

MUSICA PAEDAGOGIA PILSNENSIS

Doctorandi musicae
ex Pilsna et Confluentibus

(1) NOVEMBER 2021

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Universitas Bohemiae Occidentalis Pilsnensis
Západočeská univerzita v Plzni
University of West Bohemia in Pilsen



**FACULTY OF EDUCATION
UNIVERSITY
OF WEST BOHEMIA**

MUSICA PAEDAGOGIA PILSNENSIS

Doctorandi musicae ex Pilsna et Confluentibus
(1) November 2021

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Eva Hubatová:
Palettes and shadings, for accordion (composer Jiří Bezděk)

A new magazine to note

The Department of Music Education and Culture of the Faculty of Education of the University of West Bohemia is entering the international field of professional music pedagogy with its new journal *Musica Paedagogia Pilsnensis*. This periodical, published in English and German, possibly also in other languages, will appear annually or twice a year in print and online. It represents an ambitious project in which the editors wish to provide a wide range of contemporary music pedagogical topics and simultaneously demonstrate that Czech music education and pedagogy also has something to offer the international community. Such editorial courage is supported by the great tradition of Czech music and the strength of Czech musicianship. Let us remind readers from abroad of at least a few examples.

Composers' work represented, for instance, by the phenomenon of the music school associated with the small town of Citoliby in the latter half of the 18th century. The "miracle of Czech music" – a plethora of composers all born within the span of a mere seventy years (1824–1894), such as Bedřich Smetana, Antonín Dvořák, Zdeněk Fibich, Leoš Janáček, (Gustav Mahler), Vítězslav Novák, Josef Suk, Bohuslav Martinů, Alois Hába, (Erwin Schulhoff), Pavel Bořkovec. These names were followed by Jaroslav Ježek, Miloslav Kabeláč, Jan Novák, Karel Husa, Petr Eben and hundreds of other composers – including those of the modern era, such as Marek Kopelent, Ivana Loudová, Ladislav Kubík, Ivan Kurz, Jiří Gemrot or Juraj Filas.

Interpretive mastery recorded by such distinguished performers as violinists Josef Slavík, Jan Kubelík, Váňa Příhoda, pianists Rudolf Firkušný and Ivan Moravec, cellist Miloš Sádlo, the Czech Philharmonic, the Czech Quartet and dozens of other internationally renowned string quartets; singers Ema Destinová, Karel Burian, Eva Urbanová, Karel Gott; conductors Václav Talich and, Karel Ančerl; choirmaster Jan Kühn, and other personalities such as František Lýsek, Bohumil Kulínský, Milan Uherek, Jiří Skopal and Eva Šeinerová, who shaped the unique field of Czech children's choral singing.

Would Czech music have achieved this "worldliness" without a background of appropriate music education, effective teaching methods, as well as quality theory and practice of music pedagogy?

Music "knows no borders", but the proverbial "Bohemica non leguntur" can, alas, be applied to Czech **music theory and aesthetics**. Pioneering concepts of the day by such scholars as Vladimír Helfert (*Fundamentals of Music Education in Non-Musical Schools*), Karel Janeček (*Fundamentals of Modern Harmony, Tectonics*), Jaroslav Zich (*Theory of Music Performance*), Jaroslav Volek and the Prague Team for Music Semiotics (Jaroslav Jiránek, Jiří Fukač, Ivan Poledňák, etc.) have remained untranslated and therefore unknown in world languages. This was a pity for both sides of a world divided by the Iron Curtain, where research on the same subject was often conducted in parallel with no beneficial exchange of ideas.

The same applies to Czech **music pedagogy**. Although it is based on the ideas of famous scholars Jan Blahoslav and Jan Ámos Comenius, it seems in the recent past to have disappeared from the general consciousness. Thus, while the Western music pedagogical public applied Kodály's intonation method or admired Bernstein's popularising concerts for young people, people had no opportunity to become acquainted with the noteworthy achievements of Eben's and Hurník's "musicalisation" of the Orff Schulwerk, Hurník's *The Art*

of *Listening to Music*, Ladislav Daniel's Olomouc experiment with extended music education, František Lýsek's intonation method, Ivan Poledňák's enrichment of the music education curriculum with jazz and popular music themes, František Sedlák's music pedagogical and psychological publications, Jaroslav Herden's methods of active listening to music, the Nitra conferences on music education, etc. The Western world did not become more familiar with the teaching methods the violin pedagogues Otakar Ševčík, Jan Hřimalý and Josef Karbulka, nor did it embrace the suggestions of others, such as piano pedagogue Vilém Kurz, later clarinetist Milan Kostohryz, violist and chamber player Milan Škampa, accordionist Milan Bláha, currently pianist Ivan Klánský, etc.

But, more generally, what is known abroad about the reasons for and the method of using classical music and Czech folk songs of instrumental type as a starting point for Czech music education and singing, about the richness of František Sušil's collection *Moravian Folk Song*, about the introduction of popular songs into textbooks and music education curricula, or inter-subject relations, the relationship between vocal (song) and instrumental music, absolute and programmatic, artistic and popular, domestic, European, jazz, ethnic? Or listening activities? What is the performance and social impact of specialised music education spread over the territory of a state with a population of ten million, which currently has a unique system of primary art schools, a network of conservatories (Prague, Brno, Ostrava, Pardubice, Pilsen, Teplice, Olomouc, Opava, Kroměříž), university departments of music education (Prague, Brno, Pilsen, Ústí nad Labem, Liberec, České Budějovice, Hradec Králové, Ostrava, Olomouc), three art music colleges (Prague, Brno, Ostrava) and three musicology departments (Prague, Brno, Olomouc)? And what is the situation regarding music education in "fraternal" Slovakia, regrettably separated from the Czech Republic since 1993? At all the afore-mentioned institutions thousands of students purposefully apply themselves to music education under the guidance of hundreds of teachers. Together all of them cultivate music pedagogy, didactics, methodology. Of what kind? They both complement and compete with the "functional" music education practised in public music life by Czech opera houses, symphony orchestras, music festivals, circles of friends of music, choir schools, and amateur ensembles. With what real impact? New media and the Internet have also penetrated our cultural and geographical circle and our thinking in a revolutionary way.

All of this, in addition to basic research in the "musical laboratory of the Czech basin", could be of selective and topical interest to the outside world. This is also because we have jointly entered a period of questioning the social significance of art music of the European type, a period in which it is necessary to defend its existence and support its further natural development. "Unknown Czech Music Pedagogy of the 20th and 21st Centuries" is therefore a desirable thematic area, to which the editors intend to devote considerable space.

The *Musica Paedagogia Pilsnensis* project stems from the University of Pilsen, influenced by the city being an important regional music centre where many outstanding personalities in the field of music were either born or worked. Another factor is the large and accumulated teaching experience of the Department of Music Education and Culture of the Faculty of Education, which since its foundation in 1948 has overseen the graduation of more than 1,000 primary and secondary school music teachers, opera, concert, choir singers, choirmasters, accordion players, etc. Another important impetus for initiating the publication was linked to obtaining accreditation for the PhD programme in Music Theory and Pedagogy in 2019. As one enrichment of this PhD programme, the University of Pilsen

has founded an Erasmus partnership with the University of Koblenz-Landau in 2020, setting our doctoral students in international exchange.

Under the Latin title *Doctorandi musicae ex Pilsna et Confluentibus*, the first volume of the periodical brings together research papers from the online conference Pilsen-Koblenz held on 5 March 2021, organised and chaired by Romana Feiferlíková, Lina Oravec and Jan Vičar. It documents a tripple commencement: The newly founded PhD programme Music theory and pedagogy in Pilsen (2019), the young international Erasmus partnership between two music pedagogical a musicological institutions (2020) and the foundation of an international peer-reviewed journal (2021).

Jan Vičar, 5 November 2021

Na okraj nového časopisu

Katedra hudební výchovy a kultury Fakulty pedagogické Západočeské univerzity v Plzni vstupuje novým časopisem *Musica Paedagogia Pilsnensis* na mezinárodní půdu odborné hudební pedagogiky. Periodikum v angličtině nebo němčině, případně i v jiných jazycích, a vydávané jednou nebo dvakrát ročně tiskem a zároveň online, je projektem ambiciózním. Editoři chtějí poskytnout široký prostor aktuálním hudebně pedagogickým tématům a zároveň ukázat, že i česká hudební výchova a pedagogika má co sdělit mezinárodní komunitě. Jejich vydavatelská odvaha je zaštitěna velkou tradicí české hudby i silou české hudebnosti. Připomeňme ji zahraničnímu čtenáři alespoň několika příklady:

Skladatelská tvorba reprezentovaná například fenoménem hudebních Citolib v 2. polovině 18. století, „zázrakem české hudby“ – plejádou skladatelů narozených v rozmezí pouhých sedmdesáti let (1824–1894) jako Bedřich Smetana, Antonín Dvořák, Zdeněk Fibich, Leoš Janáček, (Gustav Mahler), Vítězslav Novák, Josef Suk, Bohuslav Martinů, Alois Hába, (Erwin Schulhoff), Pavel Bořkovec, ale i pozdějšími tvůrci jako Jaroslav Ježek, Miloslav Kabeláč, Jan Novák, Karel Husa, Petr Eben a stovkami dalších komponistů – až po Marka Kopelenta, Ivanu Loudovou, Ladislava Kubíka, Ivana Kurze, Jiřího Gemrota a Juraje Filase.

Interpretační mistrovství dokumentované významnými umělci, jako byli houslisté Josef Slavík, Jan Kubelík, Váša Příhoda, klavíristé Rudolf Firkušný a Ivan Moravec, violoncellista Miloš Sádlo, Česká filharmonie, České kvarteto a desítky dalších mezinárodně proslulých smyčcových kvartet, pěvci Ema Destinová, Karel Burian, Eva Urbanová, Karel Gott, dirigenti Václav Talich, Karel Ančerl, sbormistr Jan Kühn a další osobnosti jako František Lýsek, Bohumil Kulínský, Milan Uherek, Jiří Skopal a Eva Šeinerová, kteří formovali jedinečnou oblast českého dětského sborového zpěvu.

Dosáhlo by české hudební umění této „světovosti“ bez zázemí příslušného hudebního školství, účinných vyučovacích metod, kvalitní teorie a praxe hudební pedagogiky?

Hudba „nezná hranic“, ale na česky psanou **hudební teorii a estetiku** již bohužel lze vztáhnout ono příslovečné: „Bohemia non leguntur“. Dobově průkopnické koncepce vědců, jako byli Vladimír Helfert (*Základy hudební výchovy na nehudebních školách*), Karel Janeček (*Základy moderní harmonie, Tektonika*), Jaroslav Zich (teorie hudební interpretace), Jaroslav Volek a Pražský tým pro hudební sémiotiku (Jaroslav Jiránek, Jiří Fukač, Ivan Poledňák ad.), zůstaly do světových jazyků nepeloženy, a proto neznámé. Byla to škoda pro obě strany železnou oponou rozděleného světa, kde se tak bávalo mnohdy paralelně o témže, aniž docházelo ke blahodárné směně myšlenek.

Obdobné platí i pro českou **hudební pedagogiku**. Ta sice navazuje na proslulé učence Jana Blahoslava nebo Jana Ámose Komenského, avšak v nedávné minulosti jako by se z všeobecného povědomí vytratila. A tak zatímco západní hudebně pedagogická veřejnost aplikovala Kodályovu intonační metodu či obdivovala Bernsteinovy popularizační koncerty pro mládež, neměla příležitost se seznámit s cennými počiny, jaké představovaly Ebenova a Hurníkova „muzikalizace“ Orffovy školy, Hurníkovo *Umění poslouchat hudbu*, olomoucký experiment s rozšířenou hudební výchovou Ladislava Daniela, intonační metoda Františka Lyska, obohacení osnov hudební výchovy o tematiku jazzu a populární hudby Ivanem Poledňákem, hudebně pedagogické a psychologické publikace Františka Sedláka, metody aktivního poslechu hudby Jaroslava Herdena, nitranské konference o hudební výchově atd. Blíže se neseznámila ani s vyučovacími metodami houslových pedagogů, jako byli Otakar Ševčík, Jan Hřímálý a Josef Karbulka, nevyužila podněty dalších, jako byli klavírní pedagog Vilém Kurz, později klarinetista Milan Kostohryz, violista a komorní hráč Milan Škampa, akordeonista Milan Bláha, v současnosti klavírista Ivan Klánský aj.

Ale i obecněji: Co se ví v zahraničí o důvodech a způsobu využití hudby klasicismu a české lidové písně instrumentálního typu jako východiska české hudební výchovy a zpěvu, o bohatství sbírky František Sušila *Moravská lidová píseň*, o pronikání populárních písní do učebnic a osnov hudební výchovy, o mezipředmětových vztazích? O poměru hudby vokální (píseň) a instrumentální, absolutní a programní, umělecké a populární, domácí, evropské, jazzové, etnické? Poslechových aktivitách? Jaká je výkonnost a společenský dopad specializovaného hudebního školství rozprostřeného na území desetimilionového státu, jenž v současnosti disponuje jedinečným systémem základních uměleckých škol, sítí konzervatoří (Praha, Brno, Ostrava, Pardubice, Plzeň, Teplice, Olomouc, Opava, Kroměříž), vysokoškolských kateder hudební výchovy (Praha, Brno, Plzeň, Ústí nad Labem, Liberec, České Budějovice, Hradec Králové, Ostrava, Olomouc), třemi vysokými uměleckými hudebními školami (Praha, Brno, Ostrava) a třemi muzikologickými pracovišti (Praha, Brno, Olomouc)? A jak je to s hudební výchovou na „bratrském“, bohužel již tři desetiletí od Česka odděleném Slovensku? Na všech těchto institucích jsou „intencionálně“ podrobováni hudební výchově tisíce studentů pod vedením stovek pedagogů. Ti všichni společně pěstují hudební pedagogiku, didaktiku, metodu. Jakou? To doplňuje a tomu i konkuruje „funkcionální“ hudební výchova, kterou v rámci veřejného hudebního života uplatňují české operní scény, symfonické orchestry, hudební festivaly, kruhy přátel hudby, sborové školy, amatérské soubory. S jakým reálným dopadem? A také do našeho kulturně-geografického okruhu a myšlení pronikla převratným způsobem nová média a internet.

To všechno by mohlo, vedle základního výzkumu v „hudební laboratoři české kotliny“, výběrově a modelově okolní svět zajímat. I proto, že jsme společně vstoupili do období zpochybňování společenského významu umělecké hudby evropského typu, kdy je nezbytná obrana její existence a podpora jejího dalšího přirozeného rozvoje. „Neznámá česká hudební pedagogika 20. a 21. století“ je proto žádoucí tematickou oblastí, které hodlají editoři poskytnout velký prostor.

S publikační iniciativou v podobě projektu *Musica Paedagogia Pilsnensis* přichází plzeňská univerzitní instituce. Je to podmíněno skutečností, že Plzeň je významným regionálním hudebním centrem a rodištěm či působištěm mnoha pozoruhodných hudebních osobností. Projevuje se také to, že Katedra hudební výchovy a kultury Fakulty pedagogické, kterou od jejího založení v roce 1948 absolvovalo více než 1000 učitelů hudební výchovy na základních a středních školách, operních, koncertních, sborových pěvců, sbormistrů, hráčů na akordeon

aj., disponuje velkou a kumulovanou pedagogickou zkušeností. Důležitým impulsem bylo rovněž získání akreditace pro doktorské studium Hudební teorie a pedagogika v roce 2019. A cenným obohacením tohoto studia bylo v roce 2020 zahájení spolupráce s Universitát Koblenz-Landau v rámci programu Erasmus.

První svazek periodika přináší pod latinským názvem *Doctorandi musicae ex Pilsna et Confluentibus* výběr studií a doktorandských projektů přednesených 5. března 2021 na online konferenci Plzeň-Koblenec, kterou připravili a řídili Romana Feiferlíková, Lina Oravec a Jan Vičar. Zároveň dokumentuje trojí počátek: nově založeného doktorského studia Hudební teorie a pedagogika v Plzni (2019), počínající partnerství mezi dvěma institucemi v oblasti hudební pedagogiky a muzikologie (2020) a založení mezinárodního recenzovaného časopisu (2021).

Jan Vičar, 5. listopadu 2021

Doctorandi musicae ex Pilsna et Confluentibus – About this volume

Doctorandi musicae ex Pilsna et Confluentibus gives insights into doctoral research projects from Czech Republic and Germany in the fields of music education, music theory and musicology. How inspiring and enlightening such a bilateral project can be – not only to learn about university life, music and research cultures in the partner country, but also to reflect on one's own standpoint and perspectives – has already proved at a bilateral digital conference in March 2021. This conference represented the inauguration of the Erasmus collaboration between the music department at the University of West Bohemia in Pilsen and the institute of musicology and music education at the University of Koblenz-Landau, which had started in 2020. Due to COVID 19, the young partnership has not yet led to 'real' student and staff mobility and so the conference was a welcomed opportunity for a person-to-person exchange, even only via digital devices.

There are also older foundations to this partnership between Pilsen and "Rheinischer" academic music: When Lina Oravec, now professor of Music Education in Koblenz, was still a PhD student at the University of Cologne, her Institute already held an Erasmus partnership with the Pilsen music department. The physical exchange at that time, also organized by Romana Feiferlíková, Lina Oravec and others, focused on performing instrumental and choir music together in Pilsen and Cologne – and tasting Pilsener Urquell and Kölsch. The new Erasmus partnership started with a focus on research rather than on the performing arts, not only due to COVID 19:

In 2019 the University of Pilsen established under the direction of Jan Vičar a PhD program in Music Theory and Pedagogy, giving new wind to the sails of research. The doctoral students go through a four-year structured doctoral program – and so do the Czech contributors of this volume; some already in their second year and ready for a first publication, others still in early research stages. In Koblenz, research has also gained tailwind in 2020, when firstly three advanced doctoral students in the field of Music Education from other universities joined Lina Oravec' research group, and secondly, when Corinna Herr took up her professorship of Musicology and also brought along advanced pre- and postdocs to the institute.

Contributions by all these groups of young researchers can be found in this book. They have all been run through a double-blind peer-review organized by Romana Feiferlíková. Some of them are clearly shaped as musicological projects (Karpíšek, Philips, Žitný), those (co-)supervised by Lina Oravec are located in the field of music education (Recklies, Bubinger, Park, Steffens) and others address research questions of both disciplines (Keller, Gadžijeva, Sladký). Aside from this wide disciplinary spectrum the articles also represent the whole range of different stages of a PhD project: In this introduction we differentiate between "early stage research projects" on the one hand (Karpíšek, Sladký) and further or late state projects on the other hand – even involving an article about a dissertation project finished in 2017 (Keller).

The eight papers stemming from more advanced projects can be segmented into three sections, focusing on music education in general schools (Recklies, Bubinger, Oravec and

Steffens), papers on extracurricular music education (Park, Gadžijeva), and papers on higher education or music professionals (Žitný, Philips, Keller).

Research papers on music education in general schools

The issue is opened by three German contributions researching the perspectives of music teachers on general music education in German public schools. While Erik A. Recklies examines teachers' reflections and thoughts about classical music as a subject in music classes, Anne Bubinger asks for their experiences and reflections concerning intercultural music education. In their study about solfège in German primary class rooms, Lina Oravec and Julia Steffens not only take the teachers', but also the pupils' perspectives into account. Although the topics of the projects broadly differ, strong similarities concerning the methodological research approaches can be stated: all researchers have conducted qualitative interview studies following the Grounded Theory approach, which is well-established in German music educational research. These three research projects have already progressed to an advanced stage wherein central results can be identified and presented.

Research papers on extracurricular music education

As another part of the Koblenz music educational research group Yeo-Jin Park also follows the Grounded Theory approach in her interview study exploring how teachers at German music schools define quality of extracurricular instrumental education. In her article she focuses on methodological reflections, showing how the required openness of Grounded Theory research can even lead to an – at least temporary – change of the initial research question.

In German conference proceedings of many music educational research conferences within the last decade, these introduced empirical studies would be accompanied by many other empirical articles among some others. Instead, the next four articles focus on historical and biographical aspects, revealing different research cultures between not only musical and music educational research, but also between different European countries.

Elvira Gadžijeva presents an historical overview about Russian choral singing traditions and vocal methods in her article, including modern approaches. This founds the basis for the practical part of her dissertation project that aims at an adoption of such methods for Czech children's choir edited for non-music major school- and kindergarten teachers.

Research papers on higher music education and music professionals

After the two chapters focusing on music education in and out of general schools, the last segment focuses on higher music education and professional musicians. All three articles point out the importance of transnational and transcultural exchanges in music, both historically as well as today: be it through objects and ideas like patents for a clarinet, compositions between Western and Indian classical music or the migration movement of students between the United States of America and Germany of the 1800s.

In his article about Milan Kostohryz, Radek Žitný introduces this clarinetist, researcher and instrument maker and illustrates the multi-layered life of a Czech musician in the 20th century.

Another clarinetist, Shankar Tucker, is one of the examples Anna Amy Philips uses in her article. Here she discusses both the compositional as well as the instrumental challenges faced by collaborations between Western and Indian classical music and musicians.

The last article by Veronika Keller focuses on another aspect of the international music exchange, the migration of music students between the United States and the German countries between 1843 and 1918, and the influences it had on the US and the German higher education and music culture.

Early stage research projects

The last two articles rather represent the beginning stage of the process of writing a dissertation:

The double bass player and composer Tomáš Karpíšek plans to elaborate an overview of Czech contemporary compositions for double bass in the 21st century, cataloging them and reflecting on them in both an international and historical context.

Aleš Sladký plans to analyze pedagogical potentials of Blues lyrics in teaching music and Czech at grammar school. In his article he focuses on the question how typical American and Czech Blues songs differ concerning musical structure and especially concerning lyrics. As one of the results he finds the topic of alcohol more common within Czech than within American Blues songs.

Even if we will still have to wait for physical meetings in our Erasmus partnership, we can clearly state that the common online conference, further video meetings, visits in each other's online classes and the common publication project have already led to a remarkable and valuable exchange of ideas, expertise and experiences about music, musicology, music education, higher education, and research in these fields. May the readers of this volume also benefit from the outcomes.

Lina Oravec, Romana Feiferlíková and Veronika Keller, 5 December 2021

HOW TO DEAL WITH CLASSICAL MUSIC? MUSIC TEACHERS' THOUGHTS OF WESTERN ART MUSIC AS A SUBJECT IN MUSIC EDUCATION

Erik Alexander Recklies

Abstract

Classical music has traditionally played a crucial role in German music education. Nowadays its importance in contexts of music education has become controversial since the world of music as well as educational concepts have become more diverse. So far there has been little empirical research about either music teachers' perspectives on classical music or on its role in music education. This paper offers an insight into my doctoral research project focusing on the following questions: How do music teachers regard classical music as a subject for music education and how do they deal with it in schools? After presenting the research process (eight interviews with music teachers in general schooling in Germany, analyzed using the Grounded Theory methodology), provisional results are provided. The interviewees name a wide variety of music educational goals and advantages of integrating classical music into their music lessons; at the same time, however, they all report how unfamiliar many pupils are with this type of music. The teachers develop different strategies for dealing with the pupils' unfamiliarity with classical music. The *unfamiliarity* of classical music appears to be the tentative core category in the process of coding and data interpretation. According to these findings, the debate on classical music as a subject in music education could be part of current inter- or transcultural music pedagogical discussions and (music) pedagogical discourses concerning *unfamiliarity*.

Keywords

Classical music – general music education – Grounded Theory – *unfamiliarity* – music teachers' personal concepts

Introduction

Classical music – a difficult enough construct to define; surely it would be more appropriate to speak of Western art music – has played a major role in German music education (e.g. the works of Michael Alt (1968), Karl Heinrich Ehrenforth (1971, 1993) and Christoph Richter (1976); cf. Heß, 2021) and still strongly impacts the curricula in some German federal states today. In Baden-Württemberg, for example, the curriculum includes the following mandatory works for the final exams: Johannes-Passion (Bach), Concerto for Orchestra (Bartok), Pieces for Orchestra (Webern), Zauberflöte (Mozart), Piano-Quintett (Brahms) among others. At the same time, it seems as if classical music generally has become less and less relevant in German society. Regarding younger generations, current studies show that pupils' affinity to and their interest in classical music is extremely low (Gaiser, 2008;

Heß, 2018; Heß/Muth/Inder, 2011). But what about the teachers' perspectives? What do music teachers think about classical music as a subject for music education and how do they deal with it in school?

The following chapters offer an insight into my research project, proceeding as follows: First, I state a lack of specifically empirical music educational research concerning classical music and emphasize the given question as a desideratum in the context of research focusing on the music teachers' profession and cognitions (1). I then describe my research process so far (3) and present some interim results (4). In the final part of this paper, I briefly discuss my findings and outline some perspectives for further research (5).

Background and state of research

There are surprisingly few empirical and explicitly music educational studies focusing on classical music, one exception being Köhler, 2013¹. Nevertheless, several studies about musical preferences deal at least partially with children's and teenagers' interest in or acceptance of classical music (cf. Bischoff/Sandkämper/Louven, 2015; Schlemmer/James, 2011; Mende/Neuwöhner, 2006; Gaiser, 2008). A central systematic paper concerning classical music and music education is "*Klassik*" im Unterricht by Frauke Heß (2021), in which the author elaborates a systematic overview of theoretical considerations calling for the acceptance of classical music in reaching different educational goals.² Until today, to the best of my knowledge, there is an absence of German studies concerning music teachers' thoughts on classical music as a subject in music education.³ This is surprising as the field of the music teacher's profession and cognitions has become a well emancipated subject of music educational research (cf. Lessing/Stöger, 2018; Niessen/Knigge, 2018). In recent years the theoretical constructs *Selbstkonzept* (*self concept*) (cf. Hammel, 2011) and *Individualkonzept* (*music teachers' personal concepts*) (cf. Niessen, 2006, 2014) have played a major role in empirical music educational research (cf. Lessing/Stöger, 2018). Focusing on the question of how music teachers think about planning and conducting their music lessons, Niessen points out that music teachers see themselves as mediating between aspects they cannot change (pupils, curricula, constant conditions) and those they rank as variables (educational goals, choice of subjects and methods). In a similar vein, my research project focuses on music teachers' thoughts on classical music and their role for processes of planning and conducting music lessons, thus dealing with the desideratum mentioned above. To anticipate some of my provisional results: The described process of mediating between constants and variables is also an important part of music teachers' thoughts about the role of classical music in music education.

¹ In his study *Null Bock auf Klassik*, Alexander Köhler examines, among other things the influence of different kinds of media on pupils' interest in classical music as a subject in music education.

² Due to shortage of space, I am unable to elaborate on the details of Heß' taxonomy. However, her findings serve as a sensitizing concept in my process of data collection and interpretation.

³ As one English exception, Lucy Green's paper *From the Western classics to the world: secondary music teachers' changing attitudes in England, 1982 and 1998* must be mentioned. Green's study focuses on the changing attitudes of music teachers concerning the use of various kinds of music in music classes. Hence her results only give first insights in the described research field.

Description of the research process to date

From October 2019 to April 2021, I conducted eight interviews with music teachers in general schooling in Germany. The first four interviewees are relatively young music teachers at secondary schools (30–35 years old), who have been influenced by classical music in their own education and socialization. For the remaining interviews I searched for contrasting cases: interviewee 5 is over 50 years old and therefore much more experienced in working as a music teacher; interviewee 6 works at a primary school, interviewee 7 works at a so-called *Realschule*⁴, interviewee 8 is trained in popular music. The overlapping processes of data collection and interpretation were inspired by the principles of Grounded Theory methodology (Strauss/Corbin, 1996; Strübing, 2014; Brüsemeister, 2008, p. 151). In the process of research, the interview guideline used was adjusted as provisional theoretical constructs emerged from the data, the process being driven by constant comparisons between the examined cases. Open coding has been very useful to gain an overview and first tentative systematizations. Currently, I am engaged in the process of axial and selective coding, trying to establish central concepts and (provisional) core categories. The steps described above have all been discussed in colloquia and working groups to gain the highest possible level of intersubjective transparency and to question my own considerations.

Presentation of provisional results

At the current stage of research, it seems that a central point in teachers' reflections concerning classical music as a subject in music education lies in the perception that pupils are unfamiliar with classical music and this unfamiliarity calls for strategies and methods to deal with the situation. Though this unfamiliarity with classical music is addressed by the interviewees in different ways and partly explicitly, partly implicitly, my provisional core category may be named the **unfamiliarity⁵ of classical music**. Ms. Enz⁶ for example directly points out that classical music is something that most pupils “are not directly confronted with”,⁷ that pupils “have big difficulties to deal with” and that does not fit pupils' habits of listening. Other interviewees are less explicit, but the main point that pupils are unfamiliar with classical music can be reconstructed in all interviews so far.

Before presenting this provisional core category in a more detailed way and on a more abstract level, I would like to focus on a concrete individual case, that of Ms. Claßen. With this approach I intend to give an illustrating insight into my data and to avoid a potential gap to the following more theoretical and abstract considerations. At the date of the interview, Ms. Claßen is 29 years old and has worked at a general school in the German federal state Niedersachsen for two years. Her subjects are music and German, but she clearly points out that her focus is on music, and more specifically on classical music and classical singing. She always wanted to be a classical singer and decided to become a regular teacher at

⁴ In Germany secondary schools where pupils cannot graduate with an Abitur are called *Realschulen*.

⁵ In German the provisional core category is named **Fremdheit klassischer Musik**. Translating the word *Fremdheit* seems a bit complicated to me as there are several possible options. In this paper I use the translations unfamiliar(ity), alien(ness) and foreign(ness) mainly as synonyms.

⁶ The chosen pseudonyms refer to the chronology of the held interviews. The initial letter of the surname marks the number of the interview: hence Ms. Enz is my fifth interview partner.

⁷ All quotes are translated from the German original and slightly modified for reasons of readability.

a very late point in her training. Her self-perception becomes apparent in the following quote: “Actually my musical development is in fact not over yet, because fortunately, beside my job as a music teacher, I am mainly a musician.”

Amongst other things, Ms. Claßen wants the pupils attending her lessons to gain a basic knowledge of both music theory and history; therefore, she cites these two aspects as essential parts of music lessons in addition to making music. This basic knowledge can also be considered orientational knowledge: According to Ms. Claßen, pupils should acquire a general overview of music historical epochs. To her it is important that pupils acquire some basic music theoretical vocabulary: “In my view, the music theoretical language with its note names is something basic and has to do with general education, even if the children are not speaking that language – just like Latin, for example”. When teaching this music theoretical and music historical knowledge, classical music plays an essential role in Ms. Claßen’s music lessons. Popular music (or rather, the music pupils listen to in their own time) is used rarely and only for motivational reasons:

Apart from that, I always try to integrate the music requested by the students, in the way, that I teach musical parameters or note names or something else on the basis of this music to increase the pupils’ motivation.

Many of the technical terms Ms. Claßen wants pupils to learn can clearly be related to classical music (e.g. fugue, sonata form). Ms. Claßen’s attitude becomes most obvious in the following statement: “In some way everyone should have analyzed a symphony by Beethoven in their lifetime”. The reason why Ms. Claßen’s goal is teaching her pupils this knowledge – which is obviously linked to classical music knowledge – can be found elsewhere. She calls it important to “teach the children that classical music is somehow a kind of foundation. Oddly enough, certain classical forms can be found in popular music cadences or something like that”. In general, one could state that Ms. Claßen uses classical music to teach classically orientated musical knowledge, believing that the former is the foundation of popular music.

Aside from these thoughts concerning educational goals, Ms. Claßen also delivers insights into more methodical or didactical considerations on ways of successfully integrating classical music into music lessons. She mentions the fact that she chooses classical works based on the criterion of whether they are “more or less accessible for the children”. As examples she lists *Die Zauberflöte* (W. A. Mozart), *Die Entführung aus dem Serail* (W. A. Mozart), *Hänsel und Gretel* (E. Humperdinck) and the *Symphonie fantastique* (H. Berlioz). The most relevant reason she considers these works as good choices for music lessons is that they “definitely have something to offer to children because of their underlying stories”. This underlying story has such a crucial importance because it can facilitate the pupils’ access to the work in question: “I really believe that it is always helpful for children when there is some kind of story that somehow tells the children something, for that they have more than just solely auditory impression”. In summary: Ms. Claßen reports implicitly on the pupils’ difficulties in approaching classical music on the one hand; on the other hand, choosing classical music with an appropriate underlying story is in her eyes a good chance to reduce these difficulties and facilitate suitable approaches.

When comparing Ms. Claßen’s views with the other teachers’ statements in the interviews, some (structural) similarities are striking:

- a. The interviewees identify classical music as something unfamiliar for their pupils.
- b. The interviewees are all able to name their own educational aims of teaching classical music.
- c. The interviewees all have invented strategies of dealing with the perceived foreignness of classical music.

Concerning a:

All the interviewees mention that classical music is somehow a difficult or problematic subject, and they all think the majority of today's pupils are unfamiliar with classical music. On the one hand, this opinion is based on experiences of pupils' reactions to classical music in music lessons, not only but especially when confronted with operatic singing. Mr. Bongardt mentions that "only a small percentage of pupils have experienced this operatic singing before; most of them start giggling or laughing". Ms. Enz states:

"For me it is still fascinating how difficult it is for them [the pupils] to initially listen to an aria. Sometimes younger pupils are more open, but they start giggling as well. Why does she sing like that? Why does he sing like that?"⁸

On the other hand, aside from these subjective experiences, the teachers are also able to find a more objective reason for the fact that pupils are unfamiliar with classical music: It does not play a role in the pupils' life, there is a lack of connection points to the pupils' everyday life. Mr. Bongardt talks of music "from an era the pupils no longer know"; in comparison, Ms. Enz is even more specific: "this opera, this aria, this bel canto – I do not experience them in my everyday life". Ms. Groß clearly points out that she does "not really see connecting points to pupils' everyday reality". In summary, the teachers I have interviewed perceive the pupils' unfamiliarity with classical music as a factum they have to deal with.

Concerning b:

The educational goals mentioned in connection to teaching classical music are diverse. In this paper, four of them are selected and explained in more detail. Several interviewees use classical music, like Ms. Claßen, to transmit music theoretical or music historical knowledge. This goal can be labeled **transmission of knowledge**. The second educational aim of teaching classical music is linked to this first goal and can also partly be found in Ms. Claßen's considerations. Some teachers argue pupils should learn some basic music structures or forms coming from classical music that can be found again in modern popular music. These serve for a better understanding of their own mostly modern popular music. Ms. Dachowicz, for example, explains why it is important to deal with forms and principles of classical music in school: "[B]ecause those are exactly the things that have survived and are still used today, the things one is aware of in one's own music experience. Because of that one can better understand one's own music". This goal can be named **enrichment of the pupils' non-scholastic experience of music**. Third, nearly all the teachers I have interviewed agree with the idea that it is part of the general educational task of music education that **pupils get to know a wide variety of different music styles**. Therefore, classical music should be used in music lessons as one music style amongst others. According to

⁸ According to the teachers I have interviewed, the kind of singing featured in classical music seems to be a topic that causes the most resistance.

Ms. Fischbach, for example, it is very important that pupils learn to respect different styles of music to gain some kind of general open-mindedness. Ms. Adam, on the other hand, argues that music education also has the purpose to enable pupils' participation in socio-cultural life; thus, pupils should come into contact with classical music at school in order to be able to make a choice for or against this music at the given moment or later in life. Similarly, Ms. Enz states that pupils should be offered different musical options which they can accept (or refuse) depending on their own concept of well-being and lifelong happiness. The fourth goal can be described as **pupils' (self-)reflection of one's own view on music and on the world**. By confronting her pupils with classical music as something quite unfamiliar, Ms. Enz for instance tries to initiate a process of reflection and rethinking. She illustrates this thought by giving an example: In her music lessons she discusses the minuet as a mainly classically categorized form of dance. By comparing this form of dance with current styles of dancing and considering socio-cultural coherences, pupils should learn to reflect on their current points of view as contingent and arbitrary. In this context, classical music serves as the image of something different, as unfamiliar or, in other words, as a contrasting phenomenon.

Concerning c:

In my interviews I found three ways of dealing with the perceived pupils' unfamiliarity with classical music (a). Partly these strategies can be seen as attempts to mediate (cf. Niessen, 2006) between this condition and one's educational aims of teaching classical music (b). The first way of dealing with the foreignness of classical music can be described as **avoiding the foreignness** by not using classical music in music class activities. Ms. Dachovicz, for example, provides an answer to the question of what kind of music she prefers in the context of classroom music practices:

[I rather use] modern and especially pop music, because of the connection to pupils' everyday life because they all got some experience in listening, they are more motivated, and they can transfer things faster. That has something to do with this connection to pupils' everyday reality: It will be easier to transfer things I learn in school to the things I do at home if there is some kind of similarity.

Hence, in her opinion, classical music should be avoided in the context depicted. Ms. Groß' opinion can be read as an addition: "I avoided it [classical music] as far as possible [...], I was able to cheat a little bit omitting it".

The second way of dealing with the unfamiliarity of classical music is **reducing the foreignness** by searching or constructing points of contact, which means the unknown classical music should be somehow embedded into the pupils' well-known everyday life. Mr. Bongardt, for example, talks about the chances of including motion picture soundtracks "because it is possible to include classical music, classical instrumentation, orchestral music avoiding unfamiliarity – unlike maybe the opera." As mentioned above, Ms. Claßen tries to reduce the unfamiliarity of classical music in school contexts by choosing suitable works based on child-oriented stories. Similarly, Ms. Adam argues for integrating programmatic works, such as Smetana's *Die Moldau*. Plus, several interviewees report that classical music can be successfully integrated in music classes if there is some kind of modern adaptation of the classical original: "I already held lessons about Dukas' *Zauberlehrling* because that is

really amazing, I don't know if you are familiar with it, but there is a rap version of this work. I used this connection for my pupils [...]."

The third way of dealing with the unfamiliarity of classical music is **using the foreignness** by benefiting from the potentials of classical music to upset pupils' concepts of music and thereby enabling processes of reflection, i.e. mainly self-reflection processes. Here is Ms. Enz:

Everything unfamiliar will, in my experience, cause some kind of resistance, when the music does not comply with habits of listening. I primarily believe that there is some kind of connection: Something alien and foreign causes resistance. And overcoming this resistance is worthwhile, at least sometimes.

Ms. Enz wants her pupils to realize not everything in life is accessible in an immediate and straightforward way. As mentioned above she tries to use the unfamiliarity of classical music for confronting the pupils with the otherness of classical music as a stimulus for (self-) reflection. Dealing with the resistance to classical music because of its unfamiliarity gains the status of a general pattern of experiences in life. In this context it becomes obvious that Ms. Enz' strategy of dealing with the perceived pupils' unfamiliarity with classical music definitely does not imply the reduction of foreignness, but much more underlines foreignness to make it a topic of discussion or experience.

In my explanations above it is apparent that the unfamiliarity of classical music is a central aspect in teachers' reflections concerning classical music as a subject in music education. Therefore, it appears as a (provisional) core category in my data interpretation. Figure 1 illustrates the results so far.

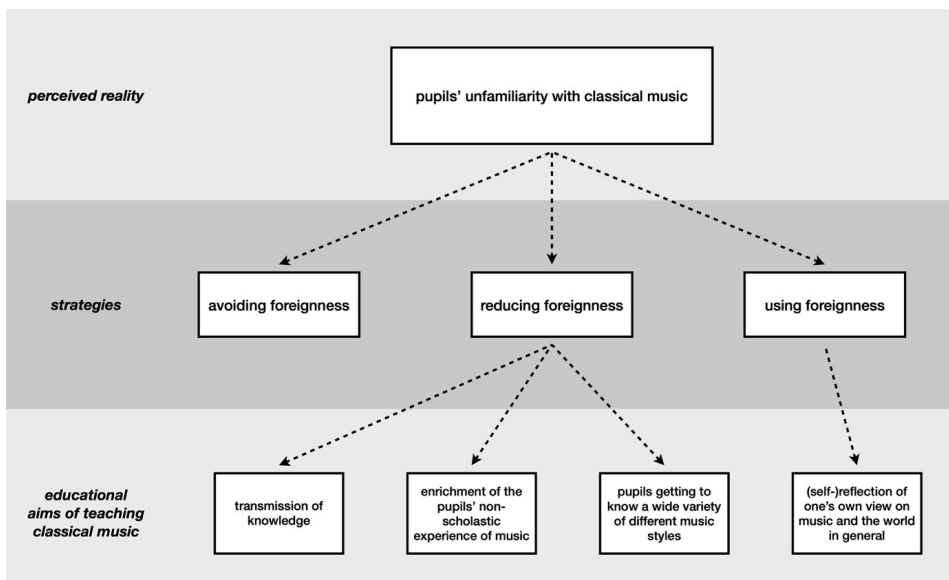


Figure 1: Illustration of provisional results

Discussion and outlook

My research process up today showed that a central phenomenon of music teachers' reflection about the role of classical music in contexts of music education can be named as the **unfamiliarity of classical music**. With my explanations above I show that this **unfamiliarity** of classical music serves a (provisional) core category. Based on the presented findings, the debate about classical music as a subject in music education could be embedded in current inter- or transcultural music pedagogical discussions as well as in discourses concerning the importance of experiencing foreignness in music pedagogy or general pedagogy. On the one hand and already in 1998, Jürgen Vogt has stated the importance of experiencing foreignness in music classes and even characterized this not just as temporary trend but rather as basic subject of music pedagogical thinking and acting (Vogt 1998). Partly referring to Bernhard Waldenfels' phenomenological works concerning foreignness, several authors postulate the importance of experiencing foreignness for education processes. Hans-Christoph Koller for example elaborates a theory of *transformatorische Bildungsprozesse*⁹ (Koller 2018), and Lukas Bugiel recently established a specific music pedagogical approach with his dissertation thesis *Musikalische Bildung als Transformationsprozess* (Bugiel 2021). Whether these existing and, in my view, highly exciting theories are suitable for integration into my further research process remains to be seen; however, the connection points to inter- or transcultural discussions seem really striking to me: At present there seem to be similarities in the teachers' considerations about classical music and elaborated models of inter- or transcultural music pedagogy. Significant parallels in this context can be found in the teachers' strategy of reducing unfamiliarity of classical music by searching for or constructing connection points on the one hand and, on the other, the admittedly controversial *Schnittstellenansatz (interface account)* by Irmgard Merkt (Merkt 1993). Likewise, the idea of connecting classical music with pupils' everyday reality is widespread in didactical writings and schoolbooks (e.g. Jünger 2008).

In general, the presented dissertation project reveals interesting perspectives for a striking field of music educational research, especially with a critical view to positions that still regard classical music as a typical part of German culture and non-disputable value per se.

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⁹ This term is intentionally left in German because of difficulties in translating the German word *Bildung*.

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MENTAL BOUNDARIES IN TEACHERS' REFLECTIONS ON INTERCULTURALISM IN MUSIC LESSONS

Anne Bubinger

Abstract

The German-speaking discourse on intercultural music education has gained increasing prominence since the 1970s and in particular more recently as a result of asylum and refugee policies. While existing empirical studies focus primarily on the migration education perspective (see Wurm 2006, Schmidt 2015, Honnens 2017), often with respect to the role of Turkish youth, the perspectives of teachers on intercultural music instruction have received only limited attention. With the aim of contributing towards understanding teachers' views, eight semi-structured interviews were conducted with music teachers in Germany concerning the association between interculturality and music teaching. Interview data was analyzed using a Grounded Theory approach (see Strauss & Corbin 1990), methodologically extended by situation analysis according to Clarke (see Clarke 2005). In the data analysis, the core category 'Grenzen im Geist' (mental boundaries) emerged from the coding process. Subsequently, these mental boundaries, as well as intended strategies for overcoming and reducing them, were derived from teachers' reflections on intercultural music teaching. In this paper, theoretical connections will be made between the following aspects: the migration-related discourse of intercultural music education, power-critical perspectives on boundaries, and selected excerpts of my qualitatively collected data material.

Keywords

Boundaries – intercultural music education – teachers' perspective – Grounded Theory – situational analysis – migration – social belonging – postcolonial theory – power criticism

Introduction

In large parts of the social and cultural sciences, the concept of globalization is associated with the idea of the "loss of significance of space, borders, and the nation state". Simultaneously it stands for a "weltweiten Prozess der Enträumlichung, Entgrenzung bzw. Deterritorialisierung"¹ (Schroer, 2021: 57). However, scholarly discussions on boundaries are currently receiving enormous attention, especially with regard to increasing migration movements and associated pluralization of society.² Current examples also show that boundaries determine more than ever the socio-political discussions of contemporary events: Britain is separating itself from Europe, people are being pushed behind borders, refugee admissions are being limited, border areas are being violently contested by Israelis and Palestinians in the Middle East conflict, and the spread of Covid-19 calls for security

¹ Translation by AB: "worldwide process of de-spatialization, de-bordering, or deterritorialization".

² For the first time, a German-speaking handbook on boundary research provides an up-to-date interdisciplinary definition of the research field by unfolding historical, methodological as well as theoretical-conceptual perspectives (see Gerst et al. 2021).

measures through containment and increased border controls. On the other hand, boundaries are softening, e.g., between genders or cultures of origin. Boundaries are ambivalent: on the one hand, they create order and thus offer protection, security, and orientation (see Lautzas 2010: 43f.); however, if they exclude and forcibly create social orders of belonging, they can also become instruments of power (see Castro Varela 2016: 44). Another fact reflected in the data material of my empirical study is that boundaries play a central role in teachers' thinking about interculturality in music education. In this context, the core category 'mental boundaries' stands for the reflexive-mental boundaries manifested in the imagination of the interviewed teachers. These mental boundaries refer, for example, to nation-state, music-cultural or ethnic aspects. The following article provides an overview of my dissertation project, which is being supervised by Prof. Dr. Dorothee Barth at the University of Osnabrück and Prof. Dr. Lina Oravec at the University of Koblenz-Landau. For this purpose, I highlight methodological aspects, theoretical references, as well as selected findings of my empirical study.

Methodological orientation and research questions

In the context of my dissertation project, I conducted semi-structured interviews with eight music teachers in different German states about their experiences with interculturality in music education. The teachers reported on their teaching concepts, the teaching materials used, their teaching goals, and their music-related biographical experiences. I followed Juliet Corbin and Anselm L. Strauss's Grounded Theory Methodology (GTM) (see Strauss & Corbin, 1990) in analyzing the data, because it is suitable for exploring little-studied research fields. Developing an object-based theory relies on the theory as a process approach. In this context, data is iteratively compared, which entails an extensive iterative approach of data collection, coding, and analysis (see Strübing 2014: 15). To open the data, I expanded my approach using situational analysis according to Adele E. Clarke (Clarke, 2005). Situational analysis represents a postmodern expansion of GTM and at the same time introduces a "neue theoretische und methodologische Ausrichtung"³ (Strübing 2018: 684). This method of analysis, which is characterized by practical work with so-called mapping strategies, represented a central instrument in my research process. Here, it was helpful to open and structure the data material. In contrast to Strauss' and Corbin's coding paradigm, which is limited to actions, situational analysis also makes non-human and implicit actors as well as silenced positions visible. The mapping procedures, and in particular the creation of 'social world maps', were especially useful to identify initial foci in the data, e.g. the central phenomenon of the 'boundary'. In the further course of the research process, this focus also led to the concretization of the research questions:

- a) What boundaries can be identified from the teachers' reflections?
- b) How are the identified boundaries related to the reflections on the teaching actions?

³ Translation by AB: "new theoretical and methodological orientation".

Theoretical Background

Systematic aspects in the (German-speaking) discourse of intercultural music education

In the last twenty years, the discourse on intercultural music education has developed along two thematically definable lines (see Buchborn, 2020: 11). As early as 2000, Dorothee Barth for the first time systematized three ways of looking at culture, arguing that they are associated with different objectives, methods, and approaches (see Barth 2000: 28, 33). In her later work, she differentiates between an examination of the ‘Musik(en) der Welt’ (music(s) of the world) on the one hand and the musical-cultural situation of people in immigration societies, named ‘Musik und Migration’ (‘music and migration’), on the other. Based on this differentiation she elaborates two central, content-related lines for the intercultural music education (see Barth, 2008, 2012). These lines are further endorsed by Thomas Ott, who distinguishes between a ‘migrationsbezogene’ (migration-related) and a ‘musikkulturelle’ (music-cultural) perspective (see Ott 2012: 115 ff.). With increasing migration movements, interest in music education has changed as well: theoretical discussions on how to deal with heterogeneity and diversity have increased in recent years and so have empirical studies, especially on the so-called ‘migration-related perspective’. In empirical studies, mainly the perspectives of (among others, Turkish speaking) students have been investigated (e.g. Wurm, 2006; Schmidt, 2015; Honnens, 2017; Völker, 2020). While the teachers’ perspective has remained largely unexamined in the past (except for Dannhorn, 1996), several projects are now addressing this research gap from different methodological perspectives (see Bubinger, 2020, 2021; Buchborn, 2020; Tralle, 2020). In particular, the work of Anna Magdalena Schmidt and Johann Honnens focus on recognition-theoretical issues in dealing with origin-cultural identities within the intercultural music education. At the same time, they reopen the question of boundaries in migration-related contexts (cf. Honnens, 2017; Schmidt, 2015).

Dealing with Ethnicities from the Perspective of Recognition Theory

Johann Honnens reemphasizes the idea of recognition for intercultural music education. In his view, the balance between deconstruction and recognition of origin-cultural identities has become unbalanced in the discourse (see Honnens 2018: 6). Because a deconstructionist-motivated non-perception of ethnic cultural categories can quickly produce social exclusion, he sees a greater consideration of recognition theory perspectives within the discourse as necessary. On the one hand, social category systems such as ethnicities are necessary, he argues, referring to Judith Butler’s recognition theory, “um Leben zu können”⁴ (Butler 2012: 327); on the other hand, they are inherently ambivalent because they come with the danger of being “in Weisen gezwungen zu werden, die uns manchmal Gewalt antun”⁵ (see *ibid.*). To relate the concept of boundaries to these thoughts, it should be noted that boundaries between ethnicities of origin or musical cultures, for example, are necessary for developing stable identities. Consequently, in music lessons, students could decide for

⁴ Translation by AB: “in order to live”.

⁵ Translation by AB: “forced into ways that sometimes do us violence”.

themselves whether they feel they belong to musical cultures in whole or in part, or whether they distance themselves from them (see Barth 2013: 50). Yet boundaries can also become instruments of power if they expose subjects to certain orders; for example, if ethnic attributions lead to students being reduced to an ethnic affiliation. As a result, they are treated as ‘not really belonging’ and are “(zuweilen auch positiv) rassistischen, ethnizierenden, ausgrenzenden Zuschreibungen ausgesetzt”⁶ (Barth & Honnens, in prep.). This is problematic when such experiences are taken as a central moment of self-description and transformed into ethnic self-presentations (see *ibid.*). Recognition of so-called ‘natio-ethno-cultural’ identity components and thus also recognition of boundaries is considered meaningful in music lessons; however, this recognition requires a power- and representation-critical perspective in dealing with ethnicities. According to Honnens, in classroom communication two aspects must be considered: a constant balancing between positive-affirmative and deconstructive ways of dealing and a careful reflection on the recognition mechanisms that are at work in the respective situation (see Honnens 2018: 10). As the phenomenon of the ‘boundary’ appears in my data material primarily in the context of migration-related statements, boundaries will be unfolded in the following from both historical and power-critical perspectives with a view toward questions of migration and social belonging.

Systematic and power-critical perspectives on boundaries, migration, and social belonging

In the historical-political context, borders were primarily used for military protection and were initially attempts to establish (political) orders (see Lautzas 2010: 42f.). In this context, they were initially defined less as a personal bond between people than a disposal of territories (see *ibid.*) With their solidification in the 19th century into borderlines, new spaces developed with the border areas, which were not infrequently regarded as a yardstick for political relations. The fact that these were humanly constructed spaces shows that borders are not natural phenomena but historically evolved and socioculturally constructed entities (cf. *ibid.*). The history didactician Peter Lautzas differentiates between two types of borders, which differ fundamentally in function and nature: **territorial borders** moved and were correspondingly permeable in the course of history with its socio-historical development; **mental boundaries** are also based on historical legacies, but are less permeable and still perceptible, even where borders are no longer visible (e.g. East and West Germany) (see *ibid.*). Thus, because the latter are less permeable and still have a decisive impact on our thinking, attitudes, and perspectives, they are particularly persistent, in contrast to territorial borders. This stability of mental boundaries is particularly evident today in the context of migration movements and questions of social belonging. When boundaries simultaneously include and exclude and thus forcibly establish social orders of belonging, they can become instruments of power.

Given the globally increasing polarizations of society, the focus has shifted from originally territorial to **social boundaries**, and accordingly to questions of identity, social belonging and power relations (see Charim 2018: 18). In the context of migration movements, such social and mentally manifested boundaries show up in two processes: the border crossing itself and the symbolic demarcations between ‘them’ and ‘us’ that take place there:

⁶ Translation by AB: “not really belonging’ and are subjected to (sometimes also positive) racist, ethnicizing, exclusionary attributions”.

Wer Grenzen überschreitet, gilt als MigrantIn, während gleichzeitig Grenzen die Unterscheidung zwischen denen, die dazugehören und denen, die nicht dazugehören hervorbringen und beständig stabilisieren (Castro Varela 2016: 43).⁷

At the same time, such processes of inclusion and exclusion establish classificatory orders of belonging. They simultaneously form an inside and an outside, a belonging and not belonging, an 'us' and 'the others' (see Castro Varela 2018: 28). Since in this way those not seen as belonging to the nation-state are forcibly pushed behind the border, they simultaneously stabilize social hierarchies and existing power relations (ibid.: 31). The ambivalence of boundaries and orders is shown by the fact they create nations and national identities in the first place, which in turn are linked to certain rights, duties, and securities. However, to stabilize and further secure such existing orders requires boundaries between an 'us' and a 'not-us', which are usually formed in a process dominated by power and dominance relations (see Geier and Mecheril 2021: 173). In this context, migration movements represent phenomena that challenge and threaten existing social orders. Such boundaries, which create classificatory orders of belonging, are particularly powerful when they also create hegemonic relations of dominance (see ibid.: 176).

Representatives of postcolonial theory view the emergence of such boundaries as closely linked to the history of colonial domination, which reached its peak in the 19th century. The effectiveness of colonial patterns is sometimes attributed to the construction of the Other and its exclusion in Orientalism (see ibid.: 182). Such historically generated boundaries are problematic in different ways: first, they still have mental repercussions today that lead to undesirable social processes of distinction; second, the community then decides on the recognition and denial of social belonging; finally, people with a migration history are further stabilized in the position of the Other. To achieve epistemic change and resolve this problem, postcolonial theorists argue that thinking must be decolonized ('Dekolonialisierung des Geistes')⁸ (see Castro Varela & Mecheril 2010: 97). However, a fundamental contradiction has not yet been resolved: it is difficult for the dominant population to imagine a world without nation states and border regulations because they always benefit from a world with borders (see Castro Varela 2018: 24).

Boundaries in the empirical data material – an exemplary insight

In my interview material, mental boundaries have been analyzed in the teachers' reflections on interculturality in music lessons in relation to various aspects, e.g. music-cultural or socio-cultural aspects. The latter includes those boundaries that are constructed by the teachers in relation to the students regarding aspects of their 'kulturelle Herkunft' (cultural origin) or their 'soziales Milieu' (social milieu). The category of the 'kulturelles Päckchen' (cultural package), originally marked as 'in-vivo', represents the interaction of different categories of social difference in my data material. The following statement shows the extent to which 'kulturelle Herkunft' (cultural origin) and 'Bildungschancen' (educational opportunities) are related from the perspective of the interviewed teachers. In response to the question of

⁷ Translation by AB: "Whoever crosses borders is considered a migrant, while at the same time borders create and constantly stabilize the distinction between those who belong and those who do not".

⁸ Translation by AB: "Decolonization of the mind".

what Ms. Grenzmer understands by interculturality in music lessons, she describes two levels, namely, on the one hand, the music cultures that are the subject of the lessons and, on the other hand, the cultural background of the students. Regarding the latter, she states:

Ja das sind eigentlich zwei Ebenen. Das eine ist, dass man im Moment immer mehr eine ganz multikulturelle Zusammensetzung im Unterricht hat, an den Schülern. Aus ganz verschiedenen Herkunftten. Das dünnt sich dann leider immer ein bisschen aus nach oben hin. Also je älter sie werden. Weil es immer noch so ist, dass kultureller Hintergrund auch die Bildung beeinflusst. Aber generell in der Fünften oder in der Unterstufe hat man ganz viele also mit, wenn man da fragt, woher sie kommen, dann hat man ganz ganz verschiedene Einflüsse. Oft noch europäisch, aber auch natürlich schon auf teilweise jetzt afrikanischen Hintergrund. Oder natürlich sehr sehr viele auch im asiatischen Bereich. Indisch ist bei uns sehr viel. Ist auch sehr interessant. Das ist die eine Ebene. Also, dass ich, dass man dieser Mischung gegenübersteht. Jeder bringt natürlich ein anderes kulturelles Päckchen mit und das ist natürlich für den Musikunterricht sehr interessant (Frau Grenzmer, Pos. 5).⁹

In this passage, boundaries are constructed on different levels. On the one hand, the teacher delimits the students within the class regarding different cultural origins. However, because Ms. Grenzmer speaks here of “verschiedene Einflüsse” (different influences) and “dieser Mischung” (this mixture), these do not seem to be static and closed, but rather permeable boundaries. Despite this permeability, which seems to characterize her idea of the cultural composition within her class, she simultaneously names geographic boundaries. Here, she opens associated (boundary) spaces using the example of continents (European, Asian, African) and nation states (Indian). In this way, she not only locates the students in a supposed culture of origin, but also metaphorically assigns them a cultural affiliation, albeit implicitly, with the ‘kulturelles Päckchen’. The fact that she herself confronts this mixture spatially and speaks of “oft noch europäisch” (often still European) allows conclusions to be drawn about her own cultural location. During the interview, it becomes evident that in the reflection situation, Ms. Grenzmer tries to distance herself from her own, socialization-related localization within a European culture, which sometimes shapes her ideas of boundaries. That these mental boundaries, especially because they are implicit, are sustainably anchored and correspondingly effective becomes clear in the further course of the interview:

[...] die meisten sind schon so lange da, dass sie das eigentlich adaptiert haben. Man hat natürlich, wir haben viele mit türkischem Hintergrund, aber dann muss man ja sagen, dass die Türkei ja eigentlich schon europäisch ist und deswegen da eigentlich ganz wenig Unterschiede sind manchmal. (Frau Grenzmer, Pos. 9).¹⁰

⁹ Translation by AB: “Yes, there are actually two levels. One is that now you have more and more a very multicultural composition in the classroom, with the students. From very different backgrounds. Unfortunately, this thins out a bit towards the top. So, the older they get. Because it’s still the case that cultural background also influences education. But in general, in the fifth or lower grades, you have a lot of students who, when you ask where they come from, have very different influences. Often still European, but also of course already on partly now African background. Or, of course, very many also in the Asian area. There is a lot of Indian in our country. It’s also very interesting. That is one level. So that I, that one faces this mixture. Of course, everyone brings a different cultural package with them, and that’s very interesting for music lessons.” (Ms. Grenzmer, pos. 5).

¹⁰ Translation by AB: “[...] most of them have been here for so long that they have actually adapted. Of course, we have many with a Turkish background, but then you have to say that Turkey is actually already European and therefore there are actually very few differences sometimes.” (Ms. Grenzmer, pos. 9).

In the reflective situation, the teacher explicates an awareness of the boundaries manifested in her imagination, which she sees in relation to students with a Turkish background. And even if the geographical border allows for indications of permeability (“aber dann muss man ja sagen, dass die Türkei ja eigentlich schon europäisch ist”)¹¹, the double use of “eigentlich” (actually) resonates with a simultaneous relativization that refers to a simultaneous otherness. And although “da eigentlich ganz wenig Unterschiede sind” (there are actually very few differences), the effectiveness of these mental boundaries is ultimately reflected in the fact that, based on a geographical border, the students with a Turkish background are also marked as others. As if, to reference Castro Varela, the migration experiences remain inscribed in the bodies forever, no matter in which generation the people already live here (see Castro Varela, 2016: 43).

However, the category of the ‘kulturelles Päckchen’ (cultural package) combines not only the aspects of ‘kulturelle Herkunft’ in the teachers’ imagination, but also those of the ‘soziales Milieu’. Ms. Kult-Geoff also uses the package metaphor to outline the connection between culture of origin and social milieu (in this case, the influence of the parental home):

[...] und manchmal kommen die schon in die Schule, und haben halt so eine Last und soviel Pakete hier zu tragen (Frau Kult-Geoff, Pos. 34).¹²

The fact that here, too, cultural aspects of origin and educational opportunities are connected is reflected in the fact that ‘das Paket’ (the package) is not seen as an added value, but rather as a burden. If a supposed ‘kulturelles Päckchen’ is then also assigned in the teaching situation without being asked, in the belief that the students are to be picked up in their cultural location and positively acknowledged, this can be momentous. As Barth & Honnens postulate, the students could „dieses Bild als zentrales Moment der Selbstbeschreibung annehmen und in ethnische Selbstinszenierungen überführen“¹³ (see Barth & Honnens in prep.). Such a situation is expressed in the interview with Mr. Grund-Willge:

Ist halt geil, wenn man die Schüler aus ihrer Kultur abholt. Wenn man dann zum Beispiel jemanden hat aus Afghanistan oder aus Indien oder irgendwo da: in dem Bereich. Und dann fragt man die, sag mal kannst du eigentlich was spielen? Und oft kommen die gar nicht darauf, dass die irgendwie, dass sie ein Instrument spielen. Dabei haben sie das irgendwie von der Pike auf irgendwann mal mitgekriegt in ihrem Kulturraum. Bei der Darbuka zum Beispiel ist das so. Dann gibst du denen was und dann können die auf einmal irgendwas spielen. Und meistens sind das diese typischen ((uftata ufta ufta ufta)) so ein typischer orientalischer Rhythmus. Und das gehört für die so richtig normal dazu. Und damit kann man super arbeiten. (Herr Grund-Willge, Pos. 6).¹⁴

¹¹ Translation by AB: “then you have to say that Turkey is actually already European”.

¹² Translation by AB: “[...] and sometimes they already come to school, and just have such a load and so many packages to carry here” (Mrs. Kult-Geoff, pos. 34).

¹³ Translation by AB: “accept this image as a central moment of self-description and transfer it into ethnic self-presentations.”

¹⁴ Translation by AB: “It’s cool when you pick up the students from their culture. For example, if you have someone from Afghanistan or India or somewhere in that area. And then you ask them, tell me, can you play something? and often they don’t even realize that they somehow play an instrument. But they have somehow learned to play from scratch in their cultural area. With the darbuka, for example, it’s like that. Then you give them something and then suddenly, they can play something. And mostly these are these typical ((uftata ufta ufta ufta)) such a typical oriental rhythm. And that’s part of it for them as normal. And you can work super with it.” (Mr. Grund-Willge, pos. 6).

Even if Mr. Grund-Willge pursues well-meant intentions in this passage, namely by wanting to encourage and recognize the students in their musical abilities, the ambivalence of constructing boundaries becomes apparent in this passage: because musical abilities are attributed to supposed cultural contexts of origin and stereotyping, the student is also simultaneously assigned a supposed cultural affiliation, namely by the assumption that "einen typisch orientalischen Rhythmus musizieren zu können, weil dieser von der Pike auf mitgekriegt wurde in ihrem Kulturraum und für die so richtig normal dazugehört".¹⁵ The power-creating function becomes apparent in the fact that the 'kulturelles Päckchen' is filled and addressed in this way without being asked. Cancellation may be difficult.

Discussion

As much as boundaries (e.g., between ethnicities) appear to be necessary to strengthen identity components or become aware of them, they can also have a powerful effect on the other side. Here, the postcolonial perspective on boundaries has shown that social distinctions imply at the same time powerful boundaries, which consequently may promote undesirable processes of inclusion and exclusion. Mental boundaries could be unmasked here as particularly powerful and extremely persistent; in contrast to territorial borders, they linger far longer than is desirable today. The effects of the resulting processes of inclusion and exclusion are particularly evident in relation to migration phenomena. For as long as communities are created by boundaries through the recognition and denial of belonging, people with migratory histories can never truly belong. To use Castro Varela's metaphor, ancestral migratory experiences remain forever inscribed in their bodies (Castro Varela 2016: 43). A dissolution of these historically generated and mentally anchored boundaries seems more necessary today than ever before because, on the one hand, they have a lasting effect on attitudes and perspectives, while, on the other hand, they are able to enable belonging and real educational justice. The necessity of a power- and representation-critical perspective is also emphasized in music pedagogical considerations. But at the same time the relevance of boundaries for identity formation is also emphasized. In contrast to the primarily deconstructivistly oriented postcolonial pedagogy, in music education both ways of dealing with cultural identities of origin should be considered: recognizing and deconstructing.

From the interview excerpts it becomes evident that these mental boundaries are also reflected in the thinking about interculturality in music lessons of the interviewed teachers. The examples also show that teachers try to recognize students in their cultural identity of origin in the teaching situation, but at the same time run the risk of unconsciously making ethnic attributions and in this way reinforcing social boundaries. When a 'kulturelles Päckchen' is filled and addressed without being asked, unwanted but powerful boundaries can be constructed that mark students with a migration history as 'others'. Such ways of dealing are particularly problematic in two ways: they quickly promote social exclusion processes and can also reinforce hegemonic structures. On the other hand, the boundaries seemed relevant to the teachers because they offer them protection and orientation at the same time. In the analysis of my data material, different influencing factors could be identified. Therefore, I worked out the category 'Grenzen der Möglichkeiten' (limits of possibilities),

¹⁵ Translation by AB: "they can make music to a typical oriental rhythm because they learned it from scratch in their cultural area and it really belongs to them as a matter of course".

which can be traced back to the boundaries constructed by the interviewed teachers. This category includes systemic-institutional (e.g. curricula or teaching materials), personal-biographical (e.g. socialization, musical experiences, or travel experiences) or emotional aspects (e.g. fears, insecurities, reactions of the students). Thus, the ambivalence cannot be resolved at once. After all, just like the dominant population, teachers also find it difficult to imagine a world without boundaries because they too ultimately benefit from them.

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KOBLENZ GROUNDED THEORY RESEARCH ON MOVABLE-DO SOLFÈGE IN GERMAN PRIMARY SCHOOLS

Lina Oravec and Julia Steffens

Abstract

This article briefly introduces four Grounded Theory studies on the movable-do solfège approach in German primary schools, all conducted at the University of Koblenz-Landau. Two interview studies by master students (1) Susanne Becker (2018) and (2) Julia Steffens (2019) were conducted independently of each other. A meta-study by Lina Oravec and Julia Steffens (3) connected both their data (Oravec, Steffens 2021; Oravec, 2021). This article focuses mainly on the meta-study, before outlining a possible future dissertation project by Julia Steffens (4).

Our meta study (3) seeks an explanation for the central phenomenon of the *students' decreasing motivation to practice solfège*. This phenomenon has been described by both students and teachers, who at the same time also spoke enthusiastically of this method and its obvious effects on pitch accurate singing. As causal conditions for the phenomenon we could easily detect an *age effect*, a *tiring effect* and an *expert effect* that make the children feel “too cool” for a method which seems increasingly “childish” in the surrounding *world of the regular scale* using letter notation, not solfège. Another reason hidden in the data became apparent: the teachers' output orientation was found to be limited mainly to pitch accurate singing, which is achieved surprisingly quickly and well. Other potentials of the method are – partly consciously, partly unconsciously – neglected by the interviewed teachers. While all of them introduce solfège to the children as early as possible in order to reach a *habituation effect* before the phase of decreasing motivation, they deal differently with the beginning of this phase: some just avoid solfège from third grade on, while others prepare extraordinarily well for their lessons with third and fourth graders or also include letter notation and instruments in their solfège practice.

Keywords

Solfège – movable-Do – primary school – general music education – Grounded Theory – ethnography

Introduction and state of research

In today's German public schools, solfège is not very common. It has, however, become slightly more popular in the last 20 years, along with the increasing establishment of choir classes (Fuchs, 2013: 5), as well as with the promotion of the so-called *AMU (Aufbauender Musikunterricht)*, a didactical concept in the context of general music education (Jank, 2005; Fuchs, 2010). In Germany, the Kodály version of movable-do¹ syllables (do-re-mi ...) combined with hand signals is most common (Losert, 2011: 272). All teachers and students

¹ Other than within the fixed-do-method, the syllable *do* does here not always represent the tune *c*, but always refers to the first degree of the major scale.

interviewed for our studies use solfège in this way; therefore, this is the meaning of the term as used in this paper.

Previous research on solfège in Germany follows a historical-systematical approach (e.g. Losert, 2011; Phleps, 2001); we have not been able to find any empirical research. Even empirical studies accompanying singing projects using solfège (e.g. Spychiger & Aktas, 2015; Gütay, 2012; Forge & Gembris, 2012) have paid no attention to the solfège approach.

However, there are several Anglo-American empirical studies (e.g. Antinone, 2000; Amkraut, 2004; McClung, 2008; Hung, 2012), some even focusing on primary schools (Reilfinger, 2012; Holmes, 2009; Martin 1991). Most of these papers are based on quantitative analysis of intervention studies investigating the effects of pattern training with movable-do on students' sight singing competence. As a synopsis of the papers mentioned, one can state that pattern training with movable-do has a significant positive effect on the sight singing competences. This has been found in comparison of pre- and post-tests as well as in comparison with control groups without treatment. However, other ways of pattern training within other experimental groups, e.g. using the fixed-do-approach, letter signature or a neutral syllable have widely proved to be as effective.

Only rarely have the sight-singing tests been accompanied by brief interview questions for the participating teachers or students. Teachers reported, for example, that their second graders were excited by the approach and especially "enjoyed playing decoding games, creating new patterns and writing tonal patterns" (Holmes, 2009: 118) in the 10 weeks of training.

Desideratum I

As illustrated above, little is known about the practice of solfège in primary school classrooms. This is even true for the US, since the reported intervention studies do not examine everyday school practice; moreover, they mainly measure objective test data, while data on the perspectives of the children and teachers involved are rare. In addition, the American focus on sight singing skills seems odd in the context of German primary music, where conventional sight singing skills are usually not addressed.² The perspective on the use of solfège in German primary school evokes the following questions: What are the aims of German music primary teachers using movable-do solfège? How do they embed solfège in their general music classes? How have they made themselves familiar with the method? What do they think about movable-do solfège and its effectiveness? How do they perceive the children's involvement? And how do the children make sense of the method, how do they enjoy working with it, what do they use it for?

Such questions as these led Koblenz master student Susanne Becker to conduct an interview study with primary music teachers using movable-do, and Koblenz master student Julia Steffens to conduct an interview study with children who have experienced the method in their primary music classes.

² Fuchs (2013) mainly names tonal audiation and singing skills (in terms of pitch accuracy) as benefits of movable-do in primary schools.

Methods: Searching for Grounded Theories

The above-mentioned master students' theses (projects 1 and 2) were conducted independently of each other. It was their supervisor Lina Oravec who subsequently initialized a triangulation of both teachers' and children's data in a new analysis (project 3). While all three studies deal with different research questions, they follow a common research approach, aiming to develop Grounded Theory from the data.

Even if Grounded Theory fathers Glaser and Strauss (1967) did not use the expression themselves, the process of constructing a Grounded Theory from data involves 'abduction', a way of reasoning as described by Peirce (Peirce 1997; Reichertz 2010): A surprising fact is found in the data, and abduction can be seen as the act of forming a new explanatory hypothesis that can then again deductively be tested with the existing data and further data collection. Therefore, in all three projects, in the iterative process of open, axial and selective coding, our attention was drawn to all surprising phenomena.

In this way we encountered a phenomenon we called *students' decreasing motivation to practice solfège* in the triangulation study (3) that we will focus on in this paper. This phenomenon caught our attention because we found several inconsistencies associated with it, one of them being which age teachers considered ideal for learning solfège. As the interviewed teachers described their different actions in dealing with this phenomenon, we could apply the coding paradigm of Strauss and Corbin (1990) that focuses on the analysis of (inter-)actions. The paradigm helped us find explanations for the phenomenon and inconsistencies linked with it by analyzing its context, conditions, teachers' actions in dealing with it, and the consequences of such actions.

At the same time, we were "reading for ideas" to become "theoretically sensitive" in analyzing the data (Glaser 1978: 32). In all three Grounded Theory studies that have already been conducted, there are existing concepts in the theoretical literature that helped us name, sort and sometimes also further explain the data. In this short paper, however, we will not be able to report on this. The following brief introduction of our three conducted Grounded Theory studies will instead focus on the *puzzle(s)* that emerged in the data.

The master students' projects (1 and 2)

Susanne Becker interviewed five primary school music teachers and one secondary school teacher as a contrast case. Surprising results in her analysis were (a) how effective the teachers described movable-do for the enhancement of children's pitch accuracy when singing, even if only using the three syllables So, Mi and La; (b) how differently the teachers continued with, or even broke up their solfège practice, after these common introductory games with three syllables. The latter phenomenon was coded with the core category '*eigenes didaktisches Süppchen*'.³

Julia Steffens interviewed 14 (partly former) primary school students who had experienced solfège practice: group interviews were conducted with both third graders and young secondary school students looking back on their solfège practice at primary school. Theoretical sampling also led to interviews with two young adults. Keeping in mind that some

³ Idiomatic for 'everybody (didactically) doing their own thing'.

didactical literature describes solfège as a helpful all-round tool (Heygster & Grunenberg, 2009: 9), it was surprising how little the interviewed students used their solfège knowledge. Even those who described their solfège experience as helpful at secondary school still would not recommend it to their classmates. Learning *sofège as a mother tongue* was the core category elaborated in this project, referring to the conditions for successful work with solfège in primary schools: solfège should be embedded in children's school lives as early as possible, before they learn the regular musical scale using letter notation. Furthermore, solfège should be promoted by a motivating, competent teacher and be present in more contexts than in just the general music classroom.

The meta-analysis project (3)

The *students' decreasing motivation to practice solfège* had played a role in both master studies, but it was not until the common meta-analysis that it became the central phenomenon of our analysis. It was striking how, in both teachers' and children's interviews, the children's enthusiasm to learn solfège described by Holmes (2009: 118) was confirmed, but at the same time teachers and children also talked about children's rejection of the method as "not cool", "boring" and "childish"⁴. The second inconsistency concerning our central phenomenon has already been stated: Secondary students who greatly profited from their solfège experience would still not recommend the method to their classmates. The third inconsistency was found in the stated moment that this rejection phenomenon starts to become relevant: While the interviewed primary school teachers largely agreed that even third graders were – due to their higher age – no longer easily capable of acquiring solfège, the interviewed secondary school teacher even saw fifth graders as the perfect age for solfège – other than six graders.

We will now briefly introduce the Grounded Theory we developed around the phenomenon of the *students' decreasing motivation to practice solfège* following along the categories of the coding paradigm (see figure 1).

The coding paradigm asks for a reflection on the *context* of a phenomenon and helped us realize that the obvious context of our research project, the primary music classroom, is not the only context relevant to our phenomenon. The primary classroom is embedded in a world where solfège ("die Solmisationstonleiter") is not very common, while "the regular scale" ("die richtige Tonleiter") using the letter signature is the conventional one. In their *action strategies* to handle the decreasing motivation, the teachers take this into account by introducing solfège as early as possible, hopefully before the children become acquainted with the regular scale. For those children who have instrumental tuition outside school, they might also involve letter notation as well as musical instruments into the solfège practice for keeping them motivated. While some of the teachers decide not to continue with solfège when children become less interested in grade three, one teacher stated that she prepares extensively for these lessons and trains solfège very well in order to keep the children impressed and motivated. This corresponds with the results of the student interviews,

⁴The interviews were conducted in German; therefore, exact citation is only possible in German, while any translation already involves some interpretation. For this reason, we decided to use direct interview citation in this article only rarely and instead give preference to paraphrase. However, in order to offer the reader at least some feeling for the original interviews, we will at least quote some of the in vivo codes or occasionally some short passages in English in cases where a quite transparent translation is possible. In other cases, we quote solely in German. For more (German) quotes see also Oravec, Steffens (2021); Oravec (2021).

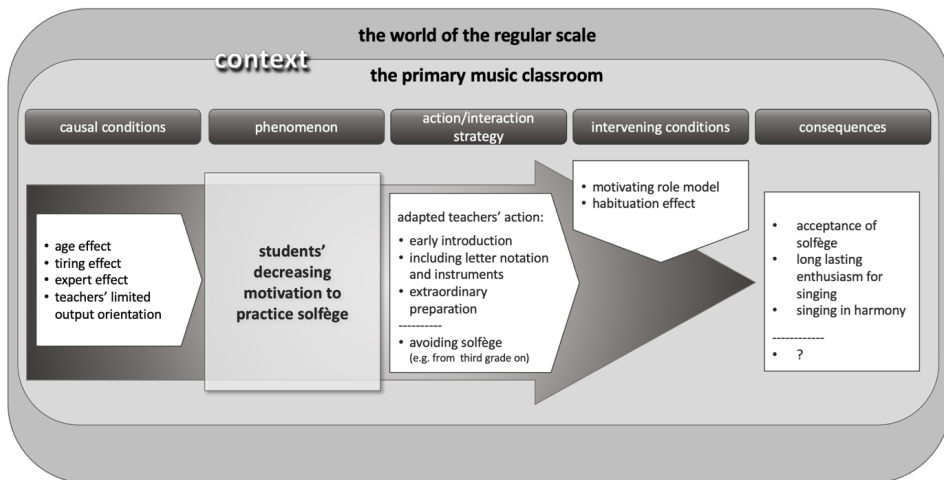


Figure 1: Grounded Theory Coding paradigm (Strauss & Corbin 1990) used to enlighten the phenomenon of students' decreasing motivation to practice solfège

revealing the great impact of a teacher who is regarded as a competent and motivating role model for students' motivation. This *intervening condition*, as well as a habituation effect of regular solfège practice from an early age, fosters ongoing acceptance of solfège as one important *consequence* of the teachers' actions. This is stated by both teachers and students. The same applies to further merits: children's everlasting enthusiasm for singing and being able easily to sing in harmony with fourth graders. Interestingly, none of the interviewees mentions any negative consequences of the teachers' strategy simply to avoid solfège from third grade on in reaction to students' decreasing motivation.

Which reasons for the decreasing students' motivation could be detected, what are the *causal conditions* of our central phenomenon? Our data suggest that solfège combined with hand signs has a bewildering effect even on first graders when first confronted with it. Student Peter states:

"At the beginning I thought: Oh no, what is that supposed to be? But then it was actually becoming fun, the better we learned it."

The interviewed elementary school teachers take it as an "age effect" that this bewilderment is no longer as easily overcome by third graders, who are just growing "too cool" for solfège. An age effect could, as our data imply, also be connected to the fact that the regular music scale becomes increasingly familiar among children the older they get. Accordingly, the solfège scale might seem more and more "childish". The interviewed secondary school teacher, however, also assumed an age-unrelated "tiring effect" after some time of working with the method. This idea corresponds partly with some of the students' statements that solfège, after a while and once they are familiar with it, just seems like a "waste of time". We call this an 'expert effect'.

All the reasons named so far have been stated by at least one of the interviewees. However, we did identify one more reason, closely connected to the students' *expert effect* hidden in the data, which we call *teachers' limited output orientation*: As already described in study 1, it was remarkable how strongly the teachers' ways of using solfège differ, after having started with similar imitative singing games with the syllables la, so, mi. For example, one teacher uses solfège in the wind ensemble to allow the transposing instruments to find the same pitch; another uses it for singing jazz chords; two use it in German lessons to train words; several use it to prepare new songs with the children. Analyzing how the interviewed teachers talked about these different occasions for solfège, we noticed it was only when connected to pitch accurate singing that the teachers actually named the students' competencies they aim to enhance (e.g. "Die Kinder lernen, sauber zu singen, wenn man das lange genug und konsequent genug macht."). In other situations, the teachers apparently use solfège pretty much just because it can be used there (e.g. in German lessons). They also talk about various other great possibilities of the method, such as a music theoretical understanding, sight singing or composition skills, but rather not connected to their own teaching. Sometimes, the apparent neglect of potential of the method seems to be unconscious. On other occasions, however, teachers even state explicitly that they do not aim to enhance the students' competencies in terms of sight singing or music theory. Some do not even care "if they can use the hand signs correctly, that's really not important". Even though the interviewed teachers generally state the solfège method has great potential for the development of musical competencies in many areas, we can conclude that the teachers' output orientation in teaching solfège is basically limited to well-pitched and motivated singing. This could explain why the students feel like experts and after a while become bored.

The Grounded Theory introduced here would now actually have to be tested again based on further data collection following theoretical sampling strategies in order to reach "theoretical saturation" (Strauss & Corbin, 1998: 143). Since our meta study (3) did not involve data collection, our theory must be regarded as very provisional. Then again, the results of qualitative empirical research are never final: "The published word is not the final one, but only a pause in the never-ending process of generating theory" (Glaser & Strauss 1967: 40).

Desideratum II and possible prospect dissertation project (4)

Such a "pause" in Julia Steffens' "process of generating theory" on solfège practice in schools has clearly been marked by her 1.5 years of practical teacher training, having started in August 2021. Therefore, it is not yet certain whether there will be a follow-up research project. Nevertheless, there is still much to find out about solfège in German schools: first of all, our data have mainly been limited to primary schools, but there is reason to widen the research field, especially because there are many choir classes in grades 5 and 6 using solfège. Furthermore, all our analyses so far have been based on interview data, considering solely teachers' and students' points of view. Based on interview data, we could focus mainly on phenomena that are conscious to the participants, being interviewed aside from their everyday school practice – even if we already assumed explanations hidden in the interview data, such as the teachers' limited output orientation. Steffens' potential dissertation project on solfège practice in schools would expand this view by using ethnographic methods such as participant observation and informal interviews, asking: What is happening in solfège

classes and their environments? The sound of common singing or instrumental playing, the writing on the blackboard, gestures, the expressions on faces, interactions with parents, audience, etc. can all be taken into account as well.

Steffens' project has been inspired by Blanchard's ethnographical study on hegemony in the music class (2019) that regards the general music class room as culture. Analogously, Steffens regards solfège classrooms as 'cultures' that can be researched and described, being aware that with the description of a culture, this culture becomes manifest only within the description itself (see Blanchard 2019: 144). Following Blanchard, within the ethnographical approach there is a higher sensitivity than within the Grounded Theory approach towards the fact that already the collected data must be regarded as constructed (Blanchard, p. 165f). Blanchard emphasizes the 'alienation of ones' own culture' as an important condition for his reflexive research on the music class, especially for him as an experienced music teacher (p. 119). In case of the research project on solfège school cultures, this alienation might not be too difficult because the researcher actually comes from outside this culture. Our common research project (3) shows there is an inner and an outer context of solfège in schools: the primary music classroom vs. *the world of the regular scale*. Coming from the world of the regular scale as a researcher might help one to behave like a "professional stranger" in the field (Agar 1996).

Ethnographic research is often found to be less clearly structured and planned than other types of empirical approaches. Even if Grounded Theory and ethnography are different approaches, they can work hand in hand, as Blanchard has shown. The reflective researcher is a very important factor for both approaches. In line with the three research projects introduced in this article, the outlined possible future dissertation project also aims at a Grounded Theory on the culture of solfège in schools, explaining something hitherto unanticipated in the data.

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participants. Together with her supervisor Prof. Dr. Lina Oravec, she developed a Grounded Theory on movable-do solfège practice in German primary schools. Steffens entered practical teacher training at the Studienseminar of Simmern in 2021 and is a member of the BMU (Bundesverband Musikunterricht).

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TEACHERS' BELIEFS AT GERMAN MUSIC SCHOOLS

A “MESSY CONSTRUCT”¹ IN A GROUNDED THEORY STUDY

Yeo-Jin Park

Abstract

Teachers at music schools in Germany are confronted with very complex demands in their profession, ranging from artistic experience in various genres to pedagogical skills in the context of both broad-based and top-level promotion, as well as different age groups. It is not uncommon for certain tensions to arise when teachers try to meet all these requirements at the same time. Under such conditions, how do they define quality of instrumental and vocal tuition? As this is a matter of a still relatively young field of empirical research in Germany, such a basic and relevant research question has not yet been addressed. It is explored in my doctoral research project², which is an empirical study based on interviews with teachers at music schools in Germany³. The concept of teachers' beliefs forms the theoretical framework and the data collected is analysed using Grounded Theory methodology. On the way towards developing a theory, it becomes apparent that educational quality from the teachers' point of view is much more difficult to identify than expected. Therefore, it seems necessary to broaden the research question. This paper illustrates the processuality of my research with a focus on the methodological approach.

Keywords

Teachers at German music schools – teachers' beliefs – Grounded Theory – openness – educational quality – fields of tension

Introduction

In Germany the term ‘music school’ represents neither general school nor conservatoire. At music schools, students of different ages have vocal and instrumental lessons usually once a week. They participate on a voluntary basis and pay a certain sum for learning music by singing or playing an instrument in individual or group lessons.⁴ These and further general conditions influence the job description of teachers employed there. Not only do teachers at music schools have to consider such aspects as the age and the skills of an individual student or even their parents' wishes; they have to do so without any predefined curriculum

¹ Pajares, 1992.

² Supervised by Prof. Dr. Natalia Ardila-Mantilla at the Cologne University of Music and Dance and by Prof. Dr. Lina Oravec at the University of Koblenz-Landau.

³ Since the framework conditions differ in some places between the individual federal states, this study focuses on one federal state, in this case Hessen.

⁴ This also includes groups within the framework of elementary music education as well as so-called parent-child groups with small children under 3 years of age.

of the kind that exists at general schools. In addition, at music schools both broad-based and top-level promotion are relevant.

The *Verband deutscher Musikschulen (VdM)* is a municipal professional and supporting association currently consisting of 930 public music schools in Germany. It provides, among other things, guidelines and a structure plan. The document *Leitlinien zur Sicherung und Weiterentwicklung der öffentlichen Musikschulen* identifies several aspects for the safeguarding and further development of public music schools. This evidently shows the complexity of the requirements: right at the beginning, it becomes apparent that music schools on the one hand act as a public educational institution; on the other hand, they have to adapt to changes in society and compete with other cultural and leisure activities. Furthermore, they are expected to cooperate with other educational institutions such as general schools or day care centres, fulfil a social mission beyond musical education such as promoting students' personality development and reach all people of different ages and social groups. Promotion of gifted students and preparations for music studies are also part of their remit.⁵

These are just a few examples to give an impression of the function music schools have in Germany. With regard to the teachers working in these institutions, some, partly quite critical, statements can be found in connection with the complex situation described above: Ardila-Mantilla (2010) points out the historical change in the job description of instrumental teachers and identifies their professional fields not only as being a musician and teaching musical skills and abilities, but also teaching in diverse educational settings like team teaching or working in projects, dealing with different music genres, addressing the individual goals and needs of the students and many others. Röbbke (2012) even goes so far as to call teachers at music schools "*eierlegende Wollmilchsäue*", an ironic German expression for someone from whom too many skills are demanded. He draws attention to the vast number of tasks and calls for an end of the teachers' overload.⁶

Against this background, the question arose as to what constitutes good instrumental and vocal tuition for teachers at music schools. In other words, the present study was intended to be about teachers' beliefs regarding educational quality. It will subsequently become clear that this project is much more complicated than expected. First, though, the theoretical framework and the applied methods are discussed in more detail.

Teachers' beliefs as the theoretical framework

Pajares (1992) describes the concept of teachers' beliefs as a "*messy construct*". This is mainly due to the lack of a uniform definition of the term. In addition, there are also various classification proposals regarding the topics⁷ to which beliefs refer. In order not to go beyond the scope of this article, I will mainly refer to one conceptual explication which includes frequently mentioned aspects of other definitions.

⁵ Deutscher Städtetag et al., 2010, 2009; VdM, n.d.

⁶ In this context, the precarious situation of teachers also plays a major role, which is particularly evident in their few permanent positions and low salaries (e.g., Dartsch, 2019; Ardila-Mantilla, 2016).

⁷ Following Fives and Bruehl (2012), the word 'topic' is also used in the further course of the paper, representing the German word 'Gegenstand'.

First of all, there is a broad consensus that teachers' beliefs play a significant role in their actions. They are considered as a central element in the professional competence of teachers among others like professional knowledge⁸ or self-regulating skills (Baumert & Kunter, 2011). Following Reusser and Pauli (2014) teachers' beliefs are conceptions about various educationally relevant topics which are felt to be true and valuable. They give structure, stability, security and orientation to work-related activities and are characterized as having strong evaluative and affective components (Reusser & Pauli, 2014, pp. 642–643). This definition therefore provides information on the following three aspects: what teachers' beliefs refer to, how they are constituted and what function they can have for the teachers. Furthermore, it is often pointed out that beliefs in general can be both explicit and implicit, are resistant to change and that they are organized in a system in which some of them can also differ from one another (ibid.; Wilde & Kunter, 2016).

According to Reusser and Pauli, research on beliefs can be distinguished with regard to the following topics⁹:



Figure 1: classification of beliefs with regard to the topics (following Reusser & Pauli, 2014, p. 650)

These three kinds of beliefs can similarly play a role in my project when interviewing teachers at music schools.

Furthermore, the authors name different research questions and focal points: beliefs can be analyzed (1) on a descriptive level concerning their structure and relationships to each other, (2) regarding their connection to teachers' actions as well as to teaching effects and (3) with respect to their development and changeability (ibid.). My project is located here on the first level.

This brief explanation of teachers' beliefs should suffice here to illustrate the theoretical framework. The next chapter is about the methods used in my research project, which can be regarded as a central element of this article.

⁸ There is disagreement in the literature about the extent to which knowledge is to be distinguished from beliefs (Taibi, 2013, p. 24–25).

⁹ The term 'Überzeugungen' is the most common German translation of 'beliefs' (e.g., Reusser & Pauli, 2014).

Methods

In order to find out about the music school teachers' beliefs, I designed a qualitative research project and conducted semi-structured interviews. This type of data collection is beneficial because the teachers can thus be questioned specifically about their view of educational quality and further related aspects, but there still is a certain openness for their narratives. The latter plays a significant role in the method chosen here: the Grounded Theory, first introduced by Glaser and Strauss in 1967.¹⁰ On the basis of this approach a theory about the above-mentioned topic is to be generated by using the collected data. In order to achieve this goal, an analytical process is run through, characterized by the following three coding steps: (1) breaking up the data and forming categories through *open coding*, (2) re-assembling the data by creating links between the categories in the context of *axial coding* and (3) finding the core categorie(s) and their relationships to others by doing *selective coding*. These three coding steps are not linear but rather iterative (Strauss & Corbin, 1996). The same applies to the individual steps of the entire research process: writing research questions, collecting and evaluating data and generating theory. They all run parallelly and are mutually dependent (Strübing, 2014, p. 11). In the course of such a qualitative process, even a reformulation of the research question(s) is not unusual, as Agee (2009) points out, following several authors: "*The development of new questions [...] often occurs during the inquiry process, sometimes during data collection and analysis. A researcher may find that the initial focus of the research question is too limited to fully address the phenomenon under study.*" (ibid.) This also represents a crucial point in this paper on my research project. However, by constantly comparing the data and collecting new ones, a theoretical saturation should be achieved over time.

Related to the whole process, the sampling constantly plays an essential role. At the beginning of the present research, such criteria as the respective instrument, the teachers' age and the form of teacher training were decisive for the choice of the interview partners. In the further course, some of their statements also determined the choice of the next interlocutor. An interviewed bassoon teacher, for example, clearly distinguished himself from the genres pop and jazz. For him, popular pieces were just a way of bridging phases in which students showed little motivation. This aspect led to the interview of a teacher who is mainly active in these genres. Another essential aspect that has to be mentioned at this point is the role of the researcher and his/her theoretical sensitivity regarding the research phenomenon. In general, the researcher's reflection on the research as part of the findings is considered an essential characteristic of qualitative research (Flick, 2017, p. 26). According to Strauss and Corbin (1996), the term 'theoretical sensitivity' is often associated with Grounded Theory and indicates an ability of the researcher to have and develop an awareness of the varying meanings of data. Not only literary knowledge and professional or personal experience belong to the sources of theoretical sensitivity, but also the analytical process itself. Increasing confrontation with the data in various ways can change the view of the research phenomenon, which in turn has an impact on theory generation (pp. 25–27).

The following section illustrates how such an iterative process might look, using my study as an example. These are deliberately not intermediate results in the form of concrete categories, as would typically be expected in a Grounded Theory study. The focus here is

¹⁰ Since then, the methodology has further evolved, as to be seen in the *Constructing Grounded Theory* developed by Kathy Charmaz (2006) or the *Situational Analysis* by Adele Clarke (2005).

much more on a kind of meta-level of the previous research process, in order to illustrate the processuality described above.

Research process to date

As previously mentioned, the original focus of the research was on the music teachers' view of educational quality and all related aspects. Beyond the question of what teachers think constitutes a good instrumental and vocal tuition, the interview guide also included questions regarding their individual biographical experiences or their ideas of a good music school. Such further questions should serve to identify possible connections to the teachers' ideal of educational quality.

In the five interviews conducted so far, certain fields of tension have frequently emerged from the statements. Ms. Cleve, for example, thinks good tuition should be a meeting point ("*Treffpunkt*")¹¹ between the individual student and educational topic ("*Bildungsgegenstand*") to be imparted. The student should realize the topic places a certain demand ("*Anspruch*") on him/her. If he/she just wants a bit of fun and entertainment, Ms. Cleve cannot resist this wish, but she no longer regards something of this kind as good tuition. Ms. Dietl also differentiates between what she imagines as ideal and what the students want. She admits that for her, technical development is a crucial part of good instrumental tuition, but she is unable to realize this with all students, as some do not engage with it.

Such statements from these two interviews initially led me to the following conclusion: there are actual teachers' beliefs about educational quality that are confronted with other related aspects, e.g. matters of the individual student, which act as external disruptive factors (see figure 2). However, this kind of relationship between the different topics did not apply to statements from the other interviews.

Ms. Arens, for example, places the music school in a kind of niche between an educational institution and a service provider ("*Nische zwischen Bildungseinrichtung und Dienstleister*"). There, as she says, education cannot be forced ("*keine Schule mit Bildungszwang*") and customer satisfaction must be achieved. Accordingly, one has to strike a balance between the customer's and one's own expectations about the ability to play the instrument ("*Vorstellungen von dem, was 'Geige spielen können' bedeutet*"). As regards good instrumental tuition, she even goes so far as to have to define the word 'good' in the first place, i.e. good in the sense of mastering the instrument, or in the sense of joy for the student. In a similar vein, Mr. Bardo says that on the one hand the students should have fun because it is a hobby, but on the other hand they always have to learn something new, because the lessons are paid for.

This left me with the impression that the other related aspects could also be seen as part of the teachers' beliefs about educational quality (see figure 3).

¹¹ In this article, most of the content from the data is paraphrased directly in English. At such points, the additional mention of the original German terms serves for a better understanding.

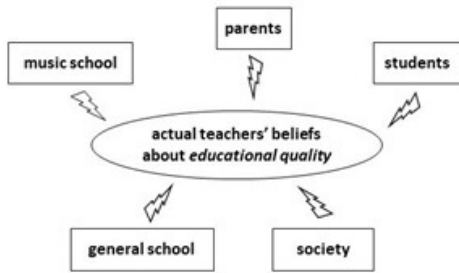


Figure 2: teachers' beliefs about educational quality versus external disruptive factors

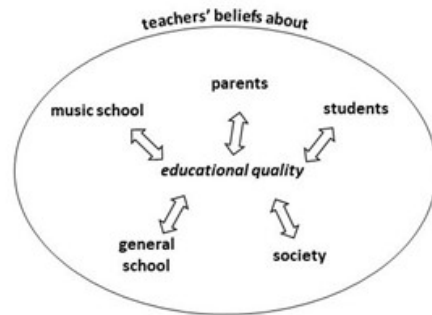


Figure 3: teachers' beliefs about educational quality and other related topics

The data reveal further interrelations that go beyond the issues mentioned and are not obvious at first glance. These statements give reason to question educational quality in the role of the central topic, or in other words, it seems premature to analyse the data solely from this perspective.

Thus, Ms. Dietl points out the different target groups depending on whether she is faced with one-to-one or group tuition. In her opinion, for minor students who receive one-to-one tuition, there also is a corresponding interest from home on the part of the parents (*"Jemand, der Einzelunterricht von seinen Eltern finanziert bekommt, da ist eben von zu Hause auch ein entsprechendes Interesse da."*). In this form of tuition, the focus is on individual support of the student.

In group tuition, on the other hand, she first has to make sure that everyone is included (*"in der großen Gruppe muss ich natürlich erst mal gucken, dass ich überhaupt alle gut mitnehme"*). There, she encounters not only motivated students, but also many who would not normally have had any contact with an instrument themselves or through their families (*"In der Gruppe machen viel mehr Schüler mit, die sonst vielleicht keinen Unterricht von sich aus gehabt hätten."*). She justifies this by the fact that group tuition is much cheaper and takes place in general schools, which saves additional travel costs and time. Such social aspects within the framework of educational provision additionally affect the teachers' thoughts.

Another influential point concerns the teachers' own understandings of music and further related aspects, like being a musician, in the context of their own biography. In a comparison between the situation of students and that of professional musicians, Mr. Ebert, for example, highlights the institutionalisation of music schools as a shortcoming (*"Manko der Musikschule"*). He regrets the students cannot have stage experience like professional musicians because they always perform at the music school in front of the same small audience, consisting mostly of family and friends. In addition, students frequently perform their pieces only once and then immediately start learning a new piece, while musicians practice the same pieces over a long period of time and perform them more often. This aspiration to match the real everyday life of a professional musician can be traced back to his own career.

When applying Grounded Theory as described in section 3, a most complex interconnectedness of different issues on various dimensions becomes apparent, which makes it difficult to identify the educational quality from the music teachers' point of view. Both multiple coding processes and knowledge from the literature that the focus of research on

beliefs is particularly on the different topics to which they refer¹², legitimise an opening of the research focus at this point:

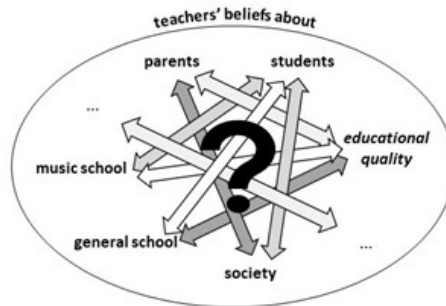


Figure 4: educational quality as one of several research topics

This step is intended, on the one hand, to discover possible blind spots due to the anticipation of educational quality as one of the topics and, on the other hand, to be able to make adjustments if necessary.

The previous research process can be well described with the following illustration:

A question can be thought of as a tool that is much like a steady-cam lens used to document an event or a journey. In the initial stages of study design, the researcher uses the steady-cam to frame an ever-changing broad landscape and then narrows the focus to frame and follow a specific set of events or actions in the broader terrain.
(Agee, 2009)

Now I am at a stage of ‘zooming out’ and re-framing the landscape of music teachers’ beliefs to obtain a broader view. Further analysis of the various topics and their connections to one another, as well as more interviews, will show how I can use the steady-cam lens and narrow the focus.

Conclusion

The starting point of my doctoral research project was the question of educational quality from the teachers’ point of view against the background of a very complex job description at German music schools. Even though this paper could only provide a few insights into the data, the presentation of the previous research process especially clarified the following two aspects: the topic of educational quality can be viewed from different perspectives and it is strongly interconnected with many other topics at different levels. This multidimensionality, on the one hand, reflects the complex professional field of teachers at music schools; on the other hand, it calls for an opening of the research topic in order to do justice to the phenomenon and thus meet an important quality criterion of qualitative research. Finally, further developments will show the extent to which teachers’ beliefs at music schools in

¹² Among others, Reusser and Pauli (2014) refer to this aspect under the term “*intentionaler Gegenstandsbezug*” (ibid., p. 644).

Germany can contribute both to the understanding of the teachers' situation and beyond to the scientific discourse of instrumental music education.

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RUSSIAN METHODOLOGIES OF VOCAL TRAINING APPLIED IN A CZECH CHILDREN'S CHOIR

Elvira Gadžijeva

Abstract

This paper presents a dissertation thesis project that focuses on Russian methodologies of vocal training and their application in a children's choir, which requires a careful choice of methodologies and methodological approach to organization of choir lessons. The paper begins with a brief description of the history and foundation of the Russian choral school and tradition of choral singing education, followed by a brief overview of the most popular vocal methodologists whose work has been dedicated to vocal training. The final part introduces two modern vocal training methodologies of leading musical trainers. The practical part of the future dissertation will deal with the selection of optimal exercises and their systematic development to help children improve their singing skills and musicality, as well as contribute to the cultivation of good singing habits. The aim is to enable school teachers or kindergarten teachers who are not professional musicians to use successfully the assembled methodology.

Keywords

Choral singing – Russian choir tradition – vocal methods – methodologies of choir singing – children's choir

Introduction

Working with children for the past 14 years on an everyday basis, as well as leading children's choirs, naturally led me to the choice of topic for my dissertation that is focusing on vocal training. Nowadays teachers are constantly encouraged to move forward, look for improvements and fresh ideas. There is a big need for new inspiration and effective ways of vocal teaching among children. My Russian roots and childhood spend in Russia tightly connect me with Russian vocal traditions and methods of choir education that I had chance to experience myself. Choir singing, vocal education of children and youth are very important sources of spreading musical culture in Russia. They contribute to the formation of personal qualities, artistic taste, develop musical skills; they also broaden horizons and generally increase the cultural level among children and young adults. Fully fledged music and vocal education presupposes involvement in the creative process of acquiring and improving singing skills and becoming accustomed to performing in public. The Russian choral school offers a very rich tradition of choral art. For centuries singing and choral singing, as the most accessible form of artistic expression, have been the main form of music education and training in Russia.

The aims of the future dissertation thesis are:

- To summarize the main principles of the phenomenon of the Russian choir school and map the historical circumstances of its development.
- Create an overview of the most popular Russian vocal, choral methodologies of the late 19th and 20th centuries, usable in a choir.
- Analyze selected contemporary Russian singing methodologies applied in the children's choir.
- Modify the analyzed current modern choir singing techniques for work with children's choirs (with practical verification in the Jitřenka children's choir, České Budějovice/Czech Republic).

Establishment of Russian singing and choral school

Acceptance of Christianity around the 10th century was a major starting point for the development of choral art and its culture in Russia. The unique Russian singing and choral school was founded during this time period. Many choirs started functioning in churches and monasteries that were part of the orthodox service. Professional choral singing education was concentrated in two choirs: the St. Petersburg State Academic Capella (the oldest active Russian professional musical institution that was founded in 1479),¹ and the Russian Patriarchal choir formed in the 16th century and consisting of adult clerics, later renamed the Moscow Synodal Choir. At the beginning, singing in the choirs was unison, the so-called Znamenny Chant, which is melismatic liturgical singing. It has also its own specific notation, the stolp notation.² Singers in the choirs were male only until the mid-17th century. With the development of polyphonic music, young boys become part of the choirs. These professional choirs became music educational centres and played an invaluable role in the training of choristers, regents, opera singers and singing teachers. Singers were not only developing their vocal skills there, but also learning about music theory, grammar and reading. It should be noted, however, that church singing in Russia was influenced for some time by the Italian vocal school, which enriched the methodologies of vocal teaching with new techniques and expanded the musical horizons of the singers, their erudition and artistic taste. The first theoretical scripts dedicated to singing education were "A Musical Grammar" (1677) by Nikolay Diletsky and "The harmonic and melodic rules for teaching music" by Vincenzo Manfredini a three-year programme of vocal training (translated into Russian by Stepan Dekhtarev and publisher in 1805).³

The appearance of opera in Russia was a great impetus for the development of secular choral singing in a European manner and the organization of professional training singers from childhood. In the line of the great musicians of that time, such as M. Berezovsky, S. Degtyarev, G. Lomakin and others, a very special place belongs to D. Bortniansky, conductor, music teacher and composer. He transformed the Court singing cappella into a centre of professional music training of opera singers and vocal teachers. Music training of young

¹ Founded by the Grand Prince of Moscow Ivan the Great on August 12, 1479 for taking part in the celebrations and holy service of newly opened Cathedral of the Dormition.

² The symbols that were used for stolp notation were called kryuki.

³ Available with open access at Russian state electronic library.

children in a church choir led by him was on the highest professional level. Choir practices were three hours long on a daily basis. Each young singer had his own mentor among older students. The very style of church singing prevailed predominantly mid-range sounds, demanded from singers a certain manner of singing mostly in slow tempo, typically with smoothness and duration of musical phrases. Great attention was paid to breathing technique and breath support, as well as the ability of sensitive dynamic control.

Based on the experience of choral activities of the Russian choral school, at the beginning of the XIX century, new theoretical works arose by M. Glinka⁴ and A. Varlamov⁵. In spite of their differences, both works take a similar approach to Russian choral school, and both agree a typical feature of its style is singing a cappella in mid-range sounds, vocalization based on chant, typical of Russian folk songs. Glinka assembled sequences of original vocal exercises with the aim of achieving the already established voices, based on working range, mid-range sounds (within one octave). He noted the importance of breathing technique, phonatory process, smooth transition between chest and head registers, combination of consonants and vowels and their role and importance in the singing process. His exercises give voice “alignment and increased flexibility”.⁶

Composer Alexander Varlamov (1801–1848) was a pupil in Court singing cappella led by Dmitry Bortniansky. He was his best student. In his “Complete School of Singing” Varlamov wrote: “When completing my work I was guided by my experience with singers and in particular I was inspired by the work of my famous teacher D. Bortniansky.”⁷ In a variation of Glinka’s exercises, Varlamov describes in his very own original way all stages of voice training from the very beginning of vocal education. Songs and romances written by Varlamov came from Russian folk music. The great value of works by both Varlamov and Glinka lies in the fact that they were the first Russian methodological manual which reflected the centuries – old experience of choral singing, as well as laying the foundation for further development of Russian vocal pedagogy. Thus they were the foundation of a more detailed development of the theory questions in the field of vocal education of singers (Nikolskaja-Beregovskaja, 1998).

Many private choirs were created during the 19th century by wealthy nobility. They became also very important centres of vocal choral education in Russia. Their number had significantly increased by the middle of the 19th century. The best known were the choirs in the Count Sheremetyev court and Knyaz Golitsyn. Choirboys were receiving not only vocal education, but also music theory and intonation, along with languages (Russian, German and French), geography, mathematics, writing. During lessons violin was used and individual singing. The best-known teachers were Gavriil Lomakin (1811–1885) and Stepan Degtarev (1766–1813). Lomakin emphasized the importance of the initial stage of vocal education in his methodical work.⁸ For the first time ideas were introduced concerning the importance of singing with use of the head register; he also examined the question of sound production and the position of the lips, tongue, palate, larynx when working on the fullness of the sound. Those were quite innovative thoughts for their time. New progressive methods of teaching were giving good results and very soon choirs were able to sing

⁴ GLINKA, Mikhail. *Uprazhnenija dlia uravnenija i usovershenstvovanija gibkosti golosa*. Moskva: Muzgiz, 1994.

⁵ VARLAMOV, Alexandr. *Polnaja shkola penija*. 4.izdanije. Moskva: Lan, 2012. 120 p. ISBN 978-5-91938-062-7.

⁶ NIKOLASKAJA-BEREGOVSKAJA, Klavdija. *Russkaja vokalno-khorovaja škola 19–20 vekov*. Moskva: Jazyki russkoj kultury, 1998. 192 p. ISBN 5-7859-0052-1.

⁷ VARLAMOV, Alexandr. *Polnaja shkola penija*. 4.izdanije. Moskva: Lan, 2012. 6 p.

⁸ LOMAKIN, Gavriil. *Kratkaja metoda penija*. 3.izdanije. Moskva: Jurgenson, 1882. 71 p.

difficult compositions written by Palestrina, Lotti, Bach, Gluck, Cherubini, Haydn, Mozart, Beethoven and Russian composers like Bortniansky, Berezovsky, Glinka, Dargomyzhsky and so on.

Another milestone in vocal education was opening of the “Free music school” in St. Petersburg in 1862 on the initiative of Gavriil Lomakin and Mily Balakirev. The very first music institution educated music teachers on a professional level. The Mighty Handful⁹ was actively involved in it.

In methodological works of the pre-revolutionary period (before 1917) attention was focused on expressive performance, development of vocal hearing, singing voice, cultivated sound by such great choral leaders and musicians as N. Bryanskiy, D. Zarin, I. Kazansky, A. Maslov, S. Smolenksy, V. Orlov.

Soviet and post-Soviet choral education

After the October Revolution (1917), Russia became a Soviet state with significant changes in the country's structure and spiritual life. Many church choirs including the Synodal choir discontinued their existence. In the first years of Soviet power, music education in elementary school became mass oriented. There was a predominance of revolutionary, marching songs in the repertoire of the choirs, which provoked children to forced singing and very often led to voice defects, as well as stagnation in voice development. By the mid-20th century this problem was acknowledged and the first steps were taken towards child voice protection and voice singing methods, taking into consideration the very fragile child's voice while developing. The first research into the child's voice was done by I. Levidov¹⁰ and N. Orlova, later by T. Ovchinnikova and G. Stulova. Vocal education manuals oriented on voice protection were published by V. Bagadurov¹¹ and V. Beloborodova¹². Many talented choirmasters and vocal trainers left their heritage in numerous books about vocal and choral singing, choral conducting, names such as K. Ptiza, S. Kazachkov, K. Olkhov, B. Asafjev, V. Krasnoshekov, D. Ogorodnov, V. Popov, I. Ponamarkov, P. Chesnokov, G. Dmitirevskij, V. Sokolov, A. Jegorov, A. Anisimov, K. Pigrov, B. Teplov, P. Levando, O. Apraksina, L. Dmitriev, V. Morozov.

The post-Soviet era has opened up new possibilities for teachers to exchange their experience abroad. The change of ideology has also brought changes in the goals of vocal education. New methodologies focus mainly on voice protection, movement synchronization and coordination of visual and voice expressions. The most popular choral and vocal educators include M. Karaseva (playful singing exercises oriented on preschool children), G. Struve (Russian adaptation of the Z. Kodaly method), A. Strelnikova (developed paradox breathing healing gymnastic, very actively used by singers), V. Khachaturov (jazz vocal singing methodology), V. Yemelyanov (phonopedic method of voice development).

⁹ The Mighty Handful (The Mighty Five) were five prominent composers from St. Petersburg who worked together at the 19th – century and created a national style of classical Russian music. They collaborated from 1856–1870. Mily Balakirev, Cesar Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, Alexander Borodin.

¹⁰ LEVIDOV, Iosif. *Okhrana i kultura detskogo golosa*. Moskva: Iskusstvo. 1939, 114 p.

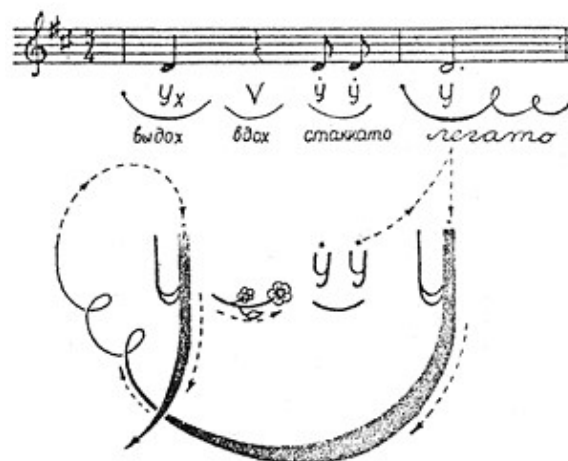
¹¹ BAGADUROV, Vsevolod. *Vospitanije i okhrana detskogo golosa*. Moskva: APN RSFSR, 1953, 72 p.

¹² BELOBORODOVA, Věra. *Razvitije muzykalnogo slucha uchaschikhhsa I klassa*, Moskva: APN RSFSR, 1965. 108 p.

Vocal choral training in children choir based on D. Ogorodnov and V. Yemelyanov methodology

The methodology of D. Ogorodnov and V. Yemelyanov has proved to be effective in vocal education. **Dmitry Ogorodnov** is probably the best known among Russian theorist and practitioner. He developed his original complex method (vocal training with visually presented algorithms, drawn on the boards, special movement signs, so called artistic reading and so on. This methodology was based on development of modal hearing, metrical rhythm and music form. The sequence of algorithms combines body and hand movement, and exercises focused on voice control¹³.

Another very important aspect is the visual side of the exercises. Ogorodnov offers a number of charts that have been very precisely worked out with use of major scale degrees as tonic, mediant, dominant and later added subtonic, supertonic and subdominant.



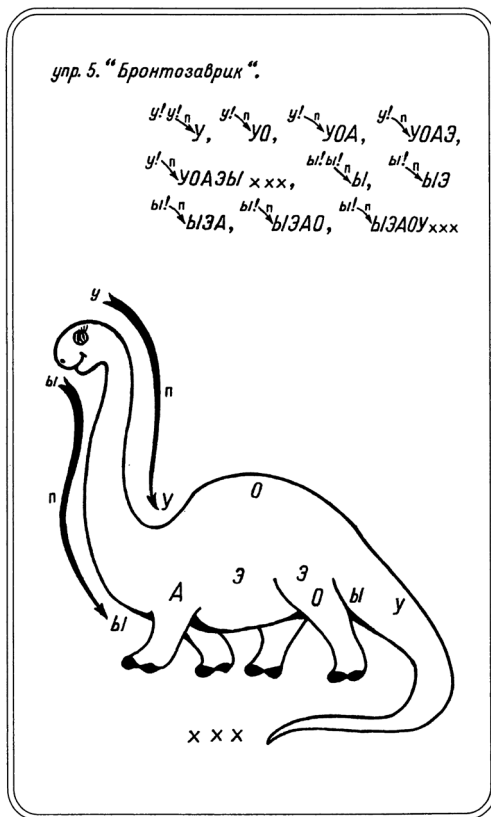
Basic algorithm number 1. (Ogorodnov 2019, p. 122)

The basic vowel to start the exercises is “U” with the increased difficulty of algorithms, there are added other vowels like “O”, “A”. D. Ogorodnov also includes articulatory gymnastics, vocal artistic reading and artistic conducting. A geophysicist in his original profession, Ogorodnov became a musician in his forties after World War II but his love of mathematics is present in all his exercises. The complex methodology helps not only improve singing ability and cultivates vocal skills but also develop music hearing, sense of rhythm, modal hearing and so on. Ogorodnov tried his method in his teaching career for over 50 years, achieving excellent results and gaining thousands of followers.

A similar set of glissando exercises are presented in **Viktor Yemelyanov’s** singing methodology, that he called a multi-level training programme “Phonopedic method of voice development”. It first appeared in his book “Razvitije golosa, koordinacija i trening” – “Voice

¹³ OGORODNOV, Dmitrij. Metodika muzykalno-pevcheskogo vospitanija. Uchebnoje posobie. 7 izdanije. Sankt-Peterburg: Planeta muzyki, 2019. 224 p. ISBN 978-5-8114-1612-7.

development, coordination and training”¹⁴ in 1997’ it has subsequently been updated and reprinted ten times. The Phonopedic method is based on pre-speech communication and has a number of exercises based on roaring, strohbass, screaming, howling and so on. For over thirteen years Yemelyanov ran a phoniatic outpatient clinic where he gathered much knowledge and focused his training programme on restoring voice function caused by stress, chronic fatigue caused by overuse etc. Yemelyanov’s method designed for children in children’s choirs and individually for students, future teachers, and adults who use their voice professionally: teachers, actors, singers. The pre-speech communication voice training programme focuses on understanding the process of vocal sound formation, development of the range of voice, singing with vibrato and different types of sound attack. His methods are primarily aimed at the development of vocal motor skills. The given method offers the possibility of training using a kinesthetic system. Many kinesthetic exercises are presented alone or in combination with audiovisual. The illustration below shows the exercise called Brontoaurus, which is very popular with children.



РАЗВИТИЕ ГОЛОСА. КООРДИНАЦИЯ И ТРЕНИНГ

(Yemelyanov 1997, p. 181)

¹⁴YEMELIANOV, Viktor. Razvitije golosa. Koordinacija i trenink. S. Peterburg: Lan, 1997. 190 p. ISBN 5-86617-006-X.

The methodology has been actively used in Russia and abroad for more than 30 years with excellent results.

Discussion

The Czech Republic also has an abundance of excellent choir and vocal teachers. A number of works on vocal education have been published by Oldřich Dolanský (problems of non-singing pupils and vocal intonation), František Lýsek (methodology of music education, musicality and singing ability among children), Jarmila Vrchatová-Pátová (methodology of working with choir), Bohumil Kulínský (singing voice, music hearing development), Ladislav Daniel (methodology of music education), and most recently the famous vocal educator Alena Tichá (original methodology focused on improvement of singing ability). This provides a very solid base for Czech vocal education tradition. Most of the sources date from the 20th century and even though there were historically close links with the Soviet Union, there is little mention of Russian vocal education or choral traditions. One exception is the book “Could we teach all children how to sing?” by František Sedlák in 1966, where he talks about Russian masters of vocal education such as Boris Teplov, Vera Beloborodova, Ivan Ponamarkov, Vasilij Lukanin and phoniatriest E. Almazov. Knowledge of Russian choirmasters and their methods of choral education in the Czech Republic is quite poor. Obviously, the idea of amusing glissando exercises, voice games and playful way of teaching presented by D. Ogorodnov and V. Yemeylanov is not new. The front vocal teacher of today Alena Tichá also uses a similar way of voice development. Personal correspondence with Mrs. Tichá revealed that during her studies she did not acquire a knowledge of Russian choral masters apart from researchers in music psychology focused on music hearing development such as Boris Asafiev and Boris Teplov. Her own methodology stems from a combination of over twenty years of personal observation and experience as a vocal teacher, studying singing at the Academy of Performing Arts in Prague, an interest in music therapy, Webrek voice methodology, the Feldenkrais Method (a type of physical exercise therapy), courses and observation in K. Orff Institute in Austria and a number of courses on yoga and physiotherapy. We arrived at the conclusion that sooner or later each teacher develops their own set of exercises and, most importantly, intuitively starts using glissando exercises when working on voice range extension and smooth transition between registers.

Ogorodnov's and Yemeylanov's methodologies are special because of their complexity, very strict division from simple levels with increasing difficulty, focusing not only on voice training itself, but also including exercises that help develop the music skills of pupils in general. Combined with appropriate breathing techniques and body posture exercises, it could be very productive for children choral education. I have been adding some elements of both methods in my choir practice with positive results. I have also conducted research into applying methodology based on Russian vocal educators V. Yemeylanov, G. Stulova and M. Karaseva in pre-school age group in 2013. The methodology was adapted for the Czech language and successfully applied in a kindergarten. After using a special set of exercises on the basis of a daily routine for a period of three months, singing ability increased significantly as all children learned how to use head voice range and sing in general. Most of the children felt good about singing and were less shy than they had been at the beginning. They had improved intonation and ability of repeating offered sounds, developed their sense of rhythm and musical memory.

Based on this experience, I would like to extend research to slightly older children. The idea is to modify the methodology of D. Ogorodnov and V. Yemelyanov for use at rehearsals, which offer the most effective opportunity for developing vocal skills. The methodology would be adapted to the Czech language and an evaluation made after its application.

My future dissertation thesis could be interesting and useful for music education students, teachers who already work with children choir or are planning to create one, choral conductors and anyone seeking new things to discover and learn in vocal education.

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CLARINETTIST MILAN KOSTOHRYZ

HIS CONTRIBUTION TO THE FIELD OF RECONSTRUCTION OF HISTORICAL INSTRUMENTS AND HIS INNOVATIVE PROMOTION OF NEW INSTRUMENTS

Radek Žitný

Abstract

My dissertation at the Department of Music Education and Culture at the University of West Bohemia is entitled “Milan Kostohryz. His contribution to music interpretation and pedagogy.” The dissertation focuses on an extraordinary musician, Milan Kostohryz (1911–1998), who had a significant impact on both the Czech and worldwide music community. He was highly professional, passionate, and meticulous, which was reflected in the wide scope of his activities. He was a reliable and sought-after player (in opera orchestras, chamber ensembles and as a soloist); a respected and successful teacher (almost all his students were successful in the field); an exceptional methodologist (he wrote a number of methodical articles and papers, which are relevant to this day); a researcher in the field of music history (he investigated the development of wind instruments in Czechia and revised dozens of old compositions). Many contemporary composers wrote works specifically for him, which he then premiered.

Thanks to his extensive correspondence with dozens of music personalities all over the world, he contributed to several specialized international publications and was regularly invited to music conferences abroad (e.g. USA, Germany).

His niche specialisation included official reviews of the quality of instruments (clarinets and saxophones) and mouthpieces available on the market at that time. He took part in the reconstruction of “Mozart’s basset clarinet” based on period sketches and built a working quarter-tone clarinet. His extensive interest in his field sets him apart from his contemporaries, many of whom were “just players”, rather than researchers.

This dissertation is concerned mainly with his above-mentioned research.

The principal resource for the research is an extensive written estate, with which I have been entrusted. It is currently deposited in the Czech museum of music in Prague (CMM). There are very few printed resources, as M. Kostohryz was not permitted to make substantial publications due to political reasons (see Bibliography).

Key words

Clarinet – music – quarter-tone music – music pedagogy – 20th century music – contemporary music – correspondence – inheritance – reconstruction of musical instruments – advancement of musical instruments – modernisation of musical instruments – new music – Milan Kostohryz – Rudolf Trejbal – Alois Hába – Artur Holas – Jiří Kratochvíl – Prague Conservatoire

Biography of Milan Kostohryz

Milan Kostohryz was born on 1st June 1911 in Kostelec nad Orlicí in East Bohemia. He was the fourth child of Anastázie (born Bartůňková) and František Kostohryz. The family came from South Bohemia (the town of Bojenice u Bernartic) and a significant part of the Kostohryz lineage had an artistic background (painters, musicians, poets – e.g. famous poet and translator Josef Kostohryz (1907–1987), who was persecuted in the 1950s by the communist regime and judged in the same trial as resistance fighter Růžena Vacková).

His father was a secondary school teacher, a respected specialist in fine arts and a passionate singer and an amateur clarinetist. It might have been thanks to his father that young Milan developed an interest in music.

He began his music education at the age of seven, first on violin (in Pilsen, taught by Václav Mottl and Václav Kalík), and piano, which was an obligatory social skill. At the age of 11, he switched to the clarinet and stuck to it for the rest of his life.

His dutiful father, a schoolmaster, decided that his son Milan must have a secure livelihood, and thus sent him to study at grammar school in Pilsen. He originally registered in Kostelec nad Orlicí, but did not enrol, as the family moved to West Bohemia. He obtained his school diploma in 1929 at the grammar school in Prague in Hellichova street, as the family had moved again.

Between 1932 and 1933 he underwent compulsory military service. He requested to join the Military Orchestra of the T. G. Masaryk 5th infantry regiment. As described in his memoirs, it was there where he “received plenty of help with his initial training in orchestral playing”¹.

He went on to study at the Faculty of Agriculture at the Czech Technical University (CTU), where he earned a doctorate in the field of biology in 1938, his dissertation title being “Geometric representation of the bone pelvis of domestic animals”. To pursue his multiple talents, he also took lessons at the conservatoire with renowned clarinet teacher, Artur Holas.

He initially took private lessons with him, as Holas was his neighbour in the Prague 5 – Košíře district. In 1932 he successfully auditioned to the conservatoire. Having inherited his father’s all-round musicality, he also attended two years of lessons in classical singing with Hilbert Vávra (though, originally, he was going to study with Egon Fuchs, the famous opera singer and publicist) and also studied composition with Alois Hába.

Eventually, he decided to focus on clarinet playing, and performed several times as a soloist with the conservatoire symphony orchestra, earning acclaim in the press:

“In Mozart’s clarinet Concerto in A major, Milan Kostohryz, a graduate of the conservatoire, developed a sonorous tone, melodic interpretation and a mature technical command of his instrument.”²

As time went on, he earned further recognition in the press, such as: “Milan Kostohryz, a clarinetist popular in Prague, gave an excellent performance in the concert...”³

During the Nazi occupation, he decided to leave his secure office job and began to focus on performing and artistic activities. Apparently, he felt his work in the patent office, where

¹ Kostohryz’s memoirs, typed, p. 6; provided by Eva Uchalová.

² *Národní politika*, 25. 11. 1937.

³ *Lidové noviny*, 25. 6. 1941.

he had been employed since 15.3.1937, was lacking in prospects. Paradoxically, it was there that he gained valuable practical experience which would be of use in the future. The main reason for his leaving was, in his own words, that the German management at the office began to be suspicious of him due to his music activities.⁴

It seems appropriate to include the following quotations from the press of that time:

“Dr. Milan Kostohryz has chosen to express his love of music through the clarinet, instrument of a sweet, yet dreamy and melancholic quality, but also of a brilliant technique. He managed to establish himself amongst our foremost artists of this instrument.”⁵

Or another elaborate review:

“Clarinetist Milan Kostohryz from Prague left his day job and decided to commit himself fully to music, especially his favourite instrument, the clarinet. He has amazing dispositions for that. He plays with his whole body, every little vein, with a high level of musicality and a superb technical command. His tone in Mozart's Concerto in A major was pristine, with a palette of colours and dynamics, secure in the dangerous skips between low and high range, and preciously melodic throughout. The low end of Kostohryz's clarinet playing sounded reminiscent of the colours of the bassoon, and his high notes sounded like the oboe. The artist is well knowledgeable about the style, as his Mozart was in some places playful in a rococo idiom and lightly airy. Truly stylistically idiomatic, and thanks to his finger technique and breath facility, a genuine master of his instrument.”⁶

After the liberation in 1945 he took on a position in the opera orchestra of the Smetana Theatre, started teaching at the conservatoire and later also at the newly established Academy of Arts. He was active not only as a soloist, but also as a chamber musician, event organiser, commentator, jury member, critic, radio performer, researcher, developer of instruments, scientist ...

It is practically impossible to name all of Kostohryz's activities. His influence on Czech culture is highly significant, as much as his international involvement. Of the above, I have chosen to focus on two activities of similar content: constructing a replica of Mozart's bass clarinet, and reconstructing the quarter-tone clarinet. Both made a major contribution to the development of instruments and their modifications. It is important to bear in mind this took place at a time when the clarinet was nothing like as popular as it is nowadays. I dare say that Milan Kostohryz had a significant impact in the field of clarinet study and music in general, thanks to his immense interest and passion.

⁴ As indicated in private documents of his family, M. Kostohryz worked between 1935 and 1937 as an assistant for the Institute of Anatomy and Physiology of Domestic Animals at the CTU in Prague, and since 1937 at the patent office as a typist, and since 1940 as a ministry commissioner there as well.

⁵ *Lidové noviny*, 19. 5. 1943.

⁶ *Lidové noviny*, 10. 2. 1944.

Building instruments and reviews of clarinet mouthpieces

Kostohryz was repeatedly praised for his dedicated work in the field of developing new instruments and accessories in the Czechoslovakian national company Amati Kraslice. He directly contributed to the development of B-flat clarinets of the “Luxus” and “Maestro” series, which were of high quality and much in demand. His collaboration involved not only practical advice on tone quality, but also on intonation and dynamic attributes of the clarinet. The goal was to create a universal and durable instrument, which was definitely achieved, considering these models are still widely used amongst players to this day.

Kostohryz’s abundant experience gained in the instrument workshop of Rudolf Trejbal in Prague was also relevant in serial manufacturing. His passion for the clarinet, not just from the point of view of interpretation, was truly all-round.

In his estate, there were quite a few resources documenting how he meticulously trialed and reviewed new models of clarinet mouthpieces, which were sent to him by makers from all over the world. Here is a citation from one of his reviews of this kind:

“A review of clarinet mouthpiece S6 manufactured by Amati Kraslice: The mouthpiece is made of high-quality ebonite. The surface is very well treated. The external shape fulfils expectations of aesthetics, as well as of comfort for the player’s teeth position. The beak of the mouthpiece, which supports the top incisors when playing, is elegantly shaped, so the mouthpiece sits in the lips securely. The position and side rails of the mouthpiece, the shape and size of the window and the inner structure of the mouthpiece give the mouthpiece required qualities, such as a bright and full sound, clear and light attack, a good balance across the range, a quality tone in the lowest and highest register, and a flexibility concerning the choice of reeds. I play on this mouthpiece, and I prefer it over Selmer C85 and Vandoren 5RV Lyre, which I had played on previously.”⁷

Kostohryz also wrote similar reviews for many other mouthpieces manufactured at that time. In 1961, he reviewed foreign products for a company called Ligna in Vodičkova street in Prague:

“Mouthpiece Brillhart Personaline, reviewed from the point of view of manufacturing, is a product made of black plastic, which is easy to polish. The surface that meets the reed is shaped utilising a machine. The beak, which serves to support the top incisors while playing, is fitted with a round insert made of white plastic – apparently harder than the material the mouthpiece is made of. As for its sound qualities, it is a very good mouthpiece concerning tone colour, attack, and balance of registers. Compared to glass mouthpieces (such as Bucchi and Pomarico makes), its tone is “shorter” – it does not ring on and is not as rich in the upper harmonic series.

Julton 4 mouthpiece is also a model made of synthetic resin, the colour of ivory. The beak, which supports the top incisors, is fitted with an insert made of firm black rubber. The ligature holding the reed on this mouthpiece is not so convenient, we still prefer using ligatures with two tightening screws. The protective cap is beautifully

⁷CMM, Review of clarinet mouthpiece Amati S6, undated manuscript.

and purposefully built. The surface that meets the reed is also shaped utilising a machine. Overall, one could say that this make of mouthpiece is processed more thoroughly than the Brillhart mouthpiece. As for the sound qualities, both makes are pretty similar. They are both good quality standard products, which ought to be sold for a friendly price, considering the inexpensive manufacturing process. If that is the case I am happy to recommend them both. However, the ideal choice for symphonic and opera players with high expectations is either a glass mouthpiece produced in Italy or a hard rubber mouthpiece produced in France.”⁸

Today, as the market is saturated with products, performers often do not take such references into account. However, in the 1960s, when Kostohryz was asked to provide these reviews, his opinion had a significant impact on the sales of different products.

Constructing new instruments

Instrument making, particularly reconstructing old clarinets and basset horns and their modifications, was significantly influenced by the collaboration of the talented instrument maker Rudolf Trejbal and three clarinet enthusiasts: Milan Kostohryz, Jiří Kratochvíl and Josef Janouš.

Milan Kostohryz was nominated as a member of several panels “for the conception and development of instruments” at the Amati Kraslice company. At the time, the political and economic propaganda proclaimed it was necessary for Czechoslovakia to be completely independent concerning the development of musical instruments, and even ought to use the instrument makers’ skills to gain foreign currency. Therefore, the production of new instruments was encouraged, and active musicians were often invited to participate. Kostohryz spent several years privately researching and constructing two models of modified clarinets, which subsequently earned him an invitation to collaborate with the national company.

Development of quarter-tone clarinet

A number of artists were trying to develop quarter-tone instruments. Before Alois Hába, there was also the German composer Viktor Ullmann in 1917. In Czechia, the true representatives of this endeavour and active ambassadors of quarter-tone music were Milan Kostohryz and Jiří Kratochvíl.

They received substantial support from instrument makers from the former company Kohlert & Sons in Kraslice, where experiments with quarter-tone mechanism had taken place already before World War Two. Later, they benefited from collaboration with the Amati Kraslice company, instrument maker Rudolf Trejbal, and many enthusiastic clarinetists from abroad. Their work was based on an existing patent of a quarter-tone clarinet from Germany, which Rudolf Trejbal upgraded with French mechanism commissioned especially from Amati Kraslice.

Milan Kostohryz could utilise his experience with patent law, which he had gained in his old office job. The old pre-war patent of company Kohlert & Sons (Patentschrift nr. 583817,

⁸ CMM, Reviews of clarinet mouthpieces, dated 2. 7. 1961.

KI 51c, Gr 2301) was never implemented, and remained purely theoretical. Milan Kostohryz had encountered this particular patent when working at the office.

The original Czech sketch of a functional quarter-tone clarinet was made by instrument maker Jiří Knopf, who was commissioned by Alois Hába in 1923. He based his work on that of German instrument makers Richard H. Stein and Fritz Schüller. His project was not successfully completed due to insufficient funding. In 1927, having managed to obtain some sponsorship, Hába began to compose his opera *Mother*, and eventually the clarinet required for its performance was produced in Kraslice using Knopf's sketches. On that occasion, they only manufactured a single instrument. This innovatory piece was premiered on 17th May 1931 in Munich's Staatstheater am Gärtnerplatz, where the quarter-tone clarinet with "semi-French" mechanism was played by Professor Artur Holas, a colleague of Hába's from the Prague Conservatoire.

Quarter-tone music did not gain much acclaim as the economic crisis of the 1930s hit, Nazism rose in Europe and World War Two broke out. Artur Holas passed away in 1945 and the only Czech quarter-tone clarinet model went missing after his death.

Milan Kostohryz decided to construct another model, for which he used the afore-mentioned patent from Germany. Instrument maker Trejbal was able to fit the instrument with a doubled Böhm mechanism, which meant the keys for the little fingers were built in a terraced way, rather than using roller keys from the Albert system. The instrument had thinner tone holes and a more concentrated sound.

On 23rd May 1947, Hába's opera *Mother* was performed again in Prague, directed by conductor Karel Ančerl. Milan Kostohryz played the principal clarinet part on the brand-new model of the quarter-tone clarinet.

The model was further developed in collaboration with Jiří Kratochvíl. Instrument maker Trejbal constructed one more model, which included a complementary G sharp key. This enabled the recording of a new quarter-tone piece: a duet for two quarter-tone clarinets, composed by Karel Reiner, which was featured on a disc named *Clarinet in the 20th century*.⁹

In 1948, Milan Kostohryz introduced the quarter-tone clarinet at the Prague Spring festival. He performed *Three Songs from a child's world* for four children's voices and quarter-tone clarinet, featuring lyrics by M. Maralík and Karel Václav Štěpka. The press commented that Kostohryz played with a "pleasant sonority and a natural tone".¹⁰

Nowadays, the quarter-tone clarinet is not widely used, as contemporary instruments allow for the use of alternative fingerings, or players can combine different breathing and embouchure techniques to create quarter-tone effects. The old models are displayed in expositions at music museums and are a cherished collector's item. At the time of its conception, the quarter-tone clarinet was a sensation, as were those who played them, including Milan Kostohryz.

Replicas and reconstructions of Mozart's clarinet and basset horn

Almost every clarinet player wishes to try playing an original old instrument, particularly to obtain a better idea of the sound and interpretation of the given period. Before 1877, when the phonograph was invented, there were no recordings which could be used as a reference.

⁹ CMM, manuscript memories remembering Alois Hába.

¹⁰ *Lidové noviny*, 25. 5. 1948

After Milan Kostohryz constructed a quarter-tone clarinet, he decided to devote himself to reconstructing historical instruments.

It took several years before Prague-based instrument maker Trejbal managed to construct a fully functional copy of the so-called “Mozart’s basset clarinet”. This was an A-clarinet with an extended bell all the way to low C. Sometimes it was referred to as “Stadler’s clarinet”, after Mozart’s friend, clarinettist Anton Stadler (1753–1812).

Rudolf Trejbal was a very talented and sought-after instrument maker. He studied the craft with master maker Jiří Knopf at his workshop in Žižkov, a district of Prague. Knopf was known, for example, for constructing, along with his colleague Jan Borůvka (1893–1953), a unique instrument called the violinophone or for experimenting with many materials and making a glass clarinet. Many of his contemporaries recall Trejbal’s “copy machine”, which could create replicas of professional foreign clarinet mouthpieces, hardly available on the market during the war and communist times in Czechoslovakia. Trejbal made a few modern basset horns with French mechanism and, in memory of his master teacher, he named the models “Knopf”. Those instruments were used by clarinettists at the Prague Conservatoire until the 1970s in the study of obligatory related instruments. Milan Kostohryz was one of the ambassadors for the use of these instruments, as he encouraged his graduate student Josef Janouš to perform the original version of Clarinet Concerto in A major KV 622 on it.

Dozens of clarinettists and music researchers have concerned themselves with the original sound of Mozart’s famous concerto. One of them was Jiří Kratochvíl, a student of Kostohryz’s, who later became a renowned researcher.¹¹

Nowadays, the basset A clarinet is a standard part of the manufacturing programme of the Buffet Crampon company in Paris, the largest clarinet maker today. In the 1950s and 60s that was not the case, and, therefore, the Czech instrument makers had quite a unique product to offer on the market.

This research has also benefited from the work of MUDr. Wilhelm Rey from Donaustauf, who was a passionate German amateur clarinettist. He provided many period sketches of old basset horns and clarinets from German chateau archives, and original manuscripts of pieces for these instruments. Preserved correspondence documents show the fact he also discovered pieces for basset horn by Czech composers Jan and Leopold Koželuh, which is a testimony to his diligent research efforts. These pieces have not been released in print to this day.¹²

The development of the basset clarinet in Trejbal’s workshop was inspired by period sketches and estimates of acoustic and tone possibilities of the extension of the clarinet bell. The process of trial and error paid off and in 1951, Josef Janouš performed Mozart’s famous concerto on this special instrument, whose tone colour range was much wider than that of a common A-clarinet.

Milan Kostohryz wrote about the instrument in one of his papers on the history on clarinet in Czechia:

“The basset clarinet, which was built for me by instrument maker Rudolf Trejbal, is a clarinet with a Böhm mechanism. For its construction, we used the top part of the A-clarinet Henri Selmer (Paris) model. Rudolf Trejbal made a bottom part to fit onto this top part. It was based on the basset horn in F, with 4 keys for the right-hand

¹¹ *Hudební věda*, 1970, no. 1.

¹² CMM, a letter to W. Rey, dated 19th September 1989.

thumb to play low E-flat, D, C-sharp and C. The barrel is replaced by a metal neck, slightly bent, like that of a basset horn. To allow for the freedom of the right-hand thumb, the instrument is secured with a strap to go round the neck of the player like a saxophone. The mouthpiece is a clarinet model (Vandoren, Selmer nebo Bucchi). The bell used comes from the original Selmer A-clarinet, just like the top part. The instrument was built in 1950 in Prague.

Mozart's Concerto in A major KV 622 in its original form was performed in Prague on the 21st June 1951 by Josef Janouš who later became a professor at the Prague Conservatoire. It was performed in the Dvořák Hall of the Rudolfinum Concert Hall. The clarinet part was reconstructed by the composer and researcher Jiří Kratochvíl, a current teacher at the Prague Conservatoire. The soloist was accompanied by the symphony orchestra of the conservatoire, and the performance was conducted by Prof. Alois Klíma, who was the conductor of the Symphony Orchestra of the Czechoslovak Radio. Rudolf Trejbal built one more basset clarinet later, specifically for Dr. Wilhelm Rey. That particular instrument is fitted with German mechanism Oehler. Trejbal also used an original top part, and added a new bottom part with basset keys for E-flat, D, C-sharp and C.¹³

The importance of this endeavour is proved by the great enthusiasm expressed by famous clarinetist Dieter Klöckner. He complimented the instrument and, thanks to him, the rumour of "enthusiastic Czech clarinetists from Prague" reached the worldwide music community. Therefore, Milan Kostohryz and his colleagues may claim first place in the resurrection of this historical instrument.

Conclusion

Milan Kostohryz's contribution to music research has been neglected, as he was not allowed to publish much during his life due to the political situation. (His brother, poet Josef Kostohryz was persecuted by the communists, and Milan Kostohryz also openly denounced the Soviet invasion of Czechoslovakia in 1968.) It is important to shed more light on his work, as his impact on further musical development in Czechia was quite profound.

His extensive written estate, which is now archived in the Czech Museum of Music in Prague, is an extraordinary resource not only for clarinetists, but also for anyone who wants to understand Czech music history and the difficulties musicians had to overcome during the totalitarian regimes of the 20th century.

¹³ CMM, a type letter for Pamela Lee Poulin, undated.

Photos



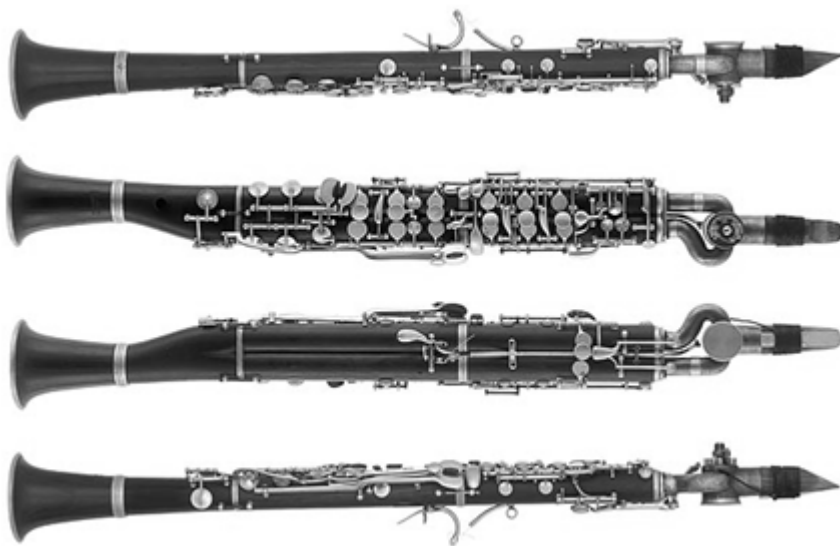
Milan Kostohryz in the year 1980



On the top - Normal "A" clarinet. Bottom - "Mozart 'basset' clarinet"



On the left – Jiří Kratochvíl with alto clarinet
On the right – Milan Kostohryz with “Mozart ´basset´clarinet”



Quarter-tone clarinet

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About author

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EMBRACING INDIAN AND WESTERN CLASSICAL MUSIC IN THE 21st CENTURY: PARAM VIR AND SHANKAR TUCKER

Anna Amy Philips

Abstract

The first (published) mention of Indian classical music¹ in Western discourse takes us to William Jones' *On the Musical Modes of the Hindus* (1784), which ignited a scholarly interest for the Orient in the Western world. Since then, over the years, several researchers in music have been swept along and consumed by the currents of lost, found, translated, (mis-)interpreted, transliterated and transformed literature on Indian classical music². This work delves neither into the labyrinth of the allusive character of Raga, nor the theory, transliteration, and treatises on Indian classical music. Instead, with supporting literature from many diligent scholars, it utilises all the extremely elaborate theories and explanations from the past to initiate a different sort of analysis in this field, one that explores musical material directly in compositions which incorporate both Indian and Western music, using socio-cultural, media studies theories and music analysis theories. The primary intent of this work is to comprehend the creation of a cultural third space brought about by the hybridisation of contemporary Western music and Indian classical music, taking two composers as case studies for this purpose: Param Vir and Shankar Tucker. The parameters of this study centre, in Vir's case, on Indian classical- and 20th century Western classical music theories; and, in Tucker's case, the appropriation of Indian music, using contemporary media studies and popular music theories of a globalised world. Such an analysis is customised and therefore is to be considered as an observation of the current scenario within these two systems of music, within these parameters.

Keywords

Indian classical music – Western classical music – Bollywood industry – hybridisation – socio-cultural theories – media studies theories – YouTube – platform society – diaspora

The introductory chapter discusses briefly the most prominent literature written on Indian classical music, the fields of research so far, the challenges in understanding Indian music in the West and the current development of Western classical music in India. This inevitably entails a discussion of intrinsic factors involved in composing music that incorporates Indian and Western classical music, such as theory and harmony, notation of music and improvisation. Furthermore, the theoretical and methodological framework of this work, which is largely categorised under the term hybridisation, is also introduced in

¹ Throughout this work, North Indian classical music is referred to as Hindustani music, South Indian classical music as Karnatik music and both together as Indian classical music.

² See Emmie te Nijenhuis, *Indian Music: History and Structure* (Leiden: E.J.Brill, 1974), for a detailed documentation and description of literary developments on Indian classical music.

this chapter.

The second and third chapters introduce the two chosen composers for this study and their compositions. One large composition by Vir and three small compositions by Tucker are examined in detail here, with appropriate music and cultural theories. Furthermore, there is a dissection of the compositions in order to understand the methods used by these composers to bring the two systems of music under one roof. The final chapter summarises the conclusions, observations and possible research subjects for future academics in this field.

Introduction

Indian classical music was since its commencement, holistic with and inseparable from the theatrical arts and dance. Its evolution over the centuries centred around the further development of melodic contour, genres and introduction of instruments resulting from cultural exchanges.³ With the publication of William Jones' pioneering work in 1784, up until the publication of Vishnu Narayan Bhatkande's treatise on Indian music, both Indian and Western authors have been consumed by the allusive and transformative character of Raga, a problem emphasised by the lack of a notation system and the dominant presence of an oral tradition. In the 19th and 20th centuries, colonial and post-colonial cultural attitudes to Western modernity have been identified as affecting the development of Indian classical music in the works of musicians (such as Allaudin Khan and Rabindranath Tagore for example).⁴ Furthermore, the Beatles-Ravi Shankar and Menuhin-Ravi Shankar collaboration in the 20th century raised the ancient system of Indian classical music to a level of commercial and popular interest.⁵ On the other hand, Indian influences on Western classical music are evident in the works of composers such as Albert Roussel⁶, Oliver Messiaen⁷, Karlheinz Stockhausen, and Philip Glass' collaboration with Ravi Shankar⁸, to name just a few. Although Ravi Shankar himself attempted compositions bringing Western and Indian classical music systems together, the compositions escape deep analytical or performance interest. Few compositions exist which integrate these two systems of music, despite the presence of the West in India or the presence of many Indian communities in the West. This is because the very underlining philosophies and structures of both systems are drastically different.

In this work, I argue that in the 21st century, aided not only by diaspora communities (which blur demarcations between cultures) and technology, but also by the 20th century Western classical music theory systems, such as the 12-tone and serial music theories,

³ See Emmie te Nijenhuis, *Indian Music: History and Structure* (Leiden: E.J.Brill, 1974), for more details on historical documentation and developments.

⁴ See Matthew Pritchard, *Cultural autonomy and the 'Indian Exception': debating the aesthetics of Indian classical music in early 20th-century Calcutta* (eBook: Routledge, 2020).

⁵ Refer to Pankaj Jain, *Dharma in America* (Oxon: Routledge, 2020), p.44; Kathryn B. Cox, *The Road to Rishikesh: The Beatles, India, and Globalized Dialogue in 1967 in The Beatles, Sgt. Pepper, and the Summer of Love* (Maryland: Lexington Books, 2017); Ken Hunt, *India - East/West Fusion: Meetings by the River in World Music: Volume 2: Latin and North America, Caribbean, India, Asia and Pacific: The Rough Guide* (London: The Rough Guides Ltd., 2000), p. 109.

⁶ See Jann Pasler, *Writing through Music: Essays on Music, Culture, and Politics* (Oxford: Oxford University Press, 2008), pp. 249-284.

⁷ See Šimundža, Mirjana. "Messiaen's Rhythmical Organisation and Classical Indian Theory of Rhythm (I)." *International Review of the Aesthetics and Sociology of Music*, vol. 18, no. 1, 1987, pp. 117-144. *JSTOR*, www.jstor.org/stable/836909. Accessed 30 Aug. 2021.

⁸ See Philip Glass, *Words Without Music: A Memoir* (Kindle edition: Liveright, 2015).

Western classical music and Indian classical music have arrived at a point where both systems of music can be intrinsically brought together, and be compatible and co-exist within a single composition. Through compositions of Param Vir and Shankar Tucker, this work analyses some of the methods implemented by composers in integrating cultural and musical differences into their compositions.

Theory and Methodology

Analysis based on cultural theories

Cultural theories relevant to the selected case studies are discussed in detail under the corresponding analysis sections. Particularly relevant to this work are theories based on Diaspora⁹ which are closely related to the concept of Hybridity. Other relevant theories include those of migration and identity,¹⁰ bricolage, creolisation (which are discussed largely under the term Hybridisation¹¹). The popular music analysis is furthermore supported by media studies theories of platform society and literature theories such as intertextuality, thus offering a rich palette of interdisciplinary theories in order to understand 21st century compositions better.

Music Analysis

In Vir's case, in which 20th century Western music theory is integrated into Indian classical music theory, traditional forms of music theory analysis are used, aided by the presence of notated scores. Tucker's choice to create music with the support of digital technologies and by collaborating with musicians with a diaspora background, as well as the absence of a notated score, calls for a customised and unconventional form of analysis supported by the above-mentioned socio-cultural, intertextual and video analyses.

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⁹ See Robin Cohen, *Global Diasporas: An Introduction* (New York: Routledge, 2008).

¹⁰ Silke Leopold & Sabine Ehrmann-Herfort, *Migration und Identität: Wanderbewegungen und Kulturkontakte in der Musikgeschichte* (Baarenreiter, 2013).

¹¹ See Homi K. Bhabha, *The Location of Culture*, (Routledge, 1994) and Peter Burke, *Hybrid Renaissance: Culture, Language, Architecture* (Central European University Press, 2016).

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Case Study 1: Param Vir (1952–) is of Indian origin, born and brought up in Delhi until the age of 32 and trained in North Indian classical music and Western piano and composition. His mother, Khurshid Mehta, of Parsi¹² origin, was a poet, choreographer and Hindustani classical vocalist, trained under the tutelage of Ustad Chand Khan of the Delhi *gharana*¹³. His father was an electronics entrepreneur and mathematician born in Rawalpindi¹⁴. In 1984, the 32 year-old moved to England to pursue Western classical music under Oliver Knussen at the Guildhall School of Music and Drama and continues to live in London. His other Western composition teachers include Peter Maxwell Davies, Jonathan Harvey and Randolph Coleman. Among other awards, he has won the Siemens Prize and the Britten Composition Prize.

He was introduced to the Second Viennese School and Twelve Tone row by the German composer Hans Joachim K llreutter, then resident in Delhi. He was further influenced by the Catholic school where he studied, making him familiar with Plainsongs. His craving for Western classical music led him to the libraries of the Goethe Institute in Delhi, where he found some of the most famous classical symphonies in the history of Western music. According to Booth and Shope, imported recordings in India included “opera, comic songs, military band music, marches, waltzes, classical and church music”.¹⁵ Referring to the

¹²The Parsi are an immigrant community from former Persia, and travelled to India due to the Muslim invasion of their country, arguably circa AD 936. During the colonisation of India by the British, the colonisers chose selected groups of Indians to be introduced to the English education system. The Parsi community, nevertheless viewed as foreigners in India to an extent, were the first to take advantage of the Western-style education and industrial growth. This possibly explains their special bond with Western classical music which is much stronger than in ethnic Indians. The only professional Western Classical orchestra in India, the Symphony Orchestra of India (SOI) is run by the TATA Company, which belongs to a Parsi family.

¹³Gharana is a biological (for example, father-son) lineage to begin with, which later takes the concept of a disciple-chain (disciples and their disciples spread over generations). This is called *guru-shishya parampara* (*shishya* means pupil). In music and other arts, the gharana concept is relevant mostly in north India. For more information on gharana and a brief history of music education in India, see: Gerry Farrell *Indian Music and the West* (Clarendon Press: 1997), pp. 58–64; and Daniel M. Neuman, *The Life of Music in North India* (The University of Chicago Press, 1980), pp. 41–49. Anoushka Shankar is an example that portrays the importance of the gharana and *guru-shishya* institution in India, or the importance of coming from a well-known musical family which automatically adds prestige to one's name.

¹⁴Param Vir, E-mail message to author, April 14, 2015.

¹⁵See Gregory Booth & Bradley Shope, Introduction: Popular Music in India, in *More Than Bollywood* (Oxford University Press, 2013), p. 15.

coming of sound recording technology in colonial India, they say it catered to the needs of the “European and elite Indian populations, and often reinforced social status”.¹⁶ It is due to such sources that Vir, later in the twenty-first century, could gain access to the music which inspires him. Made available by post-colonial and 20th century resources, Vir’s multi-cultural influences have been diverse, such as “Ragas, Talas, Plainsong, Palestrina, Strauss, 12 Tone Rows and Greek ecclesiastical Modes all meeting in the mind of a teenager in post-colonial Delhi? This was surely a fortuitous conjunction of influences!”¹⁷

Raga Fields

Composed in 2014, *Raga Fields*, also entitled *Three Spaces for Sarod*¹⁸ and *Ensemble*, was commissioned by the Birmingham Contemporary Music Group, Fulcrum Point New Music Project and Klangforum Wien. In this composition, Vir is starkly aware of the differences and challenges involved in combining the metaphysical essence of Indian classical music and the structural and harmonic world of Western classical music. His approach to composition is intrinsic and intertwined as opposed to the ‘fusion’ music often found around the Beatles-Ravi Shankar collaboration in the 1960s. Such a composition faces initial challenges such as a compatible notational system for both the Indian soloist and the Western orchestra.

While Western notation originated and evolved parallel to the development of Western classical music and suited its purpose well, implementation of Western notation to Indian classical music has often caused friction. The problem seems to have been one of translation rather than notation: How should one represent the “infinitesimally minute and delicate shades as in a painting by a master artist? [Or the fluidity of] a vocalist over half a *gamut*? Indeed, how could one convey the concept of raga itself?”: questions Weidman (2006) in her discussion of notating Indian classical music.

Vir employs a combination of Western notation, performance from memory and fixed improvisation to deal with this problem. The sarod soloist performs from memory, the parts that were written for him. Whereas in the first space / movement, he has complete freedom, in the second and third spaces / movements, he has memorized his solo part as required by the composer. This shows that, even though some parts of the solo section are fixed and written out, the soloist nevertheless performs like a traditional Indian musician would do, from memory. Furthermore, in the second space, the sarod alternates between playing within atonal harmonic fields and traditional ragas, combined with orchestral notation systems of 20th century Western classical music and offers a rich counterpoint to the ensemble, which in turn mirrors the sarod’s phrases, comparable to compositional techniques of *Jugalbandhi* in Indian classical music and *antecedent-consequent relationship* in Western classical music. Other examples of compositional methods in this composition involve combining Messiaen’s theory of limited transposition with Ragas, isorhythm, Klangfarbenmelodie, and theories of Tala (rhythm) and cadence structures from Indian classical music.

¹⁶ See Gregory Booth & Bradley Shope, Introduction: Popular Music in India, in *More Than Bollywood* (Oxford University Press, 2013), p. 15.

¹⁷ Param Vir, Interview with Huw Rhys James, May 1999. <https://www.paramvir.net/about/interview-with-huw-rhys-james-1999/> (Last accessed August 30, 2021).

¹⁸ The sarod has 17-25 strings, with 4-5 main strings for playing the melody, 1-2 drone strings, 2 chikari strings, and 9-11 sympathetic strings. The metal strings are plucked with a wooden or bone plectrum.

Shankar Tucker (1987–), born Ambrose Avril Tucker, is an American clarinetist and composer educated at the New England Conservatory of Music, Boston in Western classical music and has a passion for Hindustani and Indian popular music. He lives both in the USA and India. He rose to fame with the release of several YouTube videos and albums which integrate Western / Indian popular music and Indian classical music. His passion for Hindustani music blossomed in his early years during his yearly visits to South India along with his family, followers of the well-known South Indian spiritual leader and humanitarian, Mātā Amṛtānandamayī Devī. The family, along with young Tucker, attended her prayers and Bhajans (Indian devotional songs) where he performed as part of the religious ensemble for about two months, every summer, almost every year. Amṛtānandamayī Devī blessed him with the name Shankar. At the same time, his job in a music library in the USA provided him precious access to varieties of Hindustani music and Indian folk music. He studied clarinet under Thomas Martin and fundamental Hindustani music performance with sitarist Peter Row at the New England Conservatory in Boston who in turn was inspired by the sound of Sitar brought to the USA by Ravi Shankar in the 1960s. After graduating from the Conservatory, Tucker was awarded the Frank Huntington Beebe Fund to pursue further education in India.

Tucker's musical language, production and identity ignites music-sociological interest. His profile fits the vividly changing times of the early twenty-first century. There have been instances of musicians from the west discovering their passion for Indian art music, such as Yehudi Menuhin, George Harrison, Yvette Mimieux, John Handy among others, and students of Ali Akhbar Khan such as George Ruckert and Ken Zuckerman. Tucker was no exception: for one year he studied under the tutelage of Indian flute Maestro Hariprasad Chaurasia. However, it is his unique combination of integrating Indian Classical as well as popular music, digital sampling, collaborations with diaspora musicians and his production through, what he calls as the 'Social Media – Independent Musician Business Model' that makes him music-sociologically interesting.

For Tucker, performing Indian classical music on a Western clarinet posed technical challenges. The ornamental turns and glides characteristic to Indian classical music do not bend to the constructions of a clarinet from the west; this led him to make some changes to his instrument. His self-reconstructed clarinet is suited to perform Indian ragas as well as Western classical music. In one interview, he explains that his clarinet is altered to perform "in a balanced technique for both systems of music"¹⁹ to make up for the different system of fingering used in Indian clarinet performance, as opposed to the German system of fingering for clarinet. The clarinet was taken apart, and replaced in "all the pads with a soft rubber material" giving him a better basis to perform the ornaments and glides, essential to Indian classical music which functions as a Unique Selling Point for his videos.²⁰

These aspects make the elements for analysis in Tucker's case multi-fold. The various online platforms he uses for producing his videos in itself has multiple features that function as analytical points of departure, especially within the interdisciplinary fields of media studies, legal-economic challenges from the governing broadcasting industry and the copyright industry, sometimes coupled with identity politics. Furthermore, the musical and sociological aspects of such a production: hybridisation of music, identity (diaspora), accessibility and image construction fuel further analytical interest. Central to this analysis

¹⁹ Shankar Tucker, interview by author, January 18, 2015.

²⁰ See https://www.youtube.com/watch?v=VoW-SCB4m3s&list=PLSdVmt4cyOBCvcsQ4s575ErIJMOhBaN1w&ab_channel=Shankar-Tucker (Last accessed: August 30, 2021).

is the hybridization of Western and Indian classical music using appropriate compositional techniques and innovative strategies of the 21st Century.

The focus of this chapter lies in deconstructing these aspects to understand one part of the music hybrid milieu of digital India, and in analysing strategies employed by particularly Tucker, to bring Indian and Western music closer together in the 21st Century. Cultural theories such as bricolage, reterritorialisation, creolisation and intertextual theories such as cophonography²¹ (Burns & Lacasse, 2018) are discussed and employed to analyze the visual and textual content. Coherent in all case studies, is Tucker's core of reality, his digital sampling methods in appropriating Indian classical and popular music. Whereas the first and third case studies display the intertextual aspects clearly, the second case study focuses on his representation of Indian classical music in the foreground, coupled with his skillset to improvise on a reconstructed Western clarinet. The presence of collaborative artists with a diaspora background are also central in his works.

Conclusion

In analysing compositional strategies in two particular case studies, this work attempts to comprehend the creation of a cultural third space caused by the hybridisation of contemporary Western music and Indian classical music. I argue that in the 21st century, aided not only by diaspora communities and technology, but also by the 20th century Western classical music theory systems such as the 12-tone and serial music theories, Western classical music and Indian classical music have arrived at a time where both systems of music can be intrinsically brought together under one roof and can be compatible and existing within a single composition in its own right in a third cultural space.

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²¹ See Lori Burns and Serge Lacasse, *The Pop Palimpsest: Intertextuality in Recorded Popular Music* (University of Michigan Press, 2018).

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TRANSATLANTIC CONNECTIONS: US-AMERICAN MUSIC STUDENTS AT GERMAN CONSERVATORIES, 1843–1918

Veronika Keller

Abstract

This article provides a brief summary of the method and major findings of my dissertation about the US-American student migration to the German states between 1843 and 1918. The dissertation is entitled "*Here I am in my Mecca*". *Die US-amerikanische Musikschülermigration nach Deutschland, 1843-1918* and will be published in German in 2022 at Olms Verlag.

As most of the studies about participants in the transatlantic music transfer still concentrate on individuals or, in recent years, networks around certain teachers and music ensembles, the first goal of the dissertation was to show the overall dimensions of the migration. Therefore, student lists were put together, based on handwritten and printed student rosters and other sources by the researched music institutes. Through this process it was possible to find the names of over 3,500 US-American students, both male and female, who studied at German music institutes until 1918.

In a second step, these findings were put into the context of the political, social and, of course, musical histories of both the United States and the German lands, the history of the individual institutes and general questions of gender and music education, and gender and music professions. This was done by focusing more on the macro level than on individual biographies, with the objective of highlighting groups often marginalized in research, such as women or music teachers, who accounted for a large proportion of music students.

The consistent question in this macro-study was why US-American students came in such large numbers to study music in Germany, a time-intensive and, even more important, quite expensive undertaking. In the course of the dissertation, multiple reasons could be identified: on a personal level, many students either had ancestors in Germany or followed their German-educated teachers; on a societal level there was the requirement of music study in Europe, and especially Germany as the home of so many well-known composers and musicians, to experience the unique "musical atmosphere", something repeated quite often in both individual accounts and the press. Up until the turn of the century this was a basic requirement for taking up a career both on stage as well as in music institutes in the United States. And on the musical level there was the hope of studying under famous teachers (though this ultimately did not come true for many students), to garner initial experiences on stage in student orchestras or vocal ensembles and finally maybe even debut on the German stage.

Keywords

History of music education – vocal education – conservatories – transatlantic student migration

Introduction

“Here I am in my Mecca” is not only the title of my dissertation about the US-American student migration to German conservatories between 1843 and 1918, but also the opening sentence of Mabel Daniel’s book *An American Girl in Munich* (Daniels 1905: 5). In this partly fictional, partly factional memoir about her year of study at the *Akademie der Tonkunst* in Munich 1902/1903, she describes both her daily life at the *Akademie* as well as in the Bavarian capital. With her experiences of having to fight for recognition as a woman in class, her daily exchanges with other English-speaking students and sometimes enthusiastic, sometimes very critical commentaries of Munich’s music scene, she is a many-faceted representative of the massive music student migration from the United States to Germany between 1843 and 1918.

The quote also illustrates one of the most important reasons why Americans went to Germany to study music: in their eyes Germany was the center of (classical) music, especially orchestral. For a genuine understanding of this art it was necessary to spend at least some months in the homeland of Mendelssohn, Bach or Wagner. Thus it became something of a requirement for many US-American musicians and music teachers to study at least some months in Germany, either with private teachers or at institutions. In the course of my research, I found the names of over 3,500 people who came to Germany to study music at a conservatory, an academy or *Musikhochschule*. I would argue that this represents only around half of the actual number because student lists of institutes which were known for their huge numbers of US-Americans, like the *Neue Akademie der Tonkunst* in Berlin, have been lost.

Method of the Dissertation

Up until now most studies approaching transatlantic student migration in the 19th century have been centered either around influential composers and musicians who came to Germany such as George W. Chadwick (for his biography see Faucett 2012, esp. 44–72), or describe the international students of famous teachers like Josef Rheinberger in Munich (see Bomberger 1995). In his dissertation about the said student migration, Elam D. Bomberger (1991) also mostly focuses on the biographies of famous teachers and students, which results in an underrepresentation of women, who, from the 1880s onwards, accounted for nearly half of the US-American students coming to Germany. It was therefore the main focus of my dissertation to draw a bigger picture of this transatlantic student migration and highlight its marginalized participants like women in general or music teachers, going beyond mere biographical and anecdotal approaches.

Therefore, ten institutes for professional music education¹, founded between 1843 and 1883, were selected as the core of the study. These are (as for now) the only conservatories with surviving student lists, either in their printed year books and *Festschriften* or hand-written student rosters and certificates. All these lists included, aside from student names, either their place of birth or last residence and major instruments, sometimes also their

¹The terms used by German music institutes (*Musikschule*, *Conservatorium*, *Akademie*) were interchangeable and most of the time only reflected preferences of certain places and times. In this text the English word “conservatory” will therefore be used as a selective term.

teachers and minor subjects. Thus it was possible to follow the fluctuations of numbers of US-American inscriptions throughout the history of the individual conservatories, as well as preferred instruments and teachers, and connect them to the institutions' history. In the end multiple factors were identified regarding why US-Americans came to Germany; these will be presented in the third chapter.

Professional music education in 19th century Germany²

Up until the modern era, professional music training in German speaking countries mostly took place in monasteries or other clerical institutes, at royal courts, in towns within the so called *Stadt Pfeifer* (town wind bands) and in families (Huschke 2006: 15). With new ideas of the importance of music theory and history, more demanding orchestral pieces by Romantic composers (especially the *Neudeutsche Schule* with composers like Franz Liszt or Richard Wagner) and the increasing cultural and artistic influences by the rising middle class, there were multiple ideas of the institutionalization of the music education in the first half of the 19th century (see Fellerer 1976 and Kapp 2007).

The major turning point of institutionalized music education in Germany was the founding of the *Conservatorium der Musik* in Leipzig 1843. It distinguished itself from other already existing institutions for professional musicians by integrating humanistic ideas of education into its musical curriculum and offering a so-called "full course", which meant adding classes in music theory and history to the usual instrumental and vocal instructions (see Grotjahn 2002). This structure became a model for many later conservatories in German and English-speaking countries as well as in Scandinavia (see Wasserloos 2004). Especially Ernst Friedrich Richter's³, *Lehrbuch der Harmonie* (1853) was internationally used and even translated into English by his student John P. Morgan, entitled *Richter's Manual of Harmony* (1867). This is one of the many examples of cultural transfer not only by people themselves but through objects (books) and theories (Keller 2017: 219).

From the beginning, the *Conservatorium* in Leipzig also welcomed female and international students (Leipzig Statuten 1843: § 2 (S. 6), § 7 (S. 8) and § 10 (S. 9)), which is also true of every other conservatory in my study. Only institutes for church music did not allow female students. International students, and therefore also US-Americans, even became a huge economic factor for many German music institutes, as oftentimes they had to pay more for the tuition, or they increased the overall numbers of students.⁴ Therefore, some institutes, like the conservatory in Stuttgart, offered English classes in music theory, advertised in US-American music magazines, or teachers on tour in the United States offering auditions for prospective students.

Thanks to the non-centralized character of the German Confederation, dozens of institutes for professional musical education were founded from the 1850s to the 1880s, all of them with a combination of music theory and praxis. Many became internationally known, mainly thanks to important teachers and their methods: at the *Konservatorium* in Stuttgart (founded in 1857) Sigmund Lebert and Ludwig Stark taught their *Clavierschule*, a piano

² The term refers to both the German Confederation with its sovereign states and cities until 1871 and the German Empire.

³ He taught at the Leipzig conservatory from its founding year 1843 till his death in 1879.

⁴ For example, at the (privately owned) *Stern'sche Konservatorium* in Berlin, foreigners made up to 25% of the student body at the turn of the century; at the (state financed) *Hochschule* it was still 30% in 1911.

method used in the United States up until the turn of the century; the *Hochschule für Musik* in Berlin (1868) became a center for string players thanks to Joseph Joachim; the *Hoch'sche Konservatorium* in Frankfurt (1878) was famously the school where Clara Schumann and her two daughters taught, which attracted many international female students, especially from Great Britain; for singers, the *Stern'sche Konservatorium* (1850) in Berlin and the *Königliche Conservatorium für Musik* in Dresden (1856) became the most important schools, which will be discussed in chapter four.

Reasons for studying abroad

There were multiple reasons for students from the United States to take up at least part of their professional music education in Germany. They generally fall into three categories: private, societal and musical/educational.

From both biographies of individual musicians, as well as information in the student rosters about the students' parents or their place of residence, it became clear that many US-born students already had connections to Germany or even the city they chose for their study. Some parents or grandparents were German immigrants and there were also hints of relatives still living Germany. Sometimes students also came to the former schools of their teachers at home, multiple people from one family or town, came to a conservatory together or whole music ensembles. Therefore, word-of-mouth advertising or articles in the press about local students in Germany played a role in the decision to study abroad. Based on the term 'chain migration' I call this phenomenon *Kettenstudium* (chain study).

But it was not only through personal accounts that Germany seemed to be one of the most desirable places to study music for so many US-Americans, as previously described. Many US-American musicians, as well as audiences and the press, thought of Germany as the best place for learning about (classical and especially instrumental) music. This perception was based on German speaking composers and musicians which dominated the concert halls in the United States since the 1850s as well as the widely known concept of a German *Universalmusik*. This axiom of the domination of German instrumental music started to decrease in the 1890s, when a growing number of American musicians and especially composers, such as the afore-mentioned George W. Chadwick, tried to establish their own musical styles independently of European traditions. Fueled by nationalist outbursts in the course of the US-Spanish War in 1898, the music study at the domestic conservatories and colleges became more recognized and fewer students decided to study in Germany. Therefore, it has to be emphasized that the very low numbers of US-American students after 1914 were not caused exclusively by the outbreak of the First World War; they were also the end result of a downward trend which started at the turn of the century (see figure 1). This process of becoming independent from European and especially German traditions can be seen not only in compositions but also in the music educational system in the United States: From the 1840s till the early 1870s there were basically no domestic music institutes, so the first US-American students came to Germany out of pure necessity. Only after the Civil War (1861–1865) more and more music institutes were founded, many of which, such as the *Oberlin Conservatory* or *Boston Conservatory*, were based on German models with tuition by either German or German-educated teachers (see Keller 2017: 216–223). These new conservatories and instrumental schools, as well as music courses at

colleges, universities and so-called normal schools (teacher's seminars) initially increased the demand for well-educated teachers (see Howe 2014: 222–224, 230–232). Together with job opportunities in newly founded orchestras in the 1870s and 1880s, there was a growing demand for well-educated teachers and musicians, leading to rising numbers of US-students at German conservatories between around 1875 and 1895 in all the researched institutes. (See the examples of student numbers at the conservatory in Leipzig and the *Hochschule* in Berlin, figure 1). Only when universities and conservatories started to model their curriculum around the US-American college system rather than that of German *Konservatorien*, did students start to prefer studying in their own country. As a result, first the numbers of students coming to Germany for a full study of three or more years dwindled, and since the turn of the century, so did the numbers of US-Americans coming for an additional refining year to Germany (as Mabel Daniels did).

However, the most important reason for coming to Germany, at least stemming from personal accounts and articles in the media, was the opportunity to study under famous teachers. Nevertheless, and this is one of the main findings of my dissertation, even if these names apparently attracted international students to certain conservatories, not everyone was able to take lessons with the desired teachers. Sometimes students (both international and national) had to take lessons with other instructors first, at the *Hochs'che Konservatorium*, for example, with Clara Schumann's daughters, and if there was insufficient time or money to stay in Germany for a longer time, students had to leave without taking lessons with the bigger names. An analysis of student rosters which also include teachers' names makes it quite clear that only some of the US-American students studied with famous teachers for at least part of their time in Germany. However, in some cases they also could have taken private lessons, which would not be recorded in student rosters or other sources used in the dissertation. Mabel Daniels, for example, studied composition with Ludwig Thuille privately; her official major at the *Akademie* in Munich was singing.

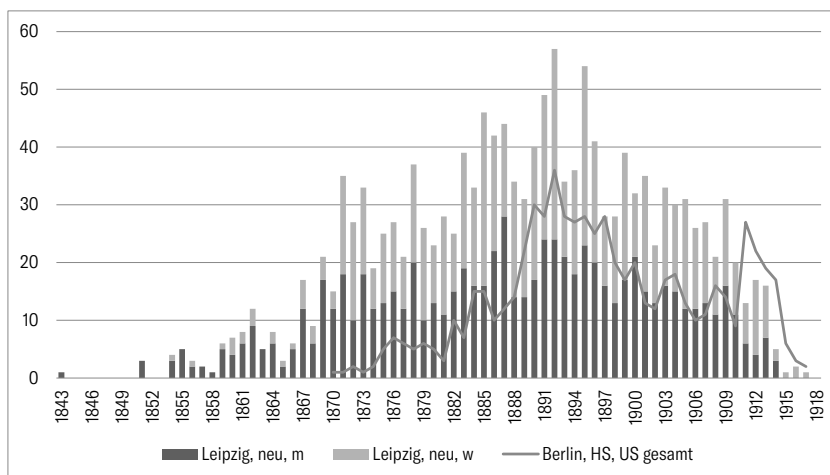


Figure 1: Student enrollment at the conservatory in Leipzig and the *Hochschule* in Berlin. For Leipzig the numbers show the new students for every year, divided into male and female. For the Hochschule it shows the numbers of all US-American students enrolled at once.

US-American singers at German conservatories

Aside from piano and violin, singing was one of the three core subjects taught at every institute with a “full course”. And though Italy and France were generally more important for vocal education in the 19th century, many US-American singers, both male and female, came to Germany to study and sometimes even debut.

Centers for vocal education were often formed around famous teachers, such as Julius Stern and Jenny Meyer at the *Stern'sche Konservatorium* in Berlin, Maximilian Fleisch at the *Hoch'sche* and the *Raff'sche Konservatorien*, both in Frankfurt, or Anna Schimon-Regan and Auguste Götze in Leipzig. As an example, the vocal education at the *Königliche Conservatorium* in Dresden, for many years taught by Aglaja Orgeni, should be discussed here.

Between the founding year 1857 and 1919, 241 US-students (90 male, 151 female) came to the conservatory in Dresden. Of these, 93 (19 m, 74 f) majored in piano, followed by 66 (17 m, 49 f) in singing and 30 (21 m, 9 f) in Violin. As can be read in the *Prospect* of 1897, vocal students were able to study every branch in Dresden: concert, church, opera, drama and singing instruction (*Prospect* 1897: 5). This wide range was unusual for German institutes and probably a result of the rivalry with the other major conservatory in Saxony, Leipzig, which was internationally known for music theory and its organ classes.

A major focus of vocal education at the conservatory in Dresden, aside from individual voice training, was “Zusammengesang” (literally “singing together”, Dresden *Prospect* 1897: 5), performance practices of ensemble numbers either from operas or oratorios. Advanced students also had the opportunity to perform operas or separate numbers in a subject called “Opern-Bühnenübung” (opera stage practice, Dresden *Satzung* 1891: 37). These ensemble practices were one of the major advantages of studying both at a conservatory as well as in Germany, as many US-American institutes did not offer them up until the turn of the century or did not have such facilities as a concert house or stages. (This is also true for instrumental ensembles and student orchestras.) From these student stages, for some US-Americans it was then just a small leap to debut on the big stage, as exemplified by the career of Edyth Walker (1867–1950): Born in Hopewell (NY), Walker is best known for singing the titular role of Elektra in the UK premiere of Richard Strauss' opera of the same name. From 1890 till 1893 she studied opera and oratorio singing under Aglaja Orgeni and made her opera debut in 1894 in Berlin before being engaged at the *Hofoper* in Vienna. In 1903 she returned to her home country and debuted at the *Metropolitan Opera* in the roles of Amneris in Verdi's *Aida* and Ortrud in Wagner's *Lohengrin*.⁵ She had performed both these roles in student productions in Dresden ten years previously (Dresden *Jahresbericht* 1893/1894: 59), which shows how important the repertoire learned at the conservatory was for her later career.

Conclusion

In my dissertation I was able to show the dimensions of the US-American student migration in the 19th century and the major role female students had in this. On a macro-level the work answers the question as to why so many students took upon themselves the long journey over the Atlantic, despite the huge financial expense.

⁵ In 1903 she performed as Amneris on 11/30 and 12/5, as Ortrud on 12/12 and 12/18 (<http://archives.metoperafamily.org/archives>, last accessed 8/30/2021).

While in its method the dissertation has more of a statistical and big(ger) data orientation, it still focuses on only a very narrow research area, namely male and female students from the United States. To put these findings into the bigger picture of both transnational music relations and the history of institutionalized music education, further similar studies regarding students at conservatories in general, women at music institutions or foreigners from different countries would be required. Nonetheless, the current work does suggest some of our perceptions in these areas need modifying, namely that international student exchanges only became a widespread phenomenon after the Second World War and that women did not take part in them or in professional music education in general. The findings also lead to follow-up questions such as why, even though female students have had the opportunity to study music in the same way as male students for over 150 years now, this is not a widely known fact. There is also the issue of why women are still underrepresented when it comes to conducting, composing or playing certain instruments. This shows the continued relevance of the still rather uncharted field of study concerning the history of institutionalized music education and its marginalized participants.

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DOUBLE BASS IN CZECH MUSIC OF THE 21st CENTURY WITH A FOCUS ON SOLO AND CHAMBER MUSIC LITERATURE IN A HISTORICAL AND INTERNATIONAL CONTEXT

Tomáš Karpíšek

Abstract

My dissertation project *Double bass in Czech music of the 21st century with a focus on solo and chamber music literature in a historical and international context* aims to convey a report about the state of the Czech contemporary music for double bass in the new millennium. The output value should be a summarization and cataloguing of new compositions, a comparison of the same and a description of them in both an international and historical context. Another important aspect of this thesis is the case analysis of some pieces and a description of compositional techniques used. This work is meant to be mainly for musical high school (conservatories in the Czech Republic) and musical universities students and pedagogues, as well as double bass interpreters and others interested in this topic, who want to broaden their horizons and discover the state of the contemporary Czech literature for double bass and learn new and often superior compositions. First and foremost, an encyclopaedic style summarization of contemporary double bass pieces should provide a useful tool for all readers interested in discovering new pieces for the deepest string instrument. Another important point of the thesis is a description and explanation of the most common interpretation techniques and a guide to their realisation in praxis.

Intended content of the dissertation thesis

1. Introduction
2. Historical context – a brief description of the development and tendencies in double bass literature after 1945
3. Main research – Czech double bass literature of the new millenium
 - 3.1. The methods of research
 - 3.2. Compositions for double bass solo
 - 3.3. Compositions for double bass and piano
 - 3.4. Chamber music compositions with the participation of double bass
 - 3.5. Transcription of compositions for solo double bass
4. Comparison and contextualization of Czech double bass literature created after the year 2000 with international development and tendencies, or with important compositions of world double bass literature
5. Case analysis of selected compositions

6. Theory of Interpretation
 - 6.1. New technique demands and means of expression, description of their sound characteristics and realization
 - 6.2. Problems of notation
 - 6.3. Modern double bass notation and its realization shown on chosen excerpts
7. Interviews with composers, results of questionnaires
8. Conclusion – Summary of knowledge and its evaluation

Starting points of the project

It is natural, that at the beginning of writing, following questions are occurring. Once finished, thesis should provide the answers for these so far unanswered questions. Paragraphs bellow are describing the most important issues written and analysed in the thesis:

1. Cataloguing

The aim of the thesis is to provide a comprehensive overview of contemporary compositions for the double bass after the year 2000, discover them, describe them, and try to categorise according to their level of difficulty, instrumentation, form, style, composition technique used, etc. In addition to domestic (Czech) composition, the thesis also focuses on important pieces of double bass repertoire from all over the world.

Since the turn of the millennia, many remarkable compositions for double bass (in solo and chamber music literature) have emerged both in the Czech Republic and worldwide. Many of them are high-quality works that would deserve popularization, description and contextualization. This aspect – the cataloguing element of the dissertation – provides a useful aid to all readers interested in the orientation in the contemporary double bass repertoire.

2. Contextualization. Lightening the topic from historical and international perspective

The thesis attempts to provide an answer to following questions:

- How many compositions for double bass solo and chamber music with double bass were created in new millennium in the Czech Republic?
- Is there any connecting (common) feature or element among these compositions?
- What is the situation in the rest of the world?
- Are there any similarities between the new compositions for double bass written in the Czech Republic and those created abroad?
- Why do some composers choose the double bass as a solo instrument?
- Is it common for contemporary composers to write for the double bass?
- The 18th, 19th and first half of the 20th century represented a great heyday of double bass pieces written by double bass players, offering an extensive (and very

interesting) repertoire.¹ This correlates with the fact that many musicians of past centuries were not only single instrument players; on the contrary, they were far more versatile. Apart from being a bass player, they were very often educated as a composer, conductor (Kapellmeister), multi-instrumentalists, choir leaders, etc. Thus another interesting area to investigate would be whether or not this tradition has been broken or still continues even today.

The thesis attempts to locate new compositions in their historical and international context, compare current works with pieces of the recent past (for example after 1980 or important works of the second half of the 20th century), or to compare with the most recent foreign works for the double bass.

In contemporary music from all over the world there is growing popularity of the double bass as a solo and chamber music instrument. This is evidenced by many works by renowned composers such as S. Gubaidulina, E. Carter, P. Maxwell Davis, G. Scelsi, I. Xenakis, G. Bryars, E. Rautavaara, Ph. Glass, P. Eötvös, K. Saariaho, J. Widmann, O. Neuwirth or R. Saunders etc.

The situation in the Czech Republic is similar: many renowned composers have already written pieces for double bass, for example:

- Hanuš Bartoň – *Moto continuo per contrabbasso e pianoforte*;
- Jiří Bezděk – *Duo for flute and double bass, Překročit svůj stín* [Exceed your shadow] for flute, accordion, and double bass;
- Sylvie Bodorová – *Bruromano*, double concerto for guitar, double bass with orchestra
- Jan Ryant Dřízal – *Leviathan* for unaccompanied double bass, *Head Ööd* – double bass quartet;
- Miloslav Gajdoš – *Czech Phantasy* for double bass and orchestra and plenty of other compositions;
- Tomáš Karpíšek – *Suite for unaccompanied double bass Nr. 1 – Liturgical*;² *Suite for unaccompanied double bass Nr. 2 – Images of Lapland*; *Capriccio* – for double bass solo; *Duo for cello and double bass – Befiel du deine Wege*;
- Miroslav Kubička – *Hrátky hravé i dravé* – Rondo for double bass and piano, *Chamber concerto for double bass and wind quintet*;
- Ondřej Kukul – *Contrabassiana* – concerto for double bass and string orchestra;
- Jiří Laburda – *Dialogues for two double basses*;
- Jiří Matys – *Hudba pro kontrabas solo* [Music for double bass solo]; *Suita for two double basses, S tatínkem...* [With a father...]. Compositions for double bass and piano;
- Petr Popelka – *Arabesky* [Arabesques] for double bass and piano;
- Jan Rösner – *Composition for trombone strings and 6 gongs*;
- Pavel Samiec – *Zátiší* [Retreat] – for violin, accordion, and double bass;
- Ondřej Štochl – *Šeptet* [7 whispers] – for clarinet, two violins, cello, double bass, piano and guitar; *Sotto voce* – for horn, double bass and guitar;

¹ Let's name at least Josef Hrabě, František (Franz) Simandl, František Gregora, Adolf Mišek, František Černý, František Hertl etc. More detailed informations at KMENT, Jan. *Nejhlubší z rodu smyčců: dějiny a literatura kontrabasu*. Praha: Supraphon, 1988.

² Search results – Recital Music. *Welcome to Recital Music – Recital Music* [online]. Copyright © Copyright 2009 Recital Music. Site Queries [quoted 12.12.2021]. Available at: <http://www.recitalmusic.net/spweb/publications.php?q=Karpisek&printedmusic=Y&pdf=Y&mp3=Y&mp4=Y>

- Jiří Teml – *Šumavské variace* [Šumava variations] – for two violins, viola, cello and double bass; *Solo for double bass*;³
- Jan Vičar – *Musica da canzonetta for viola and double bass*;
- Evžen Zámečník – *Three inventions in old style* – for cello and double bass; *Little suite for four double basses*;
- Pavel Novák Zemek – *String quartet No. 5* – for four double basses; *Unisoni Sacri No. 3* – double bass sonata with bells.

3. Composition and interpretation analysis

In order to comprehend the music well, is necessary to get some deeper insight into the music / score. Therefore, it is vital to provide a case analysis of selected compositions regarding their style, use of compositional techniques, interpretation requirements as well as instrumental and technical requirements. Combination of this case analysis and description of other compositions should allow us to make an attempt to describe and analyse the current trends and tendencies in the double bass literature of the 21st century.

4. Pedagogical use

Summary of knowledge in this field, especially cataloguing of new compositions, their contextualization and description of new interpretation techniques and requirements, which altogether create some kind of core element of this thesis, should serve as a handy tool for students and teachers at various levels of music education system. Although this work is aimed primarily for teachers and students in higher level of their education (conservatories and music academies), it could be useful for young students and even for amateur musicians as well. Some of the pieces named above have medium or medium-low difficulty level and can be used and played at the music schools by young musicians (for example at ZUŠ – primary music education level in the Czech Republic).

5. The methods of research

Another important aspect of this thesis is to search for the new compositions for double bass. But, how to discover the new and often unknown literature? It is necessary to set some ways of searching for the new compositions. To apply some methodology. So far, I have decided to consider only the compositions, which already held their premiere or were published. This would be the main source relevant for my dissertation. In the following I describe the methods for searching for the compositions:

1. Search in the program booklets of the important festivals of contemporary music;
2. Search in the catalogues of important (all known) music publishers;
3. Conduct a short questionnaire to all Czech conservatories and music universities.

³ Noty Jiří Teml: Sólo pro kontrabas – Radiotéka. *Radiotéka – Knihy, Audioknihy, CD, DVD, notové záznamy* [online]. Copyright © 1997 [quoted 12.12.2021]. Available at: <https://www.radioteka.cz/detail/cronoty-53154-jiri-templ-solo-pro-kontrabas>

Apart from searching for the new compositions, there is one another way how to support the creation of new music for double bass: directly ask composers and inspire them to write some pieces for the deepest string instrument. This sounds like some story from category of dreams, yet it already happens. I personally ask two composers connected with my hometown Pilsen (Jiří Bezděk and Michaela Augustinová) to write a composition for my solo recital in spring 2022 and they both agreed.

Summary

This dissertation thesis is still in progress. Currently it contains more questions than answers. This, however, represents a good starting position because where there is a question, there ought also to be the answer.

Another aspect, why I think it is important to write about such a topic, is that there still is some kind of scepticism on contemporary music. This is probably applicable not only to double bass repertoire. This scepticism is widespread quite often in the academic field or also among some interpreters. It very often originates from not knowing or not having enough information about the newest repertoire. People often tend to be sceptic to a subject they do not know much about. I believe, this vague knowledge is the source (or let say one of the sources) of having an a priori sceptic approach to the subject.

For example, there is not requirement of any piece from 21st century or at least from second half of the 20th century for the entrance exams either for bachelor or for master study at Academy of performing arts in Prague (HAMU)⁴. The most contemporary composition required is some composition created in 20th century. It is quite vague formulation, because this condition complies many pieces written in the 20th century, yet with musical language rooted in romantic era. Slightly better situation is at Janáček's Academy of Performing Arts in Brno (JAMU). Here is at least possibility to choose some composition written by Miloslav Gajdoš.⁵ Although his compositions are usually written in traditional way, they still represent one of the ways of contemporary music. Generally speaking, it is a pity that the newest compositions for double bass are still not taken in account and are not required at entrance exams, years exams or bachelor and master's degree exams. But situation is getting better, because there are already many interesting pieces written by well-known composers abroad as well as in the Czech Republic.

Very positive role in creating of new repertoire is represented by established musical international competitions like for example ARD or Internationaler J. M. Sperger Wettbewerb. These big and renowned competitions often commission a brand-new work by established composers (e. g. *'Tamam Shud'* by Moritz Eggert, ARD Musikwettbewerb Kontrabass 2016),⁶ J. M. Sperger Wettbewerb (e. g. compositions by Emil Tabakov, Wolfram Wagner, Giorgi Makhoshvili, Teppo Hauta-aho, Arnie Egilsson, Frank Proto, Siegfried Matthus, Stefan Schäfer),⁷

⁴ *Akademie múzických umění v Praze. Music and Dance Faculty* [online]. Prague. HAMU: Copyright © AMU 2021 [quoted 09.12.2021]. Available at: <https://www.hamu.cz/cs/katedry-programy/katedra-strunnych-nastroju/prijimaci-rizeni/>.

⁵ *Hra na kontrabas - Hudební fakulta JAMU. Hudební fakulta JAMU - oficiální stránky* [online]. Copyright © JAMU 2020 [quoted 09.12.2021]. Available at: <https://hf.jamu.cz/prijimaci-rizeni/poradavky-k-prijimacimu-rizeni/hra-na-kontrabas-356/>

⁶ *ARD-Musikwettbewerb 2016 - Rückblick Kontrabass: Grummelndes Ungetüm im Rampenlicht | News und Kritik | BR-KLASSIK | Bayerischer Rundfunk. 301 Moved Permanently* [online]. Copyright © Daniel Delang [quoted 09.12.2021]. Available at: <https://www.br-klassik.de/aktuell/news-kritik/ard-musikwettbewerb-2016-kontrabass-rueckblick-100.html>

⁷ *Spergercompetition - Home.* [online]. Copyright © 2019 Internationale J.M. Sperger Gesellschaft. [cit. 09.12.2021]. Available at: <https://www.spergerwettbewerb.de/index.php/de/>

František Simandl Double Bass Competition (e. g. *Hommage a F. Simandl* by Jiří Teml).⁸

Also, thanks to publishing houses like Recital Music (UK) or Publishing House of Czech Radio / Český rozhlas the situation is improving, with a growing number of new compositions being created, commissioned, and published. It is well worth becoming acquainted with the newest repertoire because many pieces are not only interesting, but also supremely well written compositions.

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Tomáš Karpíšek is a double bass player and a member of the Czech Philharmonic. He graduated from Pilsen Conservatory, Academy of Performing Arts in Prague (class of Jiří Hudec) and Hochschule für Musik in Freiburg im Breisgau (class of Božo Paradžik). He won a number of awards in national and international competitions (e.g. International Double Bass Competition in Lucca, Italy 2018; Preis des Fördervereins der Carl Flesch Akademie e. V.). As a soloist he performed with Baden-Baden Philharmonic and as a guest with Dresdner Philharmonic, Oslo Philharmonic, Collegium 1704, and Vienna Philharmonic. He spent almost two years in Vienna, playing in the Wiener Staatsoper. Karpíšek is also a prolific composer who studied composition at the Pilsen Conservatory (class of Jiří Bezděk) and has attended composition seminars in the United Kingdom, Slovakia, and Germany. His compositions have been performed at many festivals in both the Czech Republic and abroad. His symphonic suite *Tales of Don Quixote* was premiered and recorded by the Pilsen Philharmonic. Currently he is enrolled in the PhD program at the University of West Bohemia in Pilsen.

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BLUES LYRICS IN TEACHING MUSIC AND CZECH AT THE GRAMMAR SCHOOL

Aleš Sladký

Abstract

My study is entitled: “Blues lyrics in teaching music and Czech at the grammar school” and now I will outline its fundamental contents, the basic conclusions of my study and the methods used to help me reach these conclusions. The study is conceived as a comparison of five American and five Czech blues compositions, which are considered the most popular and basic works of the genre.

I did this by analyzing several available charts focused on foreign blues songs and then compiled my list of the five “most popular” American blues songs based on the number of occurrences and locations of the songs in specific charts. For Czech songs, this procedure was more difficult, because I could not find any survey, discussion or ranking that focused specifically on blues songs. So, I proceeded here more or less intuitively and I put together a list of five songs according to my own knowledge of songs, according to the popularity of songs on the youtube music portal and the popularity of the artists who presented the songs.

I analyzed the compositions mainly from the textual point of view; however, I did not forget the musical aspect. I was mainly looking for basic identical and different elements in the text area. I found several identical elements, not only in terms of themes, but also in the construction of texts and poetic turns. However, I also found certain textual differences in the Czech and foreign compositions. I will discuss these identical and different elements in more detail in the following text.

Keywords

Blues – blues text – comparison of texts – analysis of blues text – blues theme – text structure

Introduction

This paper is mainly devoted to a deeper understanding of the meaning of blues text. The conclusions of this research will serve as a basis for my dissertation, entitled: The Model blues lesson at a Czech grammar school with a focus on the application part of the lesson. The dissertation focuses on grasping the blues as an educational content and given that the text content is the primary component of the blues, it is understandable that it will have its place in my dissertation. I will first examine the text component here and in my dissertation in terms of content. However, what is most important for my research is its inclusion in the educational process and the possibility of grasping it in teaching. However, when analyzing the songs, I did not forget the musical component of the songs, which I will mention marginally in the study. This study is devoted to the first mentioned part because I consider this text the beginning of my research. This text is devoted just to text analysis.

I was led to this study not only by the focus of my dissertation, but above all by my own interest in blues music, both ours and abroad. Due to the relatively large and world-renowned

Czech blues music base, I decided to compare the original American standards with Czech blues songs. I was interested not only in the musical concept of foreign and Czech songs, but especially their lyrics. This eventually led me to a kind of concretization of the topic of my study. It was crucial for me whether the same themes, phrases, idioms or general lyrical techniques appear in foreign and Czech blues texts.

From the point of view of my dissertation, I was understandably looking for and finding innovative ways to deal with the topic of blues singing in music lessons at high school.

In the introduction to this work, I would also like to mention that I selected the songs according to few basic criteria. It is therefore not possible to look at them as the generally accepted most popular compositions of the genre in the mentioned geographical areas.

At the end of this section, I would also like to mention my basic hypothesis, which I set before starting the research itself. My hypothesis was that the text components will generally have the same melancholic tuning, but there will be different themes in the individual texts. However, the general idea and purpose of the text, which primarily leads to the communication of a certain suffering of life, will also remain the same in both geographical locations. The question therefore remained which life problems will be solved in specific countries.

Research methods used

Because this study arises mainly as a comparison, analysis and effort to understand the lyrical nature of Czech and American blues songs, it was necessary to use specific research methods that helped me in this work. I would like to explain these methods and the reason for their use immediately in this introductory chapter.

First of all, I would like to introduce scientific methods in general theory. I mostly focused on using these:

As the first method to be mentioned, I unequivocally chose **analysis**. One of the main driving forces that led to the creation of this work is the effort to compare American and Czech blues texts. However, this comparison would be completely impossible without a previous analysis of the texts. As I mentioned in the introduction and in the abstract, I analyzed a total of ten songs, which I evaluated according to my own criteria as among the most important in both countries. Each country was represented by five songs. In the chapter devoted directly to the example of the analysis of specific selected texts, this generally theoretical scientific method will be clearly visible.

Another logically related scientific method is **synthesis**. Synthesis has its place in this work especially in summarizing data and drawing general conclusions. In essence, it was an irreplaceable element in creating courts on the compositions, which was quite important in comparing them.

The third, but no less important, component is the **comparison** mentioned several times. The comparison could be considered as the basic building block of this whole study. By comparing individual elements, not only between the different languages, but also within one language or text, I was able to verify my original hypothesis, which I mentioned in the last paragraph of the introduction.

Another scientific method, which introduced a certain economy into the work process, was an **analogy**. This method made my job easier as I didn't have to search heuristically in other texts. The possibility of using this method also suggests that the lyrics of individual

songs are created similarly and similar composing and poetic techniques are used in them. This is already evident, for example, from the very musical essence of most of the studied compositions. I chose the Czech examples by focusing on songs based on a characteristic twelve-stroke scheme. In this case, due to the unique properties of the individual harmonic procedures, the development of the text component is largely determined. The responsible nature of the recitation of blues texts also contributes to this fact. This is especially evident in English texts. I will return to this topic in more detail in the chapter devoted to the analysis and comparison of the texts.

From interpretive and specifically hermeneutic scientific methods, I would like to mention **understanding the text**. Here it goes without saying that this is an understanding of the text in terms of various hidden meanings. In the chapter devoted to the textual analysis, it will then be clear why this method is so essential for this work. Especially English blues texts in particular consist, apparently due to a certain expected textual economy, almost exclusively of various poetic figures and transferred meanings. In essence, the austere text of the tract will offer its true essence only to the initiated listener and the uninitiated listener can understand the text as well, albeit on a much more superficial level.

Analysis and comparison of selected blues compositions

Criteria for selecting individual songs

Right from the beginning of this section, it is necessary to specify and repeat the above facts. The purpose of this analysis was to compare five English written and five Czech written blues texts. I wanted to select texts for this study that are representative of selected areas in this genre. So, I tried to make a list of the five “most popular” songs from both countries. To select them, I chose mentioned criteria and selection methods.

First, I focused on songs written in English. I found several charts and hit parades, from which I selected the songs that appeared in them most often and at the same time were at the top of the charts. A list of the charts is attached in the bibliography of this work. After this analysis, I came to my own list of five typical and popular American blues songs. These are the songs “*I’d Rather Go Blind*” (1967) by Etta James, “*Crossroad*” (1954) by Robert Johnson, “*Born Under a Bad Sign*” (1967) by Albert King, “*Hoochie Coochie Man*” (1954) by Muddy Waters and “*The Thrill is Gone*” (1951) by BB King. Most of the songs on the list are among the real standards of blues music and are often considered the basis of the repertoire of blues guitarists and singers.

As far as Czech written texts are concerned, as I mentioned above, the selection procedure was somewhat more complicated. Although blues music has a relatively unusually large base in the Czech Republic and Czech blues musicians are also sought after among foreign bluesmen, the existence of any chart, article or discussion on the ranking of the best blues songs is unfortunately almost zero. I managed to find a compilation of Czech blues songs within one channel on youtube, but unfortunately this list also included songs that obviously were not blues. So, I decided to choose songs according to several criteria. First I took into account the popularity of the composer of the song, lyricist or musical ensemble within the selected genre, then I also, with the involvement of my own experience from selected authors, who in my opinion should be represented in the list, selected the most suitable songs.

I judged the suitability of songs not only according to their popularity, but also to their suitability for the given genre. So I made a list of these five songs. These include “Blues starý ženský” (“Blues of an old woman”) (1991) by Petr Kalandra, “Stříhali dohola malého chlapečka” (“They cut a little boy together”) (1976) by Josef Kainar, “S nebem to mám dobrý” (“I have a good time with heaven”) (1990) by Vladimír Mišík, “Krásný ztráty” (“Beautiful losses”) (2013) by Michal Prokop and “Blues nádražní ulice” („Blues Station Street“) (1985) by Jan Spálený. All of these names in the Czech Republic are inextricably linked to this genre and these songs are also included in the repertoire of a large number of Czech blues players.

Analysis of the selected texts

In this chapter I analyze one English and one Czech blues text for example. I decided to proceed by selecting essential verses from the texts, which I will analyze in more depth. At the end of the chapter, I will summarize what conclusions I came to when analysing all ten texts, what are the differences between them, and which elements are common to the texts.

Both chosen lyrics have these common aspects. Both songs have typical blues harmonic formulas. The Muddy Waters song have four additional bars at the beginning of every single formula. Both songs are very typical for the blues scene of chosen countries and was used as movie soundtracks. “Blues of an old woman” is a much younger song, but it is a typical blues song by the very popular Czech blues lyricist Josef Škvorecký (1924–2012).

Analysis of the English text

For my analysis of English-written blues, I decided to use the lyrics of the well-known song “Hoochie Coochie Man” by Muddy Waters, who is one of the great popularisers and founders of the electrified form of blues. Already in the first verse we get to the phrase “*I got a black cat bone*”. This verse relates to the original spiritual black traditions. The bone of a black cat was used in paranormal and magical ceremonies in the hoodoo tradition. This bone was supposed to provide a number of positive effects, such as invisibility, happiness, protection from evil magic or rebirth after death, and sometimes even success in romance. In the second verse, the phrase “*I got a mojo too*” appears, which is again closely related to the voodoo tradition. It is a kind of bag for magic and spells. This term is also slang used to denote libido or morphine. The third verse contains the phrase “*I got a Johnny Concheroo*”. Upon closer examination, I discovered that John the Conqueror, sometimes also known as John the African, was an African prince, specifically the son of the King of the Congo. Legend has it that he flew on a giant crow, but was eventually sold as a slave to America.

The next four verses read: “*I’m gonna mess with you, I’m gonna make you girls, Lead me by my hand, Then the world’ll know.*” This part of the text corresponds very closely to the well-known and very common blues theme of sex. I met this theme quite often in these five selected songs. Sometimes this topic is hidden and is only hinted at but mostly, as in this case, it is said very straightforwardly. In the last part of this verse, a theme appears directly from the title of the song “*The hoochie coochie man*”. Hoochie coochie man is a universal term used to describe some sexually provocative dances that are very similar in nature to the belly dances known since the second half of the nineteenth century. In American, specifically

in African-American culture, and especially in the blues, the term *hootchie cootchie* is used to describe the genitals of a drunk woman.

In terms of structure, not only from the example of the second verse of the song, but from the whole text, a completely clear stylistic arrangement of the song is also evident. Within the last four bars, a very similar text component is always used, which is almost identical in each of the three blocks, except for minor deviations. We could consider it a refrain of a song. It is always a kind of confirmation of the text that, despite the whole textual development of the verse, this idea still applies. Furthermore, it is also possible to notice the repetition of sentence structures in verses that could be described as an anaphora: *“I got a black cat bone, I got a mojo too, I got John the Conqueror”* from the second verse and from the third verse: *“On the seventh hour, On the seventh day, On the seventh month, the seventh doctor say”*. This poetic figure leads to the urgency and emphasis of the idea being communicated.

These described phenomena were very common in the examined English texts, both in terms of themes and stylistic editing of the text. Furthermore, as I have already mentioned above, all the given texts usually focus either on a kind of textual economy and on hidden meanings, or, on the contrary, they do not mince words in terms of textual economy.

Analysis of the Czech text

Right at the beginning of the chapter dealing with the Czech blues text, some basic information must be mentioned. Petr Kalandra, a famous Czech blues singer and guitarist, once said that Czech blues has three main themes. The first theme is that the hero of the blues story has no money, the second theme is that he does not have a wife, and the third theme is he has a wife and he cannot get rid of her. After analyzing the five Czech blues texts mentioned above and listening to many other Czech compositions of this genre, I can generally say that this definition is largely valid. However, I would definitely add a fourth last point, and that is alcohol. The vast majority of Czech lyrics, not only in blues, deal with alcohol very eagerly.

As a representative for the analysis of the Czech blues text, I chose the blues song “Blues of an old woman” by Petr Kalandra. This song closely corresponds to his above-mentioned quote. It is also interesting that this song became the central melody for the film *Tank Battalion*, based on the novel of the same name by Josef Škvorecký.

The song deals with a man’s desire for a relationship with a woman who rejects his affection. The text begins with a poetic comparison: *“love is like money, one has power and the other does not have enough”*. Then the text continues in the second verse with further comparisons. In the verses: *“A woman is like a diplomat, she is deception and a lie”* and *“We take your heart, money and half a life – and then go”*, the hero’s unhappy love situation is clearly visible. The woman’s sense of futility and un-reachability is also recorded in the verse *“You go a thousand miles and you only have an hour.”* The penultimate verse indicates a certain reconciliation with the cruel situation. This verse sounds

“It is in vain, in vain, in vain – all your troubles are in vain
It is vain, vain, vain, God, – all your trouble
And only time will help you, because it changes and changes everything.”

From this text, as well as from the analyzed English text, it is clear that it is a similar structure, which is inserted into a twelve-stroke blues form. As in Muddy Waters' text, the structure of the first and second verses is similar here using anaphora. Repeating the words at the beginning of the first two verses then emphasizes the urgency of speaking.

The last verse of the text follows the idea of the fourth verse. It is mentioned here that time will eventually turn the mentioned woman into an old woman who will no longer have "guys". However, the hero of the text sings in the last two verses: "*But in the meantime you will die with love or get drunk and rot in a cold grave, you will rot in a cold grave.*" The gloomy and vain essence of this text is a general feature of most blues texts.

Common and different features in Czech and English blues texts

Common features

There are many common features of both blues language forms. I decided to start with the structural features. As mentioned in the introduction to the text, I tried to choose in both language groups mainly texts accompanied by a typical twelve-stroke blues structure. The structure of the texts is quite similar in both language forms in this case. There is a significant inspiration of Czech artists by original English blues lyrics. The verses are usually always divided into three verses. The first two verses have the same sentence structure and usually begin with the same words, the so-called anaphora. They discuss some difficulties that bother the singer. The repetition of this speech gives an urgent impression. The third verse then brings some resolution or solution. See the verse in the previous chapter.

Another common feature is the use of very detailed and accurate descriptions of characters or things, for example: *I got John the Conqueror, a lame teacher on the forehead, Vincka witty, testifying to pimples under soap....*

The last identical feature is the themes of the texts in a certain direction. Most of them deal with some misery and feeling that takes hold of a person in this situation. It is basically a desire to sing out your pain as a song. This is closely related to the same way of expression. Singing is always very exalted, felt and very often with a hoarse admixture. The Hoochie Coochie man song is one of the few optimistic blues songs, but I choose it because of above-mentioned reasons of a typical lyrical structure.

Different features

The first different feature between the two language forms of blues that I have been able to find is that in English blues texts very often have hidden meanings appearing in the terms used. See the analysis of the English text above. The five examined Czech text are almost straightforward. It's a very frequent phenomenon, however there are exceptions too. We can find them for example in the song "They cut a little boy together" by Josef Kainar.

I also consider the themes of blues lyrics to be a different feature. The demon of alcohol and its effect on humans, whether positive or negative, appear in many Czech blues texts. In the analyzed English texts, in contrast to Czech texts, the motive of sex almost always appears.

Some Czech texts are also in some cases structurally more complex and do not maintain a three-verse structure. However, as mentioned above, in some texts this feature is identical.

This results very closely related with the found study about blues lyrics. This study shows the blues lyrics as a coexistence of contrasts. The blues text writers describe this condition as a coexistence of sadness and joy and this joy comes from the suffering according to these writers. There are many contrast principles in the blues, but this contrast is important for this study. Winborn, M. (2011) describes this concept “feeling blue” as a combination of feelings, but the most important feeling is spontaneity and ferocity.

Conclusion

My basic hypothesis, which I set out in the introduction to the text, was confirmed. Most of the examined blues lyrics deal with certain difficulties of life, of which the singer wants to sing about with the help of a song.

The musical component of twelve-stroke blues is used relatively identically in both countries. In Czech songs, I listened to several variations of the basic harmonic structure. However, the voice is the same in both languages studied.

The themes of the blues lyrics coincided in some respects, but I found quite obvious differences in the concentration of certain themes. There were more hidden meanings in English texts, while Czech blues texts more often deviated from the standard three-verse structure. In a large part of the texts, however, this structure was preserved on the Czech side.

The listening shows considerable inspiration from the original American blues songs among Czech performers, however, to a certain extent there are tendencies of the originality in the processing and arrangements of Czech blues songs.

The Czech blues scene is still very diverse and has a long tradition. This is certainly because the guitar form of blues is easy to grasp even for music beginners. Thanks to the indefinite tone and the need to know only the basic pentatonic scales, even beginners can very easily try elementary improvisation.

Resources

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About author

Aleš Sladký has been a PhD student at the University of West Bohemia in Pilsen at the Department of Music Education and Culture of the Faculty of Education since 2019. His dissertation focuses on the genre of blues as part of the music education curriculum in secondary schools, thus thematically building on his bachelor's and master's thesis. Currently working as an electric guitar teacher and lecturer, he has a lot of experience in leading a blues band. For two years he has also been preparing blues workshops.

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