data on musicians and musical works*"² as it often manifests itself in the history of music. In the first place, he was seeking to express the sense of musical development, coinciding the research of Vladimir Helfert

¹ KRESÁNEK, Jozef. 1977. Základy hudobného myslenia (Fundamentals of Musical Thinking). Bratislava, Opus, 1977, p. 12.

² CHALUPKA, Ľubomír. 2009. Pohľad muzikológa Jozefa Kresánka na hudbu 20. storočia. (The view of musicologist Jozef Kresánek on 20th century music). In Musicologiga Brunensia 44, 2009, 1-2, p. 59.

presented in the studies called *Czech modern music* (1936), which was based on the knowledge of musical structures (and creativity), which he perceived as a result of musical thinking expression.³

In the process of writing, we have faced the feeling that issues were part of the very nature of problems. We have been convinced that developmental continuity of the section is irreducible, because instead of the continuous development of music- pedagogical theory the questions of practice prevailed which characteristic feature was the emergence, the extinction, the innovation, the adaptation of some concepts. In this diversity, our attitude to the past and present has also emerged, as we assume that its systematic discovery allows the search of new phenomena and cases. Also more profound presentation of our domestic, musical - pedagogical productions in the wider European music - pedagogical area (study *Music and Music Education of Slovaks*) were published on the pages of journal *Music, Integration, Interpretation* 15.⁴

³ See CHALUPKA, Lubomír. 2009. Pohľad muzikológa Jozefa Kresánka na hudbu 20. storočia. (The view of musicologist Jozef Kresánek on 20th century music). In *Musicologica Brunensia* 44, 2009, 1-2, p. 58 - 62; HELFERT, Vladimír. 1936. Olomouc: Index 1936.

⁴ VEREŠ, Jozef. 2012. Hudba a hudobné vzdelávanie Slovákov (Music and Music Education of Slovaks) In *Hudba, Integrácie, Interpretácie* 15. Nitra 2012, p. 7 – 73. ISSN 1338-4872.

During the course of research, we finally managed to collect following methodological considerations:

1. Knowledge is always motivated by both, the cognitive interest about the past in connection with the presence, and also with the ambition to present the evolution of the musical-pedagogical thinking as a source of up to date and useful lessons. This is due to the fact that musical-educational section has always been associated with the needs of education and practice, where the normative function is prevailing over the cognitive.
2. The past is not an evolutionarily completed and perfect pattern. It has to be constantly examined, since the history is constantly changing. In spite of this fact, they own continuity, however its stages are subject to past conditions and realized in the presence with future view.
3. In addition to the diachronous offset (time); the history proves relation to another dimension- synchronicity of events. It is clearly recognized, especially, when exploring history in its details, i.e. as developmental changes, in our case, as the transformation of the musical-pedagogical thinking. This is because it has rarely been developed in one direction. Different modalities are applied. In doing so, the limitless number of procedures can be applied to the

nature of a phenomenon. On the basis of diachronic and synchronic approach, we explored possibilities for phenomena searching in music development systems, which seem to be appropriate for examining the changes of the musical - pedagogical thinking.

On the basis of these considerations, the work *Transformations of the musical-pedagogical thinking* has aspiration to be accepted as an expression of the importance of musical-pedagogical thinking in contiguous sequence and to provide basic knowledge in diachronic - synchronic compatible connections, irrespective of their origin and time of origin.

1.1 Music pedagogy in context

One of the essential characteristics of the music pedagogy as a science is that it deals with education (education in the narrow sense) and raising (in the broad sense) at different levels. It examines general and specific patterns and context in a particular educational practice. In professional music circles the science of musical education, in recent years, is seen as a difficult area because of constant deepening of relations of social, humanities, and science (i.e. cyber education). The specific feature of the musical pedagogy includes the fact that it does not have an identical perception of studied problems or the uniform concept, since in the ancient cultures each society had its own musical, pedagogical culture. This reality created different musical-pedagogical approaches around the world; procedures for the tasks at hand, as well as socio-educational systems, resulting in the development of musical education reflecting its complexity and incomprehensibility.

Ancient cultures related music-pedagogical thinking to different philosophy (similarly to education in the 19th century), but even with so called music theory with

integrative feature for practical use. Above facts based on knowledge resources keep our minds to deduction that understanding and appreciation is tightly related to historical context. Thus, it is necessary to interpret musical-pedagogical thinking through ideas, values, and methods in the processes of socialization and education for the present generation. From this perspective, historical music pedagogy reveals itself as a source for knowledge of the cultural and musical heritage at the national and global scale. School music education is a space to exchange and transmission herein heritage, in conjunction with the current musical directions and trends, in particular if difference between musical experience in real life and music in the school environment is preserved.

1.1.1 Music pedagogy in scientific systematics

During its development, music pedagogy as a science was accepted by related sciences with slight disappointment. It was reflected by its integration, or better said non-integration into scientific systematics. Its occasional inclusion is more-less traceable in two science systematics: pedagogy and musicology at the end of the

19th century. In the disciplinary structure of education it was viewed only in the context of various theories of special subject-based practices; in the form of a special subdiscipline, such as sub-division of aesthetic education theory. In recent years, music pedagogy appears also as sub-division of spare time pedagogy, which relates to basic art school. In *an Open philosophical encyclopedia* (version 4.1, 1999),⁵ is located in the structure of special education as pedagogy of music (L349:268), which can be considered as a partial improvement of its position within the pedagogical disciplines.

In the systematics of music science, music pedagogy was included into internal structure of pedagogy in 1885 and 1919 by Quido Adler (1855-1941) in its multi-level classification in the third branch of musicological disciplines under *Music pedagogy and didactics*.⁶

Having regard to this reality, we consider it appropriate to comment briefly to aesthetic education and pedagogic

⁵ PIAČEK, Jozef, KRAVČÍK Miloš a kol. *Otvorená filozofická encyklopédia* (verzia 4.1 z roku 1999 [Open philosophical encyclopedia (version,4.1 - 1999)]. (<http://ii.fmph.uniba.sk/~kravcik/filit>). To add: Piaček, in his philosophical thinking, was influenced by Edmund Husserl, Ján Patočka, Martin Heidegger, Igor Hrušovský. Attitude to pedagogy (as well as music education) began to change after the introduction of compulsory education in the 19th and especially the 20th century, as it has become a major social science, which was the impetus of their studies at universities.

⁶ ELSCHKEK, Oscar.1984. *Hudobná veda súčasnosti. Systematika, teória, vývin* (*Musicology Today. Systematics, Theory, Development.*) VEDA, Bratislava 1984, p. 388.

discipline- didactics, which was affiliated to music pedagogy scheme by Adler.

1.1.2 Active education-development factor

In the schooling area we have been quite some time registering raising misunderstanding of the concept “aesthetic education”. It is seen as more generic term. It is often confused with the ethical education, but also with activities that can have an aesthetic aspect. In the aesthetics it has been referred to as *non-artistic aesthetics* which is not sufficient for cultural education. It can only complement *artistic aesthetics* dominating in aesthetic education, because art is aesthetic, philosophical, cultural, and political self-reflection of humanity. In particular, its base is set in subjects (such as art, music, literature and drama education), where different types of art, artistic production, art facts and their contexts are studied. Thus, in the subjects aimed at active teaching to understand the artistic and cultural development of a young man. Nowadays, it should be noted that in order to achieve meaningful cultural development of the individual via any of these subjects, one of the most important postulate is

their equivalent concept; in particular, in secondary education (importance has been emphasized by Vladimír Helfert). Peak in aesthetic education in the final years (secondary education) will encourage not only incentives for the development of relating cognition knowledge, but also for the systematic improvement of personal level of cultural niveau, cultural education.

1.1.3 Educational topics

Didactics is now perceived as a science of education and learning process. It deals with organization of learning topics for understanding and mastery of curriculum by students. The term *didactics* was introduced to education by Wolfgang Ratke in 1613.

Hand in hand with the development of music and its aesthetic values in the Renaissance, ideal of artistic autonomy came to the fore, which encouraged musically active people to prefer polyphony, as well as upbringing of the instrumentalists. In the musical-pedagogical thinking the process is traceable in the works, in particular, with the pedagogical-didactic orientation. Procedures were implemented into manuals on how to play musical

instrument, which often offered an analysis of the technical elements in the different versions (later physical coordination of hands as well), the layout of the technical aspects of musical instrument playing in connection with the methodological guides and instructions for interpretative issues. These were the areas that basically formed the core of the didactics subject (in educational practice notion of methodology was applied), and teaching involved technical mastery, interpretation, coordination, dynamic and melodic patterns of a musical instrument play in the process of learning and education.⁷

The subject of music didactics consists of education content, process of teaching (objectives, methods, resources, organizational form of teaching), as well as tasks related to the issues of teaching process elaborated by the teacher, the issue of sense of sound formulas development and their cognition, development, acquisition of knowledge and skills of its own experience, the interaction of teacher and student in the classroom as well as in public musical activities, as it has to assist the student with self- reflection, thinking about their own

⁷ Well known authors who wrote manuals on how to play a musical instrument were: J. Fux, M. Praetorius, Ph. E. Bach, L. Mozart, J. Fröbel, G. Muffata (in Slovakia).

experience process, as well as overcome problems of musical development.

Musical renaissance, which is a revival period in cultural and spiritual development- turn in the understanding of art (searching inspiration in ancient works), is significant in terms of musical-pedagogical thinking. This fact is also confirmed by the work with simplified pedagogical interpretation corresponding to periodical request for making music knowledge available.⁸ Redirection to playful, creative processes, techniques, and devices for fun curriculum learning is traceable in the schooling environment. Practices of music teaching, tools currently applied in process of music teaching, were often the inspiration for didactic thinking of Ratke, and J. A. Komensky. They were upholding, in addition to other items, the system of subjects within general education. Music was an important part of it, and had a significant influence on the educational thinking A. Lichtwark, the founder of the aesthetic movement.

⁸ For example work of Žigmund Senfleben from Podolinec in 1492, Stephani Monetaria in 1519, Franchin Gaffuria in 1496, musical compendium De musica od Leonard Stöker, document of Georg Rhau in 1518. See more: VEREŠ Jozef. 2014. *Hudobné korelácie (Music Correlations)*. UKF Nitra , 2014 p. 170-173. ISSN 1338-4872.

1.1.4 Music education and the music-educational practice

Inappropriate position of music pedagogy in above mentioned disciplines (pedagogics, often in music science) related to the fact that in its entire history it evolved differently than knowledge implemented in other branches of science. For the musical-pedagogical thinking relation to contemporary, persistent, long term knowledge of music is important. A dominant feature of this relationship is the binding with the area of musical practice, whether with musical-educational practice (indicated by above discipline's title based on Adler's scheme). Musical-educational practice in this respect stands out as a pragmatic- connotation part, which semantic structure includes the transfer and development of processes related to specific musical skills, abilities, knowledge of individuals from diverse backgrounds, as well as continuity with the conservation of the vividness of the constant factors in the process of transferring music knowledge and skills. It is proved by several musical-educational routines, which have worked for centuries (such as solmization, imitation). Although often with the

emergence of a new kind of music there is a chance to have the ancient origin updated. This fact is strengthened not only by their continued existence, but also diverse adaptation of the original concept in many societies and cultures. We are ensured about it even today, even though the bulk of the music acquisition is conceived in more intense within the framework of music-communication interactions between "teacher-pupil." We provide more additional information hereinafter.

We don't have detailed information on education of musicians in earlier periods taken out of religious life. Secular music in ancient and medieval cultures did not belong to the area of former music theory interest. Unified religious educational processes were dominant. However, it is likely that learning of music consisted of experience and practical skill transfer "master-pupil" (more-less by an imitation). Even in 20th as well as at the beginning of the 21st century, many cultures held traditional knowledge transfer in frame master-student, especially in the field of folk music, ethnic music, Arabic music, and Indian instrumental music, jazz, popular music.

Equally significant fact shows that in the second half of the 19th century, labeling of music education fluctuated

between science about music education and education (upbringing), which for long time affected (and still affects) thinking of scientists about inclusion of music education in scientific systematics, which has been shaped as science already at the beginning of the 19th century.

1.2. Development patterns of musical-pedagogical thinking in the cultural and social context

Examination of the emergence and development of the educational institutions, attitudes to education and learning, exploration of pedagogic thinking development in patterns of social life, music stages, as well as in the geographical units, play an important role in the history of music education. Level of contemporary cultural consciousness, knowledge of musical discourse, information about the history of music pedagogy subject affect knowledge of the quality of music education, on the position of music in teaching-learning systems, the level of musical-pedagogical thinking,⁹ as well as knowledge of the condition of musical exploration being constantly

⁹ Review of music education history covers evolution of music - pedagogical thinking, ideas, and theories, educational systems in terms of their importance- political and cultural.

monitored via diachronous – synchronous procedure.¹⁰ Presented roles and context of music pedagogy will be summarized and commented in the following statement: following exceptionally evolutionary changes of theoretical concepts of musical education moves musical-pedagogical thinking to the position in which thinking¹¹ about the history of music education is perceived as not mature enough (weak history), although its roots go back to the early cultures. From the above statement, as well as from analytical analysis, we conclude that reasoning cannot be logically separated from the musical pedagogy of musical expressions, musical attitudes, education practice, cultural processes, as well as research activities, since its role is not just to determine guessed procedure,¹² but also continuous cognitive process. In musical pedagogy, the experience and practices of the musical-

¹⁰ Diachronic approach follows a single phenomenon in a certain time period. Synchronous approach follows more events in the same period.

¹¹ Thinking is seen as a conscious control over the operations of thought and critical examination of the thought processes of reality. Thinking is cognitive - semantic process; expresses mediated and generalized reflection of reality.

¹² Normative determination determines ideal procedures, chosen model, to be achieved by education. Education is generally recognizes legislative function, as well as descriptive function (it described phenomena in education). By J. Průcha also exploratory

educational practice generate (produce, mine), theoretically differentiate, generalize, systematically sort, scale, but also cultural-historically reflect and evaluate, which ultimately strengthens its historical development self-reflection, raising of scientific knowledge, methodological apparatus, thus escalating the importance of music education.¹³ It is reflected by the fact that today's science of music pedagogy is treated as a theoretical source of practical music education, in which practical activities create incentives for further enrichment of existing musical-pedagogical theory. A theoretical-practical link has long been a source of critical discourse within the scientific and educational communities; an incentive for start-up of the cooperation with other scientific areas (relative sciences), but also an incentive for the development of context and contextual thinking

function (used to explain the findings of research), as well as the explanatory function (its aims is to explain phenomena in education).

¹³ For example, in ancient Greece combination of music theory, philosophy, mathematics and acoustics prevailed in a system of general, universal education (enkyklios paideia - education circle, which is related to Hermeticism that was awakened in the west again in 1460 by Macedonian monk Leonardo). Connection of disciplines consolidated relationship between education and practice, which has been linked not only with contemporary objects, but also with culture.

understanding.¹⁴ Considerable importance of musical education also lies in the depth of convincing reflection, based on analysis of teaching-learning reality in the context of the social and musical reality of the musical-cultural phenomena, cultural trends in existing social, cultural, economic, technological context; results of the sciences on humans, on technological achievements, on practical philosophy.¹⁵ Mentioned fields and perception in correlation will help to identify educational objectives, content, methods, and means of education in society.

Contextual thinking evolves new tasks for musical pedagogy. In addition to the traditional tasks,¹⁶ for example, the role of music in the context of understanding the world and complexity of what moves the music pedagogy in the strategic position of the subject in the curricula relating to the preparation of future music teacher.

¹⁴ It was clearly reflected in the so-called Nitra's School from 1984 to 1990. See Publication: VEREŠ, Jozef. 1986. (Editor) *Interpretácia umeleckého diela 9 (Interpretation of masterpiece 9)*. PF Nitra, 1986 (includes Terminology of musical communication by J. FUKAČ) as well as collections of Nitra Conferences held between 1984-1989.

¹⁵ The tool pedagogy is increasingly associating knowledge drawing from anatomy and physiology.

¹⁶ We can mention, for example, exploring the educational and learning process; development of educational process issues with teachers and the like.

At first glance, the above tasks, requirements may seem abstract. However, they emerge the issue why we should not proceed in music education/music pedagogy the same way as we did in the past? Our answer is simple. Social turnover helps learner to acknowledge new differences between ways of knowledge conveying in non-scholar environment and way of teaching in the school environment, as well as through the music experience in real life and the music experience in a college setting. Multilevel turnovers born from interdependencies between music and people to be responded by new, promising models of music teaching, as well as innovative programs in preparation for prospective teachers of music. Equally essential feature covers cross-cultural attitude. The music is conceived as a universal component in every human culture, including its ubiquitous bondage to general human activity, although individuals exhibit a tendency to search for different preferences in music. The downside is that we lack knowledge about basic structural principles relating to individual preferences in connection with music. One of the current methods for revealing the nature of musical preferences is factor analysis¹⁷. It is believed that

¹⁷ Factor analysis is a multivariate statistical method, aimed at

revealing nature of musical preferences can enable more efficient use of music for educational purposes, functional connections (reveal signs of group cohesion, mood control), understanding of social factors associated with music, and so on. From the point of view of historical penetration of the issues it should be noted that the musical preferences have been used in a variety of connections. Connections were revealed in religious ritual, social ties (comfort, therapeutic effects), in military activities, in the education of cultural enlightenment, but also in the promotion of extremist ideas, promotion of harmful substances (drugs) consumerism and so on.

Suggestive power of music on the above is known for long term, but in today's harsh social conditions its educational merit in our school environment vanished. Reason is that small towns fail to justify influence of music to one's education. Thus the state of music education (choir) in Slovak schools is alarming. ¹⁸ To sum up, music is

establishing new unobservable variables, so called factors, allowing to reduce the number of original data while maintaining key information. See also: RENTFROW, Peter J. - GOLDBER, Lewis, R. - LEVITIN, Daniel J. 2011. The structure of musical preferences: A five factor model. In *Journal of Personality and Social Psychology*. Vol 100 (6) 2011, pp. 1139 – 1157.

¹⁸ The level of music education in primary schools is also a reflection of the music education at pedagogic faculties.

important for people because of its aesthetic value, as well as for various features, objectives, intentions and the like.

1.2.1 Motives that drive examination of the music pedagogy history

Access to the examination of scientific history is generally known for long-term exploration. It is especially true when examining the musical-pedagogical thinking, since it is not easy to bring close (if anytime). Also, when examining musical-pedagogical systems in the context of various cultures development their interpretations and explanations vary between pragmatic, normative, empirical and speculative approaches, cognitive objectives, between musical-theoretical thinking and the needs of the music-education practice. The main reason for clash in interpretation is caused by knowledge transfer through history of human, cultural, music-educational creativity; components for gaining important momentum for the realization of music-pedagogical thinking. These are often persistent themes to the constant study of the music pedagogy history. We can include requirement of giving proper attention to the importance of learning new values and their evolutionary connection to musical

thinking, since they become a vital link in a study of music education and didactics.¹⁹ The acknowledgement process of musical education development is, therefore, to be understood as a synchronous process of the different music layers in the overall context of social and cultural affairs in connection with various components of the music culture, creation, process of transfer of knowledge monitoring in the social context; on the basis synchronous and diachronous aspects combination. Work includes study of the social status of music, music education in the school systems, but also the preparation of music teachers.

In a globalised world, more pronounced is also the rise of mutual contacts of people from different nations, cultures (compared to past periods, for example, over the period of J. A. Comenius), as well as confronting models of socio-educational systems and concepts. In an advanced environment this is a situation that requires an educated and cultivated dialogue on a platform of knowledge and

¹⁹ Development of music - teaching thinking in the Slovak school environment is far overdue for that requirement (the situation is satisfactory in kindergartens). The big difference is noticed between musical experience in real life and musical experience in a school environment.

ideas, which had a significant influence on the national stage of musical-pedagogical thinking.

Many of the necessary information to the expert dialogue can be gained from older scientific papers being well handled. Authors typically used scientific rigor that is being acceptable today. The benefits of processed literature overview or music-pedagogical thinking, educational systems, in particular, allow candidate to obtain information on the results achieved and at the same time to enter actively into the dialog and discourse process. Based on obtained information scientists are allowed to adjust set hypotheses, goals, and approaches to research in the early stages of research. Let's also mention deducted information from complex of performed researches due to possibility of own research, references to the literature, on supporting other disciplines, which opens the way to a multidisciplinary point of view, but also to the development of the internal structure of science; in our case the taxonomy of musical pedagogy. Last but not least, to sum of knowledge, information, incentives for contemporary issues solved in 21st century. One of the issues cover preparation of future music teachers, which already requires a radical conceptual and content

conversion. This means not only a series of minor cosmetic changes, which often do not respond to the context of the existing music changes. In this way, efforts to address the knowledge of historical changes by means of the programming focus of the Conference, which was organized by CRASSH (*CENTRE FOR RESEARCH IN THE ARTS, SOCIAL SCIENCES AND HUMANITIES*, University of Cambridge, 21.1.-14.1.2017) called *Transformations in the music and culture*. The organizers of the Conference aim to gather information about the course of events set out in such geographic area in the transformation of music and art, as well as new ideas, trends, affecting the musical thoughts in Eastern Europe.

1.3 The German reformers, scholars, authors

Due to the fact that the Czech-Slovak culture is "in neighborhood" geographical area with the German culture, development of both cultures (and in particular Czech) can be perceived via fusion of musical-pedagogical ideas, beliefs, practices,²⁰ which were presented in the works of German reformers, music theorists, authors of

pedagogical writings. For example, Martin Luther, Philip Melancthon, Johan Sturm, Johan Joseph Fux, Frederick W. Marpurg, Michael T. Pfeiffer, Bernhard I. Natorp, Wolfgang Ratko, etc. In this process, an important role was played in the 20th century by native Slovak from Ružomberok Leo Kestenberg.²¹ As a Social Democrat he worked in Vienna and Berlin in 1933. He took advantage of his political and technical contacts for establishment of the international society for music education (ISME) based in Prague in 1934.²²

Among other German researchers we introduce other two authors, who present a long tradition of music education, updated practical innovative effort, outlines of the expected theoretical plan of music education in German context. Sigrid Abel-Struth (1924-1987) released a monograph in 1985 *Grundriss der Musikpädagogik (Basics of music pedagogy)* Mainz, 1985),²³ looking for answers to historical, aesthetic, psychological, sociological

²⁰ 1st Czechoslovak Republic (1918) "impart "of Austrian curriculum in the school environment (in 1930)

²¹ See: VEREŠ Jozef. 2011. *Hudobné korelácie* [Music correlations]. Nitra 2011. ISSN 1338-4872, pp. 153- 177.

²² See: VEREŠ Jozef. 2011. *Hudobné korelácie* [Music correlations]. Nitra 2011. ISSN 1338-4872, pp. 153- 177.

²³ ABEL – STRUTH, Singrid.2005. *Grundriss der Musikpädagogik* [Basics of music education].Mainz, 2005, ISBN 978-3-7957-2052-0

questions, in addition to the historical presentation of the German music education. Key parts of musical education are: learning, music education in interaction with learning. Work by Karl-Heinrich Ehrenforth (1929): *Geschichte der musikalischen Bildung. Eins Kultur -, Sozial - und Ideengeschichte in 40 Stationem. Von den antiken Hochkulturen bis zur Gegenwart* (Schott: 2005) brought new glimpse into the history of music education in the context of the cultural and intellectual development, as well as the processes of transferring music knowledge (without historiographical criticism). The author of the monograph focused on interpretation questions based on the origin of music, its tasks in shamanism, the early civilizations, ancient European antique, epoch of Hellenism. The work is characterized by the rise of the ideas of Pythagoras, rhetoric of Plato, Aristotle, role of music in the *septen artes liberales*²⁴(Greek: enkyklios paideia), as well as music in the Jewish, Greek, Christian cultural area and its service to the church service.²⁵ In

²⁴ Medieval name for the totality of objects known as seven liberal arts.

²⁵ Christian musical thinking was linked to a religious text. For a long time it was vocal, without musical instruments. It differed from ancient music, as the Greeks term "music" related to a unity of music, poetry and dance.

addition to the above topics, the author briefly explains the importance of music in the Old and New Testament, its link to religion, cult and ritual heritage, as well as in the Christian Middle Ages, Enlightenment, and nationalism in the 18th century and during the 19th and 20th centuries. The importance of above listed monograph lies in the fact that the author opened perspective broad view on the cultural, institutional, social, friends, as well as the personal background of music education history ²⁶ compared to views of Georg Schüneman ²⁷ and Wilfried Gruhn²⁸

²⁶ Similar opinion was expressed by the German musicologist Markus Brenka in magazine *In Music & Bildung*, 3/2006, p. 78. In 2011 publication of work *Hudobné korelácie* (Vereš, Jozef) /Musical correlations/ was published and revealed even latest view of the examined issues.

²⁷ G. Schüneman (1884 -1945) was a musician, educator, organizer, editor of *Archives of Music Research*. Wrote *Geschichte der deutschen Schulmusik* (1928) [*History of German music education*].

²⁸ W. Gruhn (1939) piece *Geschichte der Musikerziehung. Eine Kultur – und Sozialgeschichte schulischer Musikerziehung vom Gesangunterricht der Aufklärungspädagogik zu ästhetisch kultureller Bildung* (Hofheim: Wolke 1993, 2. überarb. und erweiterte Auflage 2003) [*The history of music education. Cultural and social history of school music education from teaching singing, teaching the Enlightenment to the aesthetic cultural education*]. Gruhn collected and processed writings by L. Kestenberg, issued under the name Leo Kestenberg: *Gesammelte Schriften*, Freiburg: Rombach 2009 – 2013. GRUHN, Wilfried. 2017. *How the brain plays the music a neurobiological perspective on music performance and learning* [<http://meakultura.pl/publikacje/how-the-brain-plays-the-music-a->

Above listed scholar W. Gruhn (1939) will be presented from the point of view of neurological research of music, with focus on learning, as well as musical perception of sound. Preferred view covers music cognition based on a comparison of sound patterns. By contrast, the perception of acoustic sensations is considered only as the first step to the music, because the brain during herein activity decodes only spectral audio information. This view is clarified by his comments: *"the meaning of sound is brought only by transformation of audio sensations, which must be carried out in the internal process of musical cognition."*²⁹ Its elaboration is the result of the experience and training of the musical rules and structure of the sound patterns. Feedback plays an important function in the process of learning, it is decoded in the brain into the message on the basis of information transfer, that is significant for cyber modeling of learning, thus for cyber pedagogy. In music pedagogy cyber principles of learning

neurobiological-perspective-on-music-performance-and-learning-1349.

²⁹ GRUHN, Wilfried. 2017. *How the brain plays the music a neurobiological perspective on music performance and learning* [<http://meakultura.pl/publikacje/how-the-brain-plays-the-music-a-neurobiological-perspective-on-music-performance-and-learning-1349>].

a musical instrument were implemented in 1965 by T. Wronski, in 1982 by J. Vereš and F. Kohoutek in 1983.³⁰

The Ehrenforth is known to be actively involved in communities supporting music education. Aim was to strengthen the importance and status of music education in the school system of education, which was one of the focus points of the program of Nitra's music - teaching conferences in 1984 - 1989. Similarly, the need to reform musical education as a space for social understanding of music which since 80's of the 20th century became an important subject of scientific study of music education in correlation with music education, as well as with media culture.³¹ It is likely that Karl Heinrich Ehrenforth realized a

³⁰ WRONSKI, Tadeáš. 1965. *Zagadnienia gry skrzypcowej. Technologie pracy*. Muzyczne [Violinist play. Technics of musical work]. Kraków 1965; VEREŠ Jozef. 1982. *Hra na husliach z hľadiska nových vedeckých poznatkov* [Violin play in the light of new scientific evidences]. Karlova Univerzita v Prahe, Praha, 1982, p.126.; VEREŠ Jozef. 1983. *Spätná väzba pri hre na husliach z hľadiska experimentálneho* [Feedback when playing the violin in terms of experimental view]. Opus Musicum, 1983, ed. 11, No. 2, p. 44 – 50; VEREŠ Jozef: *Teoretická analýza husľovej hry na princípe kybernetického modelu* [Theoretical analysis of violin playing on the principle of cybernetic model]. In: Hudební nástroje, ed.13, 1985, No.3, pp.106-109;

KOHOUTEK František. *Houslová hra ve světle soudobé vědy* [Violin play in the light of contemporary science]. Praha, SPN, 1983.

³¹ Czech - Slovak proposals from Nitra's Conference were "closed in a drawer" by new officials in Slovakia after 1990, that suited to several music - teaching collectives, individuals (especially for free application

new role in the school musical education, in particular, in connection with the unification of the two German states, and the idea of European unification. A month before the unification of the two German states in Congress, Lübeck (5th to 8th September 1990) under the title In Grenzen - Über Grenzen hinaus presented with Lech Kolag (Poland) and Jonathan Stephens (England) a call for crossing borders not only in the political life, but also in everyday life, i.e. work and school. The call meant substantially rise to the establishment of the upcoming Europäische Arbeitsgemeinschaft Schulmusik (European Association for school music lessons) [EAS]. One of its tasks has become a solution to the European music education through EAS, although its mission is only advisory to national organizations in the process of unifying the

of immanent ideas about music education, music pedagogy and of obtaining favorable privileges). From major Nitra's proposals we can mention: Fukač, J. – Vereš, J. 1989. Ku koncepcii hudobnej výchovy ako predmetu realizovaného na základnej škole [*To the concept of music education as a subject in primary school*]. In osnovy a učebnice hudobnej výchovy z hľadiska súčasných a budúcich potrieb. Praha – Nitra, 1991. In 1989 Slovak authors did not submit a separate proposal for negotiation. Michalová, Eva mentioned the case in magazine "Hudobný život" in 1990 called "Ako ďalej v hudobnej výchove" [*What next in music education*]. No1., p.3.

curriculum.³² Its impact or effect on the Slovak music education is still very disappointing. ³³ Ehrenforth's work is a new look at the school music education, because it corrects several limitations of previous German works. The following could be mentioned in particular as atypical phenomenon, which consisted of past efforts of authors aimed only at German school music education system.³⁴ The benefit of Ehrenforth's production is also such a phenomenon that it created a space for the presentation of musicians, theorists as well as teachers whose creative activity was visualized also in the textbook type of works. Among this type of authors we can mention, for example, a German musicologist, educator, founder of hermeneutics in music, pioneer of early music interpretation A. F. Hermann Kretzschmar (1848 –

³² The idea of European cooperation on the congress was left by Ehrenforth to Dieter Zimmeschied, who opened the Congress with opening speech.

³³ The above statement may be affected by the current reality in music education in primary schools in the Slovak Republic. Over the last 25 years its level has been steadily declining and currently is almost in untreatable condition.

³⁴ It's specific for German authors. Work focusing on the history of Czech and Slovak school music education was also noticed in the former Czechoslovakia by authors GREGOR Vladimír, SEDLICKÝ, Tibor. 1973. *Dějiny hudební výchovy v českých zemích a na Slovensku* [History of music education in the Czech lands and Slovakia]. Praha, SPN, 1973.

1924)³⁵. We can mention other German authors Johann Matheson (1681 – 1784), Johann Quantz (1697 - 1773)³⁶, Joachim Fröbel (1697 – 1773), Carl Philipp E. Bach (1714 - 1788)³⁷, L. Mozart (1719 - 1787)³⁸.

Work, as well as the activities of the Karl Heinrich Ehrenforth were converged in more detail in herein text. Intention roots in pragmatic reasons as well as of argumentation context.

1.4. Czech and Slovak authors (a brief look into the past and the present)

Similarly to the German researchers, also Czech and Slovak authors were active. The most cited work from the Renaissance "*Epithoma utriusque musices practice*"

³⁵ In 1887 - 1890 he published a three-part work *Führer durch den Konzertsaal* [Guide to the concert hall]. He sought also to reform entire music education, including music education.

³⁶ Author of book *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), [Playing the flute]. Work is the source of information for Flute technics in the 18th century.

³⁷ Known for his work *Versuch über die Wahre Art das Clavier zu spielen* [Essay on the true art of keyboard playing]. E. Bach work pays attention to the fingering of chords, melodic ornaments interpretation applied in his time. He also presented his ideas about art, counterpoint, as well as mainstreaming approach to harmonization.

³⁸ MOZART, Leopold. 1756. *Versuch einer gründlichen Violinschule* [Attempt of consistent interpretation of the violin school]. Augsburg 1756, the new edition of Leipzig in 1956 and 1968.

[*Proceedings of the theoretical and (practical music)*] by Stephani Monetari Cremnicians³⁹, as well as a music compendium (*De musica*) by Leonardo Stöcker. Monetari presents the knowledge of Medieval and Renaissance music base, issues of contemporary philosophy of music, on theory of three tone stems, medieval transposition, mensural notations. Stöcker's work has similar character. Their common feature is especially reproduction of theoretical - pragmatic knowledge base of that time. Below are listed very significant authors, composers and teachers: pianist and teacher Johann Nepomuk Humel (1778 - 1837, a native of Bratislava); composer and teacher Jakub Jan Ryba (1765 - 1815), who dealt with elementary music didactics and methodology in the village environment; Franz Paul Rigler (Bratislava teacher) author of *Anleitung zum Gesang und der Klaviere* (released in 1779) that combined didactics how to play instrument with steps bound to the general music education; Karel Slavoj Amerling who created a uniform national school in 1848. It was synthesized Herbartismus and Comenius ideas. From the authors of the 20th century we cannot forget about Jozef Šamko (1908-1980), who in his work *Hudba a*

³⁹ The work was probably published in 1519 -1520 in Krakow. Work of

hudobnosť v spoločnosti (Music and musicality in society) (1947) gave a sociological interpretation of music education; and Adolf Cmírala (1882 -1963), author of a two-part work of *Hudební pedagogiky* (Music Education) (1940- 1943). Among other musical - pedagogical researchers we will deal in more details with some of the thoughts of Vladimír Helfert (1886-1945),⁴⁰ who founded Department of Musicology at the Masaryk University (his pupils were Ján Racek, Bohumír Štedroň). Between 1935 - 1936 he was also the Dean of the Faculty of Arts of above mentioned university. His pedagogical activity falls within phase 1920-1945, when form of music education gradually began to change, as well as attitudes to musicality. In this development process Helfert was particularly inspired by Poetics of Otakar Hostinský (1847 - 1910) and movements for art education that did not hold single position towards singing in music education. On one hand music education based on vocal education was promoted, on the other hand voice was not considered as dominant element in music education. Helfert's dissatisfaction with the state of music education was

L. Stöker was recorded in that time.

⁴⁰ See: VEREŠ, Jozef.2011. *Hudobné korelácie* [Music correlations]. Nitra 2011, p. 171-173.

expressed in the study *Music at secondary schools*.⁴¹ Due to the new contemporary parameters of music, he recommended a stronger position of singing only at primary level. On the secondary level, he required to minimize the role of singing in music education content.⁴² The reduction of singing in music education required to be replaced by knowledge of the history of musical literature, musical culture, activities supporting the development of musical memory, musical imagination, as the capture of music processuality by recipients considered to be the most important role in overcoming problems between musical art and audience (i. a. role of art socialization). Helfert is known to oppose musicality scrutiny related to children only. He realized that musicality is not static but evolves throughout human life.⁴³ He considered equation of musicality to the reproductive capacities of individuals as pedagogical mistake, because they were not considered to be crucial for the development of musicality. More significance was attached to the capacity of music

⁴¹ HELFERT, Vladimír. 1924. *Hudba na středních školách* [Music at secondary schools]. Hudební rozhledy. roč. I, č. 1., s. 147 – 150.

⁴² Differentiated recommendation has not been clearly received since learning the history of music and musical culture in secondary education was considered as delayed.

⁴³ Helfert considered school years as the most important time in the development of human musicality.

perceiving, because it leads to active perception of music players.⁴⁴ In order to develop this capability, simple voice reproduction of music is helpful, but especially penetration into the structure of music by music game, instrumental activities (e.g. adaptation of Orff method).⁴⁵ The study Music in secondary schools is closely related to works Foundations of music education in non-music schools (1930).⁴⁶ It is considered for more comprehensive Helfert's text on music education. Its rationale, development of musicality, capture of music process-perception was already explained above. Significant Czech-Slovak works undoubtedly rank publication *History of musical education in Czech and Slovak area*, written by

⁴⁴ He justifies the fact that musical talent for the top artistic talents has only a small percentage of people, but the population with average talent is able to perceive and interpret music like a literary work at different levels. He complained about predecessor's investigation of musicality on children with advanced musical potential.

⁴⁵ Interestingly, we mention criticism of elementary positions and their ideological roots, consequences that approached by T. W. Adorno in work *Dissonanzen. Musik in der verwalteten Welt*, [Disonancie. Hudba v spravovanom svete]. Göttingen, 1982; particularly under the heading "Kritik des Musikanten" and "Zur Musikpädagogik."

⁴⁶ HELFERT, Vladimír. 1930. Foundations of music education for non-musical schools: the question of musicality - the need for school music education. Prague, State Publishing, 1930.

HELFERT, Vladimír, 1956. Foundations of music education for non-musical schools. 2nd edition. Prague: Academia, 1930.

co-authors Gregor V. and Sedlický T.⁴⁷ Work provides a chronological development of music education in two areas, Czech and Slovak up to 1953. In the Czech Republic development of music education is pursued from the period in 17th century. In the Czech history, name for herein timeframe is designated by battle under white mountain in 1620 "Bielá hora". In the Slovak part, development of music education is pursued after the Lutheran period, and since the enlightenment reforms undertaken by Mary Theresa and Joseph II. At present, given time-frame for the Slovakia is completed with panorama context of the study dealing with music and music education from ancient Sloviens time to 19th century⁴⁸. Text is dealing with historical context of the music formation, music education and music of correlations.

In the former Czechoslovakia (1945) the musical - pedagogical thinking and learning is getting to concentrated attention of researchers in the 20th century.

⁴⁷ GREGOR, Vladimír, SEDLICKÝ, Tibor. Dějiny hudební výchovy v českých zemích a na Slovensku [History of music education in the Czech and Slovakia areas]. Prague Suphraphon, 1967,1990.

⁴⁸ VEREŠ, Jozef. 2012. Hudba a hudobné vzdelávanie Slovákov [Music and music education of Slovaks]. In Hudba, Integrácie, Interpretácie 15. Nitra, UKF Nitra, 2012, pp. 7 – 73. ISSN 1338-4872.

Herein shift was associated with the development of pedagogical - psychological disciplines, the establishment of the Czechoslovak Society for musical education in 1967, the national societies for music lessons, as well as the maturing science of music education, referred to as musical pedagogy. Evidence of this progress was also national conference on musical pedagogy held in 1968 in Olomouc. It is documented in anthology entitled *Methodological problems of music pedagogy* (Prague 1969). Exploring fundamental questions of musical education (objectives, tasks), traditions, links to music - educational practices, relationship with the related fields of expertise, methodological development system, systematics is found in several publications.⁴⁹ From

⁴⁹ For example: HELFERT, Vladimír. 1924. *Hudba na středních školách [Music at the secondary schools]*. Hudební rozhledy. roč. I, č. 1., pp. 147 – 150;

HELFERT, Vladimír. 1930. *Základy hudební výchovy na nehudbních školách: otázka hudebnosti - nutnost školské hudební výchovy [Basics of music education at non-musical schools: the question of musicality - the need for school music education]*. Státní nakladatelství, Praha. 1930; CMÍRAL, Adolf. 1958. *Hudební didaktika v duchu zásad Jana Amose Komenského [Music didactics based on principles of Jan Amos Comenius]*. Praha 1958; FUKAČ, J – VEREŠ, J. 1988 a 1989. *Hudobná pedagogika [Music Pedagogy]*. PF Nitra, 1988, 1989, ISBN 80-85183-02-1, 149 p.; JÚVA, Vladimír. 1970. *Problémy hudební pedagogiky [Issues of Music Pedagogy]*. Brno, 1970; FUKAČ, J. - TESAR, S. – VEREŠ, J. 2000. *Hudební pedagogika. Koncepce a aplikace hudebně výchovných idejí v minulosti a přítomnosti [Music Pedagogy. Concepts and applications of music education ideas in the*

challenging work in this text, we prefer an extensive study of Oscar Elschek (1931) "*Contemporary Music in relation to today's musical life and music education*."⁵⁰ The author of the study addresses a different way of listening to music in the past and present, and its transformation during the music development. The issue in the text attached to the listener of music, as well as a teacher of music education, his opinions, attitudes to music compared to past and present. Our opinion for the study and addressed issues have been expressed in study published in 1998 "*Music and music education - an insight into the transformations*" in the sense that since the mid-20th century teacher is often referred to as a mediator of tradition of musical standards, etc., who often expands educational learning

past and the present]. FF MU Brno. 2000; VEREŠ, J.: Hudobná pedagogika. Veda o hudobnej výchove (*Music Pedagogy. The science of music education*) Nitra 2004, ISBN 80-989174-6-3, p.119; POLEDŇÁK, I., - FUKAČ, J. 1976. Hudební pedagogika (*Music Pedagogy*). Opus musicum 8, 1976,č. 2,pp. 33 – 38; FUKAČ, Jiří. 1971. K současnému stavu hudební pedagogiky (*The current state of music education*). In Hudební věda, 8, 1971, č. 4, p. 448 – 467; SEDLÁČKOVÁ, Romana. *Česká hudební pedagogika a její profilace od počátečního strukturování až po současný stav* [Czech musical education and its profiling from former structuring to the current state]. <http://epedagog.upol.cz/eped1.2003/mimo/clanek07.htm>

⁵⁰ ELSCHKE, Oscar. 1963. *Súčasná hudba vo vzťahu k dnešnému hudobnému životu a hudobná výchova* [Contemporary music in relation to today's musical life and music education]. In. K problematike súčasnej hudby.Bratislava: SAV 1963, pp. 5 – 87.

process, just traditional thinking about music. Elschek in his studies expressed *"in the process of transferring knowledge cope with the current musical thought does not prevail as it was in the past in teaching music practitioners, i.e. when raising universal music teacher (p.16)."*⁵¹

Progressive music - pedagogical thinking in Czechoslovakia is recorded from the second half of the 20th century in the work of Oscar Elschek (Musicology today. Bratislava 1984), who provides an interpretation of music education in so-called traditional communities. Ivan Poledňák's work Musicology II. Prague, 1988 (p. 540-573) is offering synthetic smart interpretation of music pedagogy and its respective fields, i.e. on the state of music education, relations of music education to other divisions, on the functions of music pedagogy, methods, etc. A complete picture of music pedagogy as a science is provided by the work of Jiří Fukač and Jozef Vereš called Music Education.⁵² The work deals with the nature of

⁵¹ VEREŠ, Jozef. 1998. Hudba a hudobná výchova – pohľad do ich premien [*Music and music education - view to its transformation*]. In Hudobno – pedagogické interpretácie 4. Nitra, UKF v Nitre, 1998 p. 21. ISBN 80-8050-162-9.

⁵² FUKAČ, Jiří – VEREŠ, Jozef. 1989. *Hudobná pedagogika*. [Music Pedagogy]. 2nd edition. Nitra 1989. Revised edition in Czech: FUKAČ, J. - TESAŘ, S. – VEREŠ, J. 2000. *Hudební pedagogika*.

musical pedagogy, its tasks, methods, scheme, history of scientific discipline, relations with other disciplines, and theory of musical communication. The scientific principle is understood as a tool for convenient operation and remodeling of explored facts. Phenomenon of integration, sociological – psychological topics within non-European cultures (especially in *Music correlations*) play a key role, which is perhaps conceived as a development potential for the scheme and methodology of science at Department of Music Pedagogy. Building on the penetration of the complex issues of music education, we attempt for a brief summary.

Music is a ubiquitous spectrum of educational resources, which cannot be attributed to each Department or curriculum object. It stores universal human values in accordance with the overall cultivation of human and his sophistication in a universal language. Its negotiation and transfer is tied to the level of educational institutions. Foregoing facts in the text are not fixing the subject of musical pedagogy, but making it dynamic, which is related to the developing dimension of the science of music

education, synthesizing thinking, development of methodological apparatus, as well as the escalating importance of music education in the strategic position in the preparation of future teacher of music.

1.5 Developmental transformations of music (music theory & practice)

In the following text, we continue to define framework of common characteristics, elements (common and different) in the areas of music education. Our approach to the resolution of mentioned indications is apparent from the fact that the designation of pedagogy can become relevant only at the stage of the development process, when the musical – educational processes become subject to cognitive reflection. This means researcher's attitude to the studied phenomena in accordance with his research, management and organizational objectives, i.e. by means of info collecting technique, by organized monitoring of aspects, which are the subject of investigation, etc. Viewing close connection between theory and practice, it is beneficial for both sides to be navigated in the musical-educational practice on the one hand, and music educator (practitioner) on the other hand, so they both can observe

teaching activities from scientific position. Penetration into both areas, whether by the scholar or the practitioner, makes recognition process of specific music education context easier, and at the same time tries to understand both professional levels as phenomena which differ in historical context.

1.5.1 Humanism as a base outline

Prior to discussion on developmental transitions in teaching of music education, I suggest mentioning some developmental tendencies, which led to new mindsets and social breakthroughs in the context of artistic movements of the Humanism and the Renaissance. New system of values was created as a result of its application in order to revitalize man in the spirit of ancient ideals and rejecting religious thinking. Ideal starting point was humanism and a conscious access to education. In social development herein new system of values is viewed as one of the decay and demise of feudal social mechanism causes, disintegration of a medieval type of education⁵³, reduction

⁵³ The concept called *musica* was disintegrated, as a discipline of unity of music, instrumental music, poetry, singing in the *ars musica* educational system. Music has begun to be seen as one kind out of

of topical background of music understanding (religious view lost its dominance). As well as for one of the most important turns in the evolution of Western music, as well as the development of cognitive reflections in music creation, since the shift occurred from scientific level (doctrine of the cadence formation, the doctrine of crotchets substitution and their quality over the melodies, compositions process)⁵⁴ to the music-theory level, which is not only expanding, but also internally differentiated. The music-theoretical movement was taking place since 12th century, with increasing interest in polyphonic music. Herein developmental stage (*Notre Dame and Ars Antiqua*) is also characterized by the development of the musical techniques (modal rhythm, contemporary forms: organum, motet, conductus), although many were not even recorded in tractate writings (mostly anonymous). In spite of this fact, the recognizable connection between music of Johannes de Garlandio (1270-1320) and Frank Kolínsky was spotted. French music theorist Johannes de Garlandia devoted attention to the modal rhythmic in Notre Dame period and Franko Kolínsky (13th century) in his file

fine art, resulting in the so called *The ideal of musical creation within artistic autonomy*.

⁵⁴ Milan tract is known (*Ad organum faciendum*, cca 1100)

Ars Cantus Mensurabilis [*Doctrine of mensural singing*] where mensural rhythmic of polyphonic rhythmic singing was preferred, as well as mensural notation in the file *De Mensurabili Musica* [*Mensural music*]. Theoretical thinking within the new value level was manifested in 14th century, when issues of rhythm, in particular isorhythm in the motets in the period of the Ars Nova appeared. Theoretically Philipp de Vitry (1291-1361) and Johannes de Muris (1291-1381) presented their findings in the work *Ars novae musicae* (1319). Since 15th century we have noticed rebuilding of the medieval tonal register system (Pythagorean, based on the quintet) to the thirds-fifth system, which arose in the application of triad assumptions in harmony. This change was supported by Bartoloméo Ramos de Pareja (1440-1491) in the file *Musica practica* (1482). Swiss researcher Heinrich Loriti Glareanus (1488 – 1563) contributed to the base of the tonal range (scales) expanding in the work *Dodekachordon* (1547), matching Ionian and Aiel scales (authentic and plagiaristic) to contemporary modes (Doric, Frygian, Lydic, Mixolydic). In parallel with the development of music culture in 16th and 18th centuries music – didactic thinking progressed, democratization of education

(religious influence in the educational concepts gradually declined)⁵⁵, as well as the nature of the musical-educational objectives and tasks (as a result of the reformation)⁵⁶.

1.5.2 Renaissance music theory

In the Renaissance theory counterpoint theory dominated, also thanks to Gioseffo Zarlino (1517-1590) and his work *Le istituzioni harmoniche III* (1558) [*Harmony for public institutions*] a comprehensive interpretation of topical theoretical concepts were presented⁵⁷. Zarlino's contribution involved integral components of melody, rhythm and harmony of a metric connection when person created contrapuntal sentence in spiritual vocal polyphony, organizing knowledge about music polyphonic music of that time, which became the source material for composers' training. Synthesis of strict standards and

⁵⁵ The rigidity of medieval education was criticized in particular by a writer François Rabelais, the utopian Thomas More (based on the idea of an ideal human society).

⁵⁶ The implementation of new, reformist ideas initially allowed the development of cities, crafts, trade, banking in medieval Europe (especially in Italy).

⁵⁷ The representative of the Netherland School J. Tinctoris was one of well known counterpoint theorist, as well as Nicola Vicentina.

knowledge had moved to the forefront among pedagogical methods of contrapuntal techniques transmission. Number of authors tried to release rigorous rules in contrapuntal polyphonic techniques (*prima prattica*). For example Vincenzo Galilei (1520-1591) released relationship to the dissonance that opened a way to increased expression, as well as to better expression of poetic text (*seconda prattica*). The new principle enriched teaching methods of knowledge imparting. The proof can be seen in the works of German theorist, e.g. J. J. Fux *Gradus ad Parnassum, sive Manuductio ad compositionem musicale regularen, method-* Vienna 1725 [*Steps or Ascent to Mount Parnassus*]. Italian counterpoint rules were transported to the German music society. Since 16th century the idea of space in the music is known. It was implemented while two music groups were being placed opposite each other during the interpretation. In Venice, Adrian Willaert (1490-1562) used the architectural design of the space in St Mark's Basilica (two galleries) - he was a founder of ploychoir pieces *and cori spezzati*- for divided choirs)⁵⁸.

⁵⁸ In the Pre-Christian and pagan cults, the caves served to enhance

1.5.3 The theory of tonality

In the 17th century theory of tonality prevailed (major-minor tonality). The most commonly recommended work to understand new principles was text by Jean Philippe Rameau (1683-1764) *Nouveauu système de musique théorique* [*New musical-theoretical system*] in 1726. Rameau, in addition to the aforementioned progress, managed to draw the consequences from Sauveur (1653-1716)⁵⁹ description of the aliquot series of tones (in German known as *Naturklang*), as well as to capitalize on the acoustic phenomenon of resonance in the interpretation of chord relations (associated with the emergence of *Naturklangtheorie*). Rameau explained relations between chords that led him to theory of fundamental bass (numbered bass), which allowed him to

the sense of wonder in their rites (echo in the natural environment).

⁵⁹ Joseph Sauveur was a French physicist; he formulated a theory of vibration and wave-like sound. He searched for so-called *Nodes of vibrations* on the vibrating string, a wave of tranquility, which helped to illustrate standing waves on vibrating strings through paper runners and determine the wavelength. He identified it as a double the distance between the two nodes. He also found the limits of audience by human hearing. M. Mersen (1588-1648) knew about the existence of aliquot tones, but he obviously could not explain it clearly.

create and model rules for chord connection⁶⁰ and get the attention to music tonality. Rameau's cognitive activities encouraged development of cognitive music thinking as well as cognitive reflections, more – less based on input obtained from the transfer of new musical principles into practical teaching level. In the Baroque period, Belgian musicologist François-Joseph Fétis (1784-1871) dealt with music tonality "*understood as a general relationship between tones of a particular tonal system*"⁶¹ since it allowed different kinds of ethnic relations in tonal contexts. Given thought approach to music tonality was seen with certain distrust to "natural" understanding major – minor tonality, which opened the way to industrialize the development of empirical practice, i.e. to the free contrapuntal style. Empirical practice of this period was theoretically processed by Christoph Bernhard (1628-1692) in the file *Tractatus compositionis augmentatus* (around 1659). In the 19th century interest in counterpoint slowly declined, although we noticed revival of Rameau's opinion about natural regularities in the framework of major-minor harmonious relations by Hugo Riemann

⁶⁰ See POLEDŇÁK, Ivan and col. 1988. Hudební věda II. Praha, SPN, p. 382

(1849-1919).⁶² His idea, however, was not widely spread as a result of declining interest in the harmonious issue, which probably was caused by ethno musicological research, as well as an interest in a historical perspective of the issue. Attention to the contrapuntal issue is more-less restricted to teaching – learning pedagogical space.⁶³ Riemann's ideas, in particular attitudes to music tonality, were reviewed by multiple music explorers. Even with the widespread aspirations regarding the analytical needs of the music.⁶⁴ Certain proof of this new effort is also presented by focused attention to the theoretical idea of the melody in 18th century.⁶⁵ It was linked to detaching from the descant line in the contrapuntal structure, as well

⁶¹ See POLEDŇÁK, Ivan and col. 1988. Hudební věda II. Praha, SPN, p. 383.

⁶² Riemann's well-known work is Riemann Musiklexikon [*Riemann's musical dictionary*].

⁶³ For example textbooks. Especially preferred by E. F. Richter, S. Jadassohn.

⁶⁴ In the 20th century, for example, Carl returned to the issue of tonality. Dahlhaus, as well as the Slovak musicologist Jozef Kresánek. The issues of harmonic systems were mainly discussed by G. Capellen, A. Schönberg, P. Hindemith, H. Schenker and a number of others.

⁶⁵ Teaching on melody and rhythmic was explored by J. Mattheson (1737) in *Kern Melodischer Wissenschaft* (*The Basics of Melody*). Mattheson was promoted by J. J. Quanz. A theoretical set of ideas (but more schematic) about structure of musical form, rhythms, melodic) was presented by Riemann in the work *Grundriß der*

as with the discovered element of the period, which attracted the attention of researchers in the 19th century (pedagogic environment also in the 20th century). With the development of knowledge about the tune, the doctrine of musical form, in practical terms, was dominant mainly as expansion component of music work analysis.

Topical course of developmental changes in music in this part of the text is also a testimony of the complex development process, which is not easy to “regenerate” in the condensed interpretation. Just because the music was developed on the basis of changing standards of musical thinking, changing the principles of society, cultural values, which are today essentially a historical document of expressing the needs of human beings. Explaining the origins in the phases of historical development and the gradual development of a theoretical platform that has its genesis of the creation in new initiatives in the music, compositional, style trends- it is not easy to interpret fully. In the music-theoretical development process we cannot prioritize theory to practice that often led to speculation system creation, whether on the side of composers, theorists, or educators in creating the precepts. It also

does not have to generate a positive result or rigorous enforcement of the famous formula: *evolution is based on discovering of new ways and condemning old ones*. We observe, for example, in the 20th century, when composers began to dismiss traditional musical thinking with removing motif-themed forms for the decomposition of the tones and sounds (from dodecaphony to electro-acoustic music, as the music was reduced to the game with tones and with the artificial sound).

1.6 Innovation in post modernity

In this development line of music from the 80 's of the last century - post modernity- relationship to tonal organization of music was gradually regenerated; to motif- thematic thinking as well as to innovation of traditional forms, so that the music composed by a man was an understandable and artistic experience for people.⁶⁶ On the basis of the above mentioned evolving music changes

composition and teaching of musical forms]. Hamburg, 1889.

⁶⁶ See FUKAČ, J. - TESÁŘ, S. – VEREŠ, J. : Hudební pedagogika. Koncepce a aplikace hudebně výchovných idejí v minulosti a přítomnosti (*Music pedagogy. Concepts and applications of musical education ideas in the past and present*). FF MU Brno. 2000 .ISBN 80-210-2458-5.

of music creation we conclude that elaboration of pedagogical, didactical and methodological explanations for the needs of music practice (in particular the professional music education) took place with the support of growing theoretical thinking throughout its history (its genesis can be found also in musical works), which contributed to the formation of scientific concepts of musical pedagogy. This trend was more pronounced in educating composers, theorists, because this education did not have to take into account psychological and sociological aspects as raising exclusively musical talents. In the education of individuals newer procedures were launched in 19th century. Particularly, analytical methods and physiological references predominated; they had been stimulated by music- educational experience. Their goal was to help coping with the implementation of technical problems in the musical compositions by analytical and methodically prepared tactile exercises⁶⁷. Analytical methods were in a short time deepened by aspects of the natural development of the musculoskeletal system of the player on a musical instrument. Evidence can be found in works of Rudolf Maria Breithaupt (1889-1963) *Hanbuch*

⁶⁷ See Works of Otakar Ševčík, Viliam Kurz.

der modernem Methodik und Spielpraxis. Vol.1 (1912), School of weight - touch. Natural Piano – technic. Vol 2 (Leipzig 1909). Later, Oleg Šul'piakov (*Techničeskoje rozvitije muzykanta-ispolnitel'a*. Muzyka, Leningrad, 1973). In the first decades of the 20th century several pedagogical and musical issues began to be scientifically developed. These resulted in particular from the social, cultural, and music changes, as well as from the reform pedagogy (1900-1930). Education reacted to the new tasks by various concepts; e.g. the idea of a free schooling (L.N. Tolstoy), project learning (John Dewey), efforts to promote *Pedo centrism*, with the aim to get the child into the center of teaching-learning process (John Dewey). Pedagogical psychology has also entered the forefront, which is invariably passed into musical-pedagogical thinking. At the beginning of the 20th century there was a turnover to the vocal performance of 19th century activities. Folk song began to be seen as a source of cultural and national heritage. In England this claim had been advocated by Cecil Sharp. In several countries this requirement was made more acute with adaptations of folk song (in particular in Slovakia- Mikuláš Schneider Trnavský (1881-

1958)⁶⁸. Issues related to musical listening, to listening activities were beneficial for music education (for example, André Gedalge and Alice Pelliott), as well as elaboration of perceiving relationship of an individual to the music. Music perception and thus the auditory education had been addressed in musicology by Hugo Rieman, Heinrich Bessler, Boris Vladimirovich Asafjev (theory of intonation), although receptive confrontation with the music tracks in music education was already understood by German education reformer Johann Bernhard Basedow (1724-1790)⁶⁹. In the professional music education, music receptive education was conceived as something obvious. Receptive music education in schooling began to be promoted only with the development of transfer technology of recorded music. Representatives of the receptive education sector are: Percy Scholes (*Learning to Listen*, 1921)⁷⁰, Vladimir Helfert (*Basics of musical education in non-music schools*, 1930), Boris V. Asafjev (anthology *Music questions in the school*, 1926). By accepting the receptive music education, question on understanding of music, its popularization and the interpretation of a

⁶⁸ From his work we mention some song collections *Slzy a úsmevy*, *Zo srdca*, *Slovenské ľudové piesne* and others.

⁶⁹ He is the author of a textbook *Elementarwerk*.

musical work, invariably came to the attention of experts. To the calculation of the musically-educational progress we also mention the fact that the development of didactic thinking and methodologies was often encouraged by forming musicology. Also incentives based on educational experience that appeared between years 1920-1945. Mostly German musicologists were initiative Wilibald Gurlitt (1884-1945), Georg Schünemann (1889-1963). Well known Schünemann's work *Geschichte der Deutschen Schulmusik* (1931), which approaches the history of the musical-educational processes. Similarly interesting work was created by Eberhard Karl Preussner, where author tries to clarify the relationship between general and musical pedagogy *Allgemeine Pädagogik und Musikpädagogik* (1929).

The name of the subject- music education in Slovakia has been established over 20th century. It is perceived as a space for the musical-educational process, as well as for the development of the individual through the specific transfer of musical knowledge to new generations. The specificity of musical knowledge transmission over other subject lies in creating the preconditions for the continuous

⁷⁰ He composed the first edition of *The Oxford Companion to Music*.

"stripping" of the musically artistic contents in the context of cultural and social processes. This means constant activity in the process of musical communication code acquisition based on a certain set of musical knowledge, the development of musical skills, and reception contact with music, skills, and created attitudes to herein music code in societal development. The specificity of the music code lies in the fact that its acquisition is not clear, fixed, since its acceptance is dependent on long-term cognitive process.

1.7 Music education in transformations

It is known that development of music education transformed from less organized forms to the branched system. This development can be construed as a process of continual allocation of musical activities of various units, as well as the inclusion of new music units and also integration of dedicated music departments into evolving specific musical and pedagogical structures.

The most common type at primary school's is *music education* (General education), which acts as the subject of the curriculum (its predecessor was a subject known as

the *singing*). Its fundamental objective is to develop musical skills for all students, to allow contact with the wholesome music, create the prerequisites to aesthetic experience, to perceiving skills, to the development of creative talents to singing abilities. Last but not least, the ability to shape the musical tastes, as well as rational and intellectual incentives necessary for the orientation of the individual in social and cultural life. Number of factors interfere realization of the above objectives. For example, unresolved relationship to musical traditions, and to new musical trends, problems with elasticity in didactic thinking, selection of educative curriculum, with a low time commitment in education system, and decline/demise of the choirs in primary and secondary schools, the substitution of music education by other subjects, etc.

History of music education is known for useful and thriving musical-educational programs that preferred active musical manifestations in the development of musical abilities prior to "dry and isolated" interpretation without real musical experience⁷¹. Today, it can be found in ethnic communities, and in particular in the upbringing of

⁷¹ At present, it is possible to find incentives in so-called *Experience pedagogy*. E.g. method of dramaturgy is useful.

instrumentalists; or folk music in transmission of practical and creative musical skills.

In ancient time, teaching music was conceived as part of a comprehensive education in privileged, noble youth. Its characteristic feature was the link with gymnastics, forms of cult and ritual ceremonies and statesmanship of life. For example, Plato, who opposed hedonistic, epicurean music, preferred moderate music. He preferred the connection between music and moral education, which also related to the interest of philosophers to man, as the human being was a measure to all at that time⁷². In Roman area⁷³ music education was involved into discipline *musica*⁷⁴. It connected music practice with theory, education aimed at passing on knowledge, as well as the educational power of scientific (*musica paidea*) in

⁷² The term antiquity is spatially defined in the territories under the influence of Greek culture in the Mediterranean, and later in the entire Roman Empire, which ended with the demise of the Roman Empire (476).

⁷³ Ancient Rome was an indication of the ancient state formation (originated in the 8th century BC). In time it was divided into the West Roman Empire (ceased in 476) and the Byzantine Empire (ceased in 1453). The name of the Roman Empire is related to the dominion of the Mediterranean. During the 2nd and the beginning of the 3rd century BC in so-called Punic wars the Roman troops conquered Greece, Macedonia, the territories of Tunisia, Asia Minor etc.

⁷⁴ The Greek term *musica* refers to the unity of poetry, singing, instrumental music and dance. The Romans have taken over many principles of Greek culture and thus the education system of *paidea*.

the spirit of the ethics, the morality of ancient Greece. At the same time, letting them know that the principles set out the context of ancient Greek music, their interpretations, as well as the transfer of knowledge, subject, was not linked only to the music, but for the entire period of performing complex activities. Ancient Greece and ancient cultural circuit⁷⁵ is mentioned because European musical culture was created on ancient principles to a large extent. Even the "pedagogy" is essentially the product of ancient Greek philosophy. It developed in close conjunction with the philosophy reflected in pluralist access to education – educational issues⁷⁶. Ancient discourse is a testimony of difference from other ancient communities in addressing the analogous issues, as well as connection of music with life, whereas it was the educational ideal, the aim of which was to develop human personality by moral, intellectual, gymnastic, and musical through educational effect of the music. Certain evidence of pluralism is also revealed in

⁷⁵ In the 2nd century BC its range was from Greece, Macedonia, and Tunisia to Asia Minor. The Roman troops at that time were also in the territories of today's Slovakia. The European environment was expanded especially in Humanism.

⁷⁶ Different understanding of pedagogical questions was typical for the Sophists (Socrates, Plato, and Aristotle); the Stoics (Seneca, Epiktetos, Maurelius); the Epicureans (Epikuros).

period of Germanic tribe's invasion into the Roman Empire, failed to break into the life and nature of the Roman culture for a long time.

Cognitive activities in ancient stages of society development had contributed not only to the pedagogical ideas, but also to the social music educational thinking, as well as normative didactic thinking about cognitive transmission and practical musical skills and relevant knowledge. The impact of ancient musical traditions was significant, lasting till modern era⁷⁷ (still today we return to them), where they were confronted with the developmental tendencies of the new European music culture-Christian medieval European music.

On the medieval royal courts the music was part of court life⁷⁸ being impacted by classical music culture. It was justified by the fact that music was long considered as one of the most important collective communication means, with a strong rhythmic and emotional influence on humans, or social groups. Music in the middle ages, however, had a different basis, because it preferred religious view with strict prescription of musical

⁷⁷ The boundary between the middle Ages and the Modern times cannot be precisely determined. It ranges from 1492 to 1526.

⁷⁸ It also allowed an inclination to organized music education.

expressions, as well as a system of knowledge transfer rules (European feudal society preferred immutability). Together with Christian music base not only new ideas about music were created, but also changes in the socio-educational systems. Development of music was more or less similar in the Western Christian and Eastern-Christian areas. It was focused to spiritual music, which had an effect on the content of the curriculum. The cultural development in the Byzantine and Slavic orthodox environment had been significantly influenced by Turkish extensibility, which had an adverse impact on the development of education and music education.

Transition to the new content of music, as well as to a new music type of culture was approached by Jacques Le Goff in work *Culture of Middle-aged Europe* (Prague, 1991). The work drew attention to the universal cultural system in western-Christian areas, which was initially based on a trans-national communication in Medieval Latin. Religious institutions within herein system, in particular dealt with development of liturgical singing and singers' training in musical expression. Training to spiritual singing took place in medieval institutions (*schola cantorum*, etc.). Later teaching-educational institutions acquired herein role,

known as monastic and urban schools. In addition to the teaching of religious singing, complex subjects involved music-scientific knowledge. In both disciplines didactics, methodological procedures, as well as the production of teaching aids had received the most of attention. For example, cheironomic practice⁷⁹, introduction of sheet examples in the textbooks, as well as the creation of a coherent overview of the tables from the text. In order to understand tonic system, so called *Quidon's hand* and *solmization* was utilized.⁸⁰ Development of the didactic mindset was supported by Hucbald of St. Amand (850-930) and Quido of Arezzo (+1052), who formed basics via solmization syllables for hexachorde tones for the European intonation methodology (*Epistola de ignoto*

⁷⁹ Ancient practice suggested the melody and rhythm flow by hands and fingers; it was applied during the exercises of the choir,

⁸⁰ Most cults were connected to singing and dancing. These developments can be traced back to antiquity (e.g. ancient Babylon, Egypt, China, and Greece). In the middle Ages, especially from the 16th century, the works with didactic focus and textbooks began to be written. The *Quidon's hand* indicated that the fingers' joints of the left hand had been marked with syllables of the tones of the later tonal system. The pupils showed them with their right hand, which should allow them to better understand the use of the syllable and hence the tone. See: BLAHOSLAV, Ján. 1569. *Musica, to jest. Knížka zpěvákům, náležitě zprávy v sobě zavírající*. Ivančice. 1569. More precise expression of the pitch was allowed by *neums* writing on the lines. Quidon's hand probably does not come from Quido of Arezzo, because it was originated in later period.

cantu – the doctrine of solmization and mutation). Own teaching practices are expressed in the file of the *Micrologus de disciplina artis musice* [Training in the disciplines of music].

Medieval education system grew up in the Greek ancient universal education (*enkyklios paidea*). Over the time, however, the ideal of education transformed to *septen artes liberales* (Capella Martianus around 400 A.D.), which were transformed from 6th to 9th century by A. M. Severinus Boethius (480 – 524), Aurelius Cassiodorus (488 -583), Alkuin from York (735 – 804), John Scottus (800 -877) from music to math in a combination of trivium (grammar, rhetorics, dialectics) and quadrivium (arithmetic, geometry, astronomy, music). Musical-educative subject in the school system was known as *ars musica*.⁸¹

In the period of the European Baroque, as well as in the period of humanism, the antithesis of spiritual and secular music began to gradually fade, both in vocal and instrumental music. This was linked with the emergence of

⁸¹ The term *ars musica* in the Middle Ages described the interpretation of musical knowledge between the musical theory of so called *musica scientia* and the practice of so called *praxis*. From the 16th century, *musica paidea* formed musical theory as a coherent part of compositional science. Attention to the musical structure, counterpoint, harmony, melody was paid.

new types and genres of vocal and instrumental formations, which pushed into the background traditional unison, vocal polyphony. The interconnection of individual art areas entered to the fore (opera, oratorio, cantata). New musical instruments were created (cembalo). In music education, better connections appeared to rhetoric, literature (*musica poetica*)⁸², policies for specialized departments of the instrumental play and solo singing, as well as their first theoretical reflection. Music and educational development of Baroque on one side gradually contributed to the decay of the medieval concepts (*musica, ars musica*). On the other hand, the music creation shifted to the so-called *fine arts*, making it possible for music to be seen as art. At the same time, conditions were created for artistic autonomy of music making⁸³, which initiated the need for specialized and professional music education (conservatories were incurred, the instrument and singing schools, composers education, the inclusion of new items in the curriculum, such as counterpoint). The Baroque period had external specifics as well; e.g. religious reformation, war conflicts

⁸² It was formed in the 16th century as an attempt to create a coherent composer theory.

⁸³ This ideal was fulfilled in Vienna's classicism.

(thirty years ' war [1618-1648], anti-Habsburg uprising [1604-1622]. Although the historical background of the Baroque comes from the crisis of feudalism, from religious conflicts, the Catholic Church had influenced Baroque art on the basis of a survey carried out by Trident Council (1545-1563)⁸⁴. Council adopted national priorities to enable the expansion of art schools⁸⁵, effectively strengthen the importance of authorities in the arts and their position in society.

At the interface of 18th and 19th century transformation from cantor into a modern teacher took place in education. In the musical education the advanced conversion was demonstrated by the fact that in addition to the vocal activities teacher included content of music knowledge, which should facilitate penetration to music content, the reception of music products. In a modern and professional education, in addition to specialized music, we register break with the conversion of a composer and artist to a

⁸⁴ It was the reaction of the Catholic Church to reformation. It dealt with the reformation of the church. It consisted of 4 stages. A Book Decree was also adopted to allow for the Revision of the Banned Books Index. The reform of church music was modeled on *Missae Papae Marcelli*, which was compiled by Giovanni Pierluigi da Palestrina.

⁸⁵ The Roman Academy of St. Lukas was known (1593), Académie Royal de Peinture et de Sculpture in Paris (1648).

music teacher. Intensive development of music education, pressure on new goals, content, innovation, subject time supply was created. One of the major issues was the implementation of receptive music education. Some experience had been obtained from presentation forms, which sought to popularize music. Those could be found in the works of the Otakár Hostinský *O socialisaci umění* (1903), later also in radio musical educational events. Qualitatively new topics of research focused on questions of musical abilities and musical talents, which allowed development of music psychology. Researchers dealing with musical talents include Gézsa Révész (1878-1955), Carl Emil Seashor (1866-1949)⁸⁶,—Boris Michajlovich Těplov (1896-1965)⁸⁷.

"Dictionary of the Czech musical culture" defines music education as *"social and culturally determined process of music development of a man, whereas aesthetics and educational process is viewed as mutually conditional"*⁸⁸. It reflects the fact that music education in the school space

⁸⁶ He wrote works such as *The Psychology of Musical Talent* (1919), *Psychology of Music* (1938). He defined about 25 musical abilities.

⁸⁷ Known for work *Psichologija muzykal'nych sposobnostej* (1947).

⁸⁸ Coll.: *Slovník české hudební kultury (Dictionary of Czech Music Culture)*. 1997. Supraphon, Praha. pp. 343 – 347 ISBN 80-7058 462-0.

creates preconditions for transfer of musical-artistic content, reception skills, and development of artistic activities (in particular within school activities). Related departments should provide information about music education as aesthetic education component, as well as initiatives related to popularization of good music.

With the development of the mass media means the requirements for a new selection of teaching syllables is strengthened (even in an open system), as well as for the preparation of future teachers of music education. With the increased content of the curriculum, the requirement for a further breakdown of music education by specialization was increasing (artificial music, popular music, folk music, and so on), which raised existential pressure for general music education in Slovak environment.

Except development progress, in the following text we will list music- educational progress supported by other prominent musicians, music theorists, theologians, philosophers, educators, philanthropists, since they discovered new semantic processes, new cognitive knowledge, which illustrated development of musical-pedagogy and didactic thinking. For example, English composer, music theorist, teacher of children at the

Norwich cathedral, publisher of musical compositions Thomas Morley (1557-1602). He was known not only as madrigalist and creator of Canzonets (double and viable short compositions, using effective rhythm variations), but as a businessman and entrepreneur (acquired a monopoly to issue music press). One of teaching outputs covered textbook *Introduction to Practical Music*, which provided theoretical foundation of the music for contemporary musical practices of the past. Major reformer of education and training was Jan Amos Comenius (1592-1670). His ideal was *pansophia*- the possession of universal knowledge⁸⁹. Dominant position over the life of Comenius was given to: *Janua linguarum reserata* known as *The Gate of Languages Unlocked* and *Orbis sensualium pictus* known as *The Visible World in Pictures*. His theological and philosophical writings are also important; they were encouraged by life of Comenius, as well as Unity of Brotherhood *dogmatics*⁹⁰. The primary philosophical work is *De reum humanarum emendatione consultatio catholica* [*General Consultation on an Improvement of All*

⁸⁹ Pansophia is the Latin name of Greek origin. The Greek word *pan* means everything, including everything, interpreted by Comenius as general wisdom.

⁹⁰ It is a theological discipline that deals with the explanation of Christian dogma.

Things Human], which contained of 7 books. It was an attempt for a universal education (the whole piece was not completed). The representative works ranked *Didaktika magma* (*The Great Didactic*), in which didactics is understood as the art of teaching⁹¹. We shall mention German Lutheran, philanthropist, biblical scholar, Professor of Greek at the University of Halle- August Hermann Francke (1663-1727).⁹² He founded so called *dismembered school*, orphanage, since he shared responsibility towards the children who grew up in ignorance in non-harmonic families. They were provided by a religious education and music had an important role in it. It was an important part of it. He constituted *Collegium Philobibliocum*, which provided study of Bible to graduates. From this period we can mention composer Antonio Vivaldi (1678-1741), who led the girls' orchestra in an orphanage.

⁹¹ It is also possible to mention the *Information desk of the maternal school, Labyrinth of the World and Paradise of the Heart, Schola ludus* (*School by Play*), contained of 8 school plays in Latin language. Summary edition of Comenius works had been published in 1963 under the title "*Opera omnia*" issued by the Czechoslovak Academy of Sciences in Prague.

⁹² He was a teacher of the polyhistor Matej Bell (1684 - 1749), who after his death was called *Magnum Deces Hungariae* (*Great Adornment of Hungary*). Moreover he was considered to be a founder

Out of representatives of the age of Enlightenment, Humanism and Nationalism in the 18th and 19th we shall mention Jean Jacques Rousseau (1712-1778) - Swiss philosopher, writer, educator, composer, founder of natural education theory. His purpose as of a teacher was to bring up free individual on the respectful principles reflecting the age and personal peculiarities. In educating a free man he recommended teaching based on his own experience against learning from books, individual approach to the child, which provided a stimulus for the pedagogical movement of alternative schools. The theoretical views of Rousseau on education were issued in 1752 in semi novel *Emile, or On Education*, in French *Émile, ou de l'éducation*. At work he preferred education based on free will, own responsibility through education of inmate Emil to his happy childhood, and the obligations towards the state. In the same year he offered readers philosophical work *Social contract*, in which he presented thoughts on the rights of the common people, but also attitudes towards hereditary prerogative of men. At the time both works sparked great controversy, which eventually resulted in his departure to Prussia. Before leaving to Prussia in 1750, he

of a modern homeland study in Hungary. Francke was known as the

earned Academy Award in Dione for work *Discourse on the Arts and Sciences*, which is basically a conviction of the society, which was proved by claims that science and art did not support virtue causing degradation of people. An autobiographical work *Les Confessions* [*Confession*] was published after his death in 1782.

As a composer, Rousseau is known for his two operas: *Pygmalion* (introduced in Lyon in 1770) and One-act opera *Le Devis du village* (for the first time introduced publicly in Paris in 1752). Rousseau's production counted many writings as well, which made him a successful author of the works (textbooks), for example, about Swiss farmer, teacher, reformer of education *Johann Heinrich Pestalozzi* (1746-1827), who is ranked to the representatives of education of the 19th century, as a number of other exponents⁹³. Starting characteristic feature of his

Franckesche Stiftungen.

⁹³ For example, J. F. Herbart (the highest goal of education is virtue, and the subject approaches it by adopting moral ideas, an important meaning in the teaching content attributed to religion); Robert Owen (was a pioneer of pre-school education, recommended the use of games as a means of education); Fridrich Froben (his attention was focused on education of children in pre-school age, which was presented in the work of Children's Garden / Methodology of Child Education in the Kindergarten); L.N. Tolstoy (in Jasná Polana set up a school for children of the peasants, exercised free education, the essence of which was that he left the selection to the pupils, aesthetic education had an important place in his education); Constantine D.

educational endeavors was improvement of people's education efforts (in the countryside). Its basis was formed in the link between learning and production work on the basis of social justice, since he perceived education as a way to improve the social conditions of the individual. Pestalozzi was convinced that teaching, production and sale of products helped his pupils to improve their social status. His educative experiment was conducted for a short time on the farm Neuhof. Suggestions for his educational reform of poor were found in works of Rousseau. Pestalozzi was heavily influenced by the work of *Emile, or On Education*. His reform has become known as the method of Pestalozzi, which was implemented at the orphanage in Stanse (1799), in educational institutions in Burgdorf (1800-1804) and Yverdon (1804-1825). It was built on the principles of elementary education, on the

Ushinsky (emphasized the adoption of elements of national culture through the mother tongue, drew attention to the connection between the development of speech and thought, which he realized through talks about pictures, proverbs, fairy tales); Adolf Diesterweg (differentiated the concept of didactics and methodology, paid attention to the pedagogy of the national school, founded the Pedagogical Society). The basis of the education system of Anton S. Makarenko (1888-1939) was the principle which rule was based on collective principles, which had an impact on socialist pedagogy. He wrote works: *Swan Song*, *Lienhard and Gertruda* (pedagogical opinions), *The evening hours of a hermit*, *My Exploration of Nature's Activities in the Development of Human Generation*.

continuity of teaching, on the principles of social justice, development of the personality and balance three elements: education for the head (intellect), education of the heart (decency), and the training of the hands (physical fitness, skill) through method "correctness." Pestalozzi firstly expressed his own educational principles in the work *The evening hours of a hermit* (1780). The work reflected a picture of the village community of folk-educational view understood as concept of industrial education. Its hallmarks were General Education and Teaching Practical skills. He stressed particularly the importance of the family in education. Its influence on teaching was reflected in *How Gertrude Teaches her Children* (1801). Gertrude in this work is presented as caring and wise woman of the farming family. In a family environment she applies natural upbringing of her children. Important file is *Letter on education* (1810), which is dedicated to the methodological basis for the education planning. Attention of musicians was gained, in particular, by rationale for the role of music education in the general development of the human being: the *acquisition of sound communication with humans lies in the development of speech and music capabilities*. As Heinrich Pestalozzi's

School knew a number of prominent musicians and educators, its reform procedures and results of personal knowledge quickly influenced the musical practice in schools, as well as scholars' mindset.

The specific place of the explorers was given to another Swiss educator and researcher Hans Georg Nägeli (1773-1836). In professional music circles he was seen as a researcher who had created the prerequisites for scientific music pedagogy. In collaboration with Michael Traugott Pfeiffer they conceptually merged general pedagogical, aesthetic and music-didactic aspects. He presented it in a study from 1809 *Die Pestalozzische Gesangbildungslehre nach Pfeiffers Erfindung kunstwissenschaftlich dargestellt im Namen Pestalozzis, Pfeiffers und ihrer Freunde* [*The Pestalozzi vocal training doctrine according to Pfeiffer's invention, presented in the name of Pestalozzi, Pfeiffer and their friends*], and in the case of 1826 *Vorlesungen über Musik* [*Lectures on music*]. In 1810 together with Pfeiffer they issued text in co-authoring named *Gesangbildungslehre* [*The doctrine on singing education*]. Musical-pedagogical thinking of trio educators, researchers (Pestalozzi, Nägeli, Pfeiffer) in terms of slight orientation, was presented by following: development of

the musical individual was perceived via singing activities. On the theoretical level, this attitude had been expressed in particular by H. G. Nägeli, so that he was considered to be a founder of the musical pedagogy.

Epilogue

In the course of our work we have mentioned several times that the current musical pedagogy, musical-pedagogical practice, as well as pragmatic application, are characterized by a number of different, complementary (and contradictory) paradigms of musical - pedagogical thinking. Their rate of actuality is diverse. It is proved by the idea of moral and musical education's connection that is constantly transforming. The causes for conscious updates of earlier historical moments may differ: sometimes it's the manifestation of conservatism, sometimes traditional pass over of proven experience, or the consequence of intentional innovation of elements, which are based on specific research activity "proved" by its current usability. In any case, however, the present musical-pedagogical thinking and research are connected with historical knowledge, making it a stage of conscious

pluralism (it is a choice of different educational concepts, didactic procedures, methodologies, including elderly ones).⁹⁴ In addition, it is possible to keep track of concept's penetration into other cultures (for example, Hungarian intonation procedures were also learned at American universities, implemented mainly by Hungarian educators). Own specific variants have arisen from the applicable concept in the new environment. For example, American music pedagogy favors anthropological - ethnological aspects that had roots in American ethnic integration (this aspect is more noticed by Europe).

Music pedagogy, in addition to the aforementioned links with historical knowledge started to cope with the cultural pluralism, which is manifested in the creation of music, as well as in the development of educational and schooling systems. Thus it is natural, that individuals should be educated so that they can be navigated in the music world, because they face historical and stylistically

⁹⁴ See: VEREŠ, Jozef. 2015. Metamorphosis Music. In International Journal of Music and Performing Arts. Vol. 3 – Issue 1- June 2015. American Research Institute for policy Development. pp.96 – 102. ISSN 2374-2690 (Print) 2374-2704(Online); VEREŠ, Jozef. 2017. Modality – Resurgence of Musical Thinking. In Avances in Social Sciences Research Journal. Society for Science and Education. United Kingdom. Vol. 4, No 2. DOI:10.14738/assrj.42.2620.

different layers of music. In addition the new era is gradually changing the way music is taught (role of technical mediation of music reception grows, but also the availability of elementary production of musical structures), traditional contents of subjects, transmission procedures, which encourages music pedagogy to theoretical modeling of universal plurality of musical educational acquisition.

In the postmodern era, the position of the individual becomes relative; differences in ways of learning and creating music among geographically distant countries also became irrelevant (e.g. network music where music includes a large number of different clusters, diverse stages, etc.).

Current role of music education, therefore, is an exploration of new trends, models and concepts in the global area, as well as search and identification of options to cope with the emerging music trends and hence receptive pluralism. Question about the meaning of historical constant detection and awareness of changes, breaks in musical-pedagogical thinking can be continually viewed via diachronic - synchronous manner, since it allows us to enter deeper into new relationships,

connections and also to bring further detections and suggestions.

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