

# PAEDAGOGIA MUSICA

**(5) OCTOBER 2023**

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

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FACULTY OF EDUCATION  
UNIVERSITY  
OF WEST BOHEMIA

## PAEDAGOGIA MUSICA

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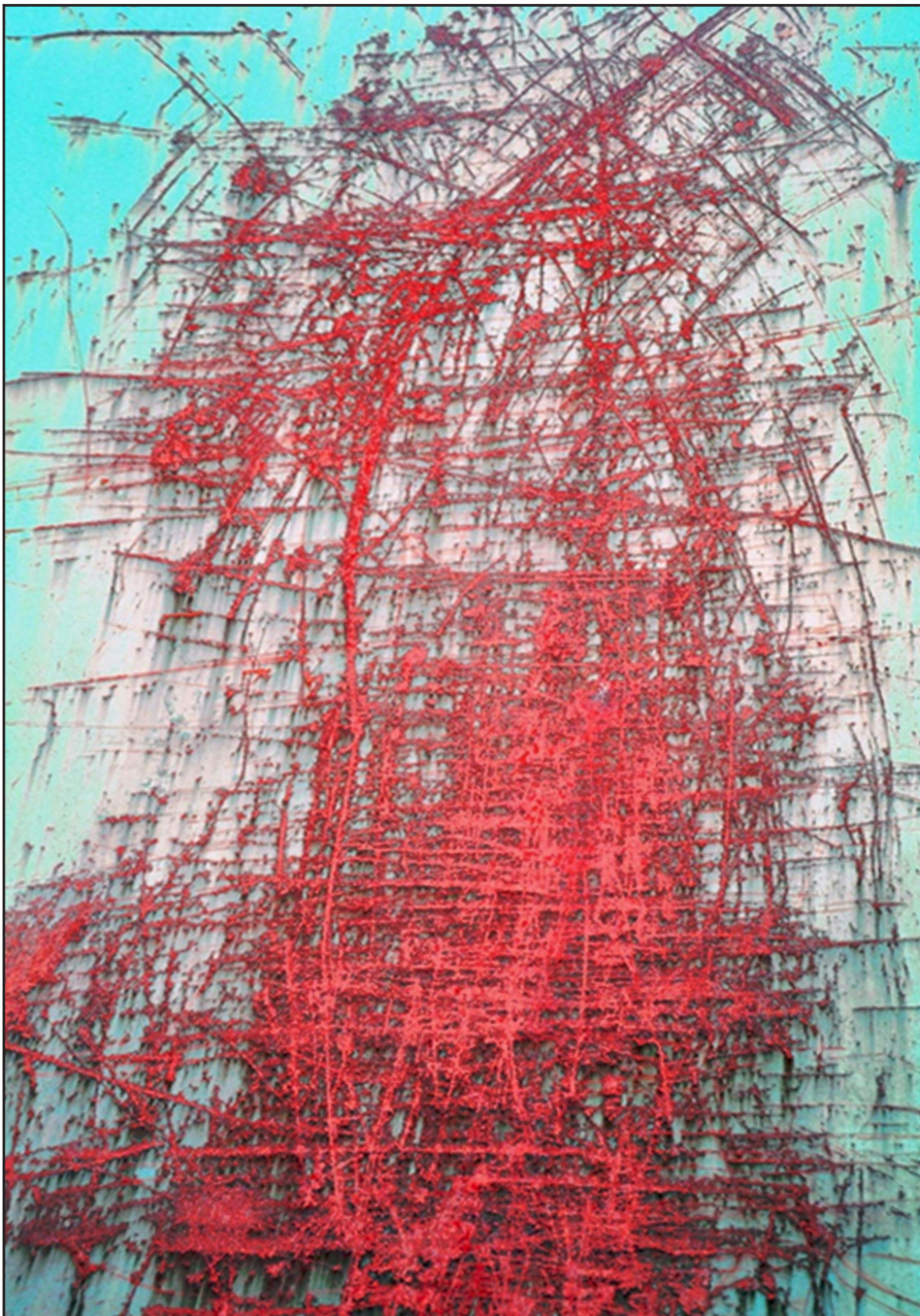
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Eva Hubatová  
*Cobweb* (composer Jan Slimáček, 2015)

# WANG GUANGQI AND FENG ZIKAI: TWO WAYS OF APPRECIATING EUROPEAN ART MUSIC IN CHINA

Lenka Chaloupková, Adéla Tichá and Dominika Moravčíková

## Abstract

This paper focuses on two musical textbooks written by Wang Guangqi 王光祈 (*An Outline of the History of Western Music*, 1930) and Feng Zikai 丰子恺 (*Introduction to Music*, 1926). During the 1930s in China, these publications emerged as the dominant genres of literature explaining Western art music: music history and music theory textbooks. The paper examines the influence of German comparative musicology on these notable works. By conducting a comparative analysis of these publications in the context of the themes and values of comparative musicology, the paper seeks to investigate how these influential texts reflect the state of Chinese music culture during the transformative period that followed the May Fourth Movement. The conclusion will summarize the reception of these two influential textbooks at the time of their publication and evaluate their significance in contemporary China.

## Keywords

Wang Guangqi – Feng Zikai – European art music – Chinese traditional music – music education – musical textbook

## Introduction<sup>1</sup>

Wang Guangqi 王光祈 (1892–1936) and Feng Zikai 丰子恺 (1898–1975) were leading intellectuals and modernizers who subscribed to the legacy of the May Fourth Movement and sought inspiration abroad for the “improvement” (*gaijin* 改進) of domestic culture: Wang in Germany and Feng in Japan. Both devoted themselves to many areas of artistic creation and a vast range of social activities, and both, through their publications on music, significantly contributed to shaping learning about Western art music in China.<sup>2</sup> However, there are certain differences in the way in which knowledge about European music was spread by these two personalities, as well as in the positions they both held in the ongoing clash between domestic tradition and new knowledge from Europe.

Feng Zikai was not a trained musicologist, yet his handbooks on Western art music originally written in the Republican period are still among the most widely published works of their kind in China, where they have become a fixture in music education. Wang Guangqi, who completed his doctoral studies in musicology in Germany, is today regularly referred

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<sup>1</sup> This article is an output of grant project no. 252019 “Neglected Heritage of the Past: The Beginnings of Music Education in China in the First Half of the 20th Century,” funded by the Charles University Grant Agency (GA UK) and carried out at the Faculty of Arts of Charles University.

<sup>2</sup> In this study, we use the term *Western* as a relative category and in the manner it was defined by Chinese intellectuals themselves in the period under review, when the European musical tradition was viewed as a single cultural entity. We use the term with the understanding that the concept of the “Western tradition” overlooks important differences and diversity.

to as the father of Chinese musicology, but wider interest in his life and work was renewed only in the 1980s when there was a general trend in China to rediscover its pre-revolutionary traditions. Before the 1980s his publications, originally published simultaneously with Feng Zikai's, were almost forgotten.

This paper is devoted to two publications intended for general audiences by the above-mentioned authors, which represent the two most popular categories of works dealing with Western art music in China around 1930: the first one by Wang Guangqi (*Xiyang yinyue shi gangyao* 西洋音樂史綱要 [An Outline of the History of Western Music], Shanghai, 1930) belongs to the genre of music history writings, and the other is a publication by Feng Zikai on Western music theory and methods of playing musical instruments (*Yinyue rumen* 音樂入門 [Introduction to Music], Shanghai, 1926). These works draw inspiration from two countries whose music education systems became at the time models for the Chinese system in many respects, namely Germany, where the new discipline of comparative musicology was an important source for understanding Western music culture in comparison with non-Western and mainly Chinese music traditions, and Japan, where promoting Western modernism and defending Japanese tradition overlapped each other.

Through a content and comparative analysis of these publications, this paper will present paradigmatic texts about music during the cultural transformation that took place in China following the May Fourth Movement. Written by two distinguished authors and intellectuals, the two books represent two different approaches to mediating Western music in China as an important part of cultural modernization. These approaches were shaped by the different personal experiences of their authors as well as by the different cultural milieus in which they encountered Western music and from which they transplanted new knowledge about music into Republican China. In the conclusion, the article summarizes how these two important books were received and examines their relevance to the problematic relationship between tradition and modernity, which fundamentally marked the process of reception of Western Art music during the 20th century and whose reverberations are visible even in today's China.

## Wang Guangqi: Western Methods for Restoring Chinese Tradition<sup>3</sup>

*"The study of music is a great way to cultivate morality."*  
(Wang 2009: 103)

Wang Guangqi was born in 1892 in the Wenjiang district of Sichuan to a family of rural gentry, from whose ranks civil servants were traditionally recruited. He spent the first half of his life there and thus directly witnessed the local events leading to the outbreak of the Xinhai Revolution in 1911. The educated people of his generation received both a traditional Confucian education and Western-style education (Han Liwen 1987: 15). In the first half of his life, Wang was only marginally interested in music, and exclusively in Chinese music: he played the dizi and xiao flutes as a child and was an enthusiastic listener of Sichuan opera.

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<sup>3</sup> The biography of Wang Guangqi presented here is based on Han Liwen 1987.

Between 1914 and 1918, while studying law at Zhongguo Daxue, a private college in Beijing founded by the first president of the Republic of China, Sun Yat-sen, he made a name for himself as the editor of *Jinghua ribao* 京華日報 (Beijing Daily). At the time, he was also the Beijing correspondent of *Sichuan qunbao* 四川群報 (Sichuan Daily) and therefore played an important role mediating information about the patriotic May Fourth Movement<sup>4</sup> in the capital to Sichuan, thus allowing the student movement in Chengdu to flourish. Together with Li Dazhao 李大釗 (1889–1927), Zhou Taixuan 周太玄 (1895–1968), and other influential like-minded reformers, he founded the Young China Association (Shaonian Zhongguo xuehui 少年中國學會) in 1918, which published an important radical journal, *Young China Monthly* (*Shaonian Zhongguo Yuekan* 少年中國月刊), and established the Work-Study Mutual Aid Group (Gongdu huzhu tuan 工讀互助團) a year later.<sup>5</sup> In the founding report of the Young China Association published in *Young China Monthly*, Wang presented the following definition of its progressive goals, which could easily serve as the motto of all of Wang's activities throughout his life:

“Together with our peers, we will find a way to transform this ancient, rotten, groaning, oppressed and exploited country into a youthful, independent and prosperous one” (Wang 1919).

Wang's belief about the decaying state of China undoubtedly led to Wang going to study in Germany in 1920. He first studied political economy in Frankfurt and continued to work as a translator of diplomatic reports and a correspondent for *Shanghai Shenbao* 上海申報 (*Shanghai News*), *Shishi xinbao* 時事新報 (*Current Affairs News*), and *Chenbao* 晨報 (*Beijing Morning Post*). After discovering the irreplaceable role music played in the lives of Germans and how it helped maintain national unity in crisis, he decided to dedicate himself to this subject. Although Wang's first articles on music date back earlier (the first from 1922), it was not until 1927 that he officially began studying music in Berlin under the guidance of well-known ethnomusicologist and representative of the Berlin School of Comparative Musicology Erich von Hornbostel (1877–1935). He was the second Chinese person (after noted composer and educator Xiao Youmei 蕭友梅 [1884–1940]) to obtain a doctorate in musicology, he did so at the Rheinische Friedrich-Wilhelms-Universität in Bonn. His dissertation was on traditional Chinese opera (“Ueber die chinesische klassische Oper, 1530–1860”).

During his studies in Germany, he wrote sixteen monographs in both German and Chinese on a wide range of topics and over twenty articles on music for German and Chinese journals and newspapers. In these works, he on the one hand presented basic knowledge about Chinese music to the European audience, and on the other hand, systematically introduced European art music and musicology to Chinese readers. He was a pioneering mediator of musical knowledge between China and Germany, and his dissertation is still cited by European scholars today.

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<sup>4</sup> The May Fourth Movement began on May 4, 1919, with a demonstration against the results of the Paris Peace Conference, which neglected China's demands to retake former German occupied territory in Shandong, and gradually developed into a national movement for intellectual and political enlightenment (Schwarcz 1986: 7).

<sup>5</sup> The title of the journal is probably derived from Liang Qichao's 梁啟超 (1873–1929) famous article “Shaonian Zhongguo shuo” 少年中國說 (Young China), in which Liang as an 1898 reformer calls on the youth of China to rise up and show that China is not an old empire doomed in the modern world. For more information about Liang Qichao and his concept of the “new citizen,” see Chang, Hao, *Liang Ch'i-Ch'ao and Intellectual Transition in China, 1890–1907*. Cambridge, MA: Harvard University Press, 1971.



Wang Guangqi died young in 1936. His Chinese friends initiated the publication of a special short collection of articles in his memory (*Zhuidao Wang Guangqi xiansheng zhuan* 追悼王光祈先生專刊), which foreshadowed how Wang's legacy would be perceived for decades to come. In the collection, his friends remembered Wang primarily as a May Fourth social activist and patriot, while his contributions to musicology were only marginally mentioned.<sup>6</sup> This bias about Wang's work is still evident today.<sup>7</sup> For example, a published summary of a conference held to mark the 120<sup>th</sup> anniversary of Wang's birth emphasizes Wang's efforts to improve and modernize Chinese society and lists music last among his research focuses (Zhao Chonghua 2013). When Wang's musicological work is analyzed in Chinese research, it is always in relation to comparative musicology.

Several of Wang's treatises are connected with the introduction of comparative musicology in China: *The Evolution of European Music* (*Ouzhou yinyue jinhua lun*, 歐洲音樂進化論, 1924), *The Study of Musical Systems of East and West* (*Dong xi yuezhi zhi yanjiu*, 東西樂制之研究, 1926; where the term *comparative musicology* [*bijiao yinyuexue* 比較音樂學] appears for the first time), and *Music of the Oriental Nations* (*Dongfang minzu zhi yinyue*, 東方民族之音樂, 1929). His contribution to this field was recognized soon after he died in Japan (Shigeo Kishibe identified Wang as a pioneer in the introduction of comparative musicology in Asia in 1937)<sup>8</sup> and among leading proponents of the New Chinese Music movement (Xian Xinghai, Lü Ji, etc.)<sup>9</sup>. However, it was not until much later that he would be linked to comparative musicology and earn the nickname "the father of Chinese musicology". Another area of Wang's work in music studies, musical historiography, specifically the presentation of Western music history in China, has not received sufficient attention until now.

Although Wang was an enthusiastic admirer of European music, he should not be categorized alongside his contemporaries who promoted the complete Westernization (*xihua* 西化, or *yanghua* 洋化) of Chinese music. Rather, he advocated the creation of a new, specifically Chinese music that must "be created by the Chinese themselves" (*bixu wuren zixing chuangzao* 必須吾人自行創造) and which "must not be forcibly replaced by Western music" (*bu neng qiang yi xi yue daipao* 不能強以西樂代跑; *Zhongguo yinyue shi* 2014: 2). Western music should only be an inspiration for original creation, while he put particular emphasis on the "scientific approach" to studying music. As mentioned, Wang was motivated to study music in part by the idea of using specific elements of Western culture for the social and cultural progress he believed necessary for the revival of China. Wang was a vocal supporter of the study of music for "the salvation of the country" (*yinyue jiuguo* 音樂救國),

<sup>6</sup> Articles devoted to Wang Guangqi and his work have appeared in China, except for a pause during the Cultural Revolution, essentially continuously from 1924 to the present. Between 1924 and 1948 only a modest number of such studies were published, with a slight increase in 1936 when Wang died mainly due to commemorative articles. Early papers primarily consisted of a brief presentation of Wang's life and a summary of his most famous works. Even when his musicological work was mentioned, Wang was depicted primarily as a social activist and not as a musicologist.

<sup>7</sup> A turning point in the study of Wang's works came in June 1984, when the Chinese Musicians Association *Zhongguo yinyuejia xiehui* 中國音樂家協會 together with the Sichuan Conservatory of Music organized the first Wang Guangqi Study Symposium (Wang Guangqi yanjiu xueshu taolunhui 王光祈研究學術討論). Since this event, Wang Guangqi's contribution to the establishment of music studies in China has been acknowledged. Chengdu subsequently became a center of "Wang studies" (*Wang xue* 王學), which gave birth to several editions of Wang's works and the proceedings of Wang conferences. He gained an undisputed place in the pantheon of Chinese musicologists in 1985, when Wang was included in the *Chinese Music Dictionary* *Zhongguo yinyue cidian* 中國音樂詞典 of the People's Music Publishing House Renmin yinyue chubanshe 人民音樂出版社.

<sup>8</sup> Gong 2017: 7.

<sup>9</sup> On "New Music," see mainly Liu J. & Mason C. (2010). *A Critical History of New Music in China*. Chinese University Press.

which no Chinese scholar researching Wang will fail to emphasize.<sup>10</sup> However, it is worth mentioning that Wang, unlike proponents of full Westernization among the leading actors of the May Fourth Movement, defended some unquestionable qualities of indigenous Chinese music, as will be demonstrated in detail later in this paper.

## The Berlin School of Comparative Musicology during Wang Guangqi's Time in Germany

Germany is the cradle of the discipline now known as ethnomusicology, which Wang Guangqi introduced to China. It grew out of comparative musicology, a tradition of music studies that itself was an offshoot of the older German historical musicology, *Musikwissenschaft*, founded in the late nineteenth century and later evolving into multiple traditions of thought.<sup>11</sup> One of them was the comparative study of music, developed in the 1870s at the universities in Berlin and Vienna.<sup>12</sup> As Bruno Nettl writes, what was “briefly called *Musikologie*” in the 1880s acquired the name *vergleichende Musikwissenschaft* (comparative musicology) in 1885, when Guido Adler coined the term.<sup>13</sup> The scholars responsible for pioneering works in this movement were Alexander J. Ellis, Theodore Baker, and Carl Stumpf.<sup>14</sup> In 1900, Stumpf established the Phonogramm-Archiv together with his colleague Erich Moritz von Hornbostel (who two decades later became a mentor to Wang Guangqi).

As Adelaida Reyes writes, comparative musicology differs from the traditional discipline of historical musicology in that it was “established through dichotomization.” In other words, it is based on the “contrasting pairs” of “the written and documented” and “the orally transmitted”; “the culturally close and the culturally distant”; and “the music of super-ordinate and that of subordinate culture.”<sup>15</sup> Beyond these dichotomies, comparative musicology was, in the words of Nettl, “a code for inter-cultural and multi-cultural studies” of music,<sup>16</sup> based on an epistemological premise that each musical system should be viewed as one of a universe of musical systems; that it is possible to use certain methods that apply to all musics and may be used to apprehend any of them; and that meaningful understanding can be accomplished by comparing the music of society to that of its geographical neighbors.<sup>17</sup>

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<sup>10</sup> After the Cultural Revolution, Wang was the focus of many researchers in both mainland China and Taiwan, not only musicologists and music enthusiasts. In this period, many topics of varying degrees of scientific importance were raised, which are still the subject of so-called Wang studies today, e.g. the reasons that led him to leave for Germany (Wang Yuhe 2010, Wang Yong 2007), Wang's relationship with Mao Zedong (Ma Xuanwei 2000, Wu Xiaolong 2002), or his contribution to knowledge about Western music in China, mainly the analysis of his most cited work *History of Chinese Music* (Zhongguo yinyue shi 中國音樂史).

<sup>11</sup> Kassabian, Anahid. Introduction: Music, Disciplinarity, and Interdisciplinarity. In: Schwarz, David, Kassabian, Anahid, Siegel, Lawrence. *Keeping Score: Music, Disciplinarity, Culture*. Charlottesville and London: University Press of Virginia, 1997, p. 1–10; p. 1.

<sup>12</sup> Schneider, Albrecht. “Comparative and Systematic Musicology in Relation to Ethnomusicology: A Historical and Methodological Survey.” *Ethnomusicology*, vol. 50, no. 2, 2006, pp. 236–258. JSTOR, <http://www.jstor.org/stable/20174451>. Accessed 21 Sep. 2022. p. 240.

<sup>13</sup> Nettl, Bruno. *The Study of Ethnomusicology*. Third edition. University of Illinois. 2015, p. 4.

<sup>14</sup> *Ibid.*, pp. 3–4.

<sup>15</sup> Reyes, Adelaida. “What Do Ethnomusicologists Do? An Old Question for a New Century.” *Ethnomusicology*, vol. 53, no. 1, 2009, pp. 1–17. JSTOR, <http://www.jstor.org/stable/25653044>. Accessed 21 Sep. 2022. p. 6.

<sup>16</sup> Nettl, Bruno. Some Contributions of Ethnomusicology. In: McPherson, Gary E. Welch, Graham F. *The Oxford Handbook of Music Education*, Volume 1. New York: Oxford University Press, 2012, p. 105–124; p. 108.

<sup>17</sup> *Ibid.*, p. 108.

The adjective *comparative*, therefore, referred to an attitude of treating different musical traditions with equal attention and a similar methodological toolkit. These scholarly ambitions relied heavily on “new technologies of sound recording and mass publication,” as Jonathan P.J. Stock points out.<sup>18</sup> Sound and printing technologies were necessary for transcription, the documentation of instruments, and the development of the discipline’s overarching paradigm. Comparison as the fundamental feature of this approach to the study of music was, however, later substituted with a focus on the particular music of a given locality. The term *comparative musicology* was replaced with *ethnomusicology*. The revised discipline was at the core based on the idea that the musics of the world should be studied separately, in their particular social contexts. The prominence of comparison was replaced with an emphasis on expertise in a specific music culture.<sup>19</sup>

When Wang Guangqi started his musicological studies in Berlin, comparative musicology was already a vital, well-established intellectual tradition with multiple centers and leaders based in Berlin. His teacher of organology was Curt Sachs (1881–1959), the director of Berlin’s Staatliche Instrumentensammlung, and his teacher of music psychology was Erich Moritz von Hornbostel. Both Sachs and Hornbostel were prominent figures in the field, and together they devised the musical instrument classification system published in *Zeitschrift für Ethnologie* in 1914, which is to this day widely used. Like many other intellectuals and academics, Hornbostel and Sachs fled Germany after the Nazi Party’s rise to power in 1933, which had a devastating effect on the field of comparative musicology, since it was a tradition of thought based mostly in Germany.<sup>20</sup>

During his studies in various fields between 1923 and 1931, Wang Guangqi wrote many books and articles on Western and Chinese music.<sup>21</sup> As Hong-yu Gong has summarized, the Berlin School of Comparative Musicology influenced Wang Guangqi mainly in the area of musical evolutionism and the study of musical instruments.<sup>22</sup> According to Mei-Ling Shyu, Wang Guangqi believed that Western musicological methods should be implemented in the process of collecting and constructing the repertoire of Chinese national music.<sup>23</sup>

<sup>18</sup> Stock, Jonathan P.J. Documenting the Musical Event: Observation, Participation, Representation. In: Clarke, Eric, Cook, Nicholas: Empirical Musicology. Aims, Methods, Prospects. New York: Oxford University Press, 2004, p. 15–34; p. 15.

<sup>19</sup> Cook, Nicholas. Computational and Comparative Musicology. In: Clarke, Eric, Cook, Nicholas: Empirical Musicology. Aims, Methods, Prospects. New York: Oxford University Press, 2004, p. 103–126; p. 103.

<sup>20</sup> Schneider, Albrecht. “Comparative and Systematic Musicology in Relation to Ethnomusicology: A Historical and Methodological Survey.” *Ethnomusicology*, vol. 50, no. 2, 2006, pp. 236–58. JSTOR, <http://www.jstor.org/stable/20174451>. Accessed 21 Sep. 2022, p. 251.

<sup>21</sup> Gong, Hong-yu. (2017, March). Wang Guangqi 王光祈: The man who introduced the Berlin School of Comparative Musicology to China. Paper presented at A Roundtable Discussion Paper delivered at the 20th Congress of the International Musicological Society, 19–23, Tokyo 2017 (IMS 2017 in Tokyo), Tokyo, Japan. p. 2. Available from: [https://www.researchbank.ac.nz/bitstream/handle/10652/4213/Wang\\_Guangqi\\_the\\_man\\_who\\_introduced\\_the\\_Berlin\\_School\\_of\\_Comparative\\_Musicology\\_to\\_China.pdf?sequence=1&isAllowed=y](https://www.researchbank.ac.nz/bitstream/handle/10652/4213/Wang_Guangqi_the_man_who_introduced_the_Berlin_School_of_Comparative_Musicology_to_China.pdf?sequence=1&isAllowed=y)

<sup>22</sup> *Ibid.*, p. 3.

<sup>23</sup> Shyu, Mei-Ling. Wechselbeziehungen zwischen Musik und Politik in China und Taiwan. Hamburg: Dissertation .Universität Hamburg. 2001. p. 151.

## Wang Guangqi's Inspiration and Visions

Wang Guangqi, like his Chinese contemporaries, had an evolutionary understanding of music. He believed that Western art music had developed its complex forms through an evolutionary process; its modern complexity emerged from earlier simple forms. However, he believed that no such evolution had taken place in Chinese music and was convinced that the highly sophisticated Western traditions “surpassed” the older Chinese musical forms, which had become stagnant.<sup>24</sup> To challenge this stagnation, he appropriated the periodization of music history developed by Austrian and German musicologists and used Western art music as a prototype for elaborating the history of Chinese music (*Zhongguo yinyue shi* 中國音樂史 [*Chinese Music History*], 1931).<sup>25</sup> As aptly summarized by Andrew F. Jones, Wang Guangqi's view of Chinese musical culture as stagnant and his efforts to revitalize its forms, and for this purpose to standardize music education, were technocratic in nature, as his endeavors were part of a broader social project of creating a modern Chinese nation-state and citizenry.<sup>26</sup> Thus, the evolutionary approach to music history was an instrumental part of a larger commitment to “modern science, enlightenment ideals, and, perhaps most centrally, the nation-building enterprise.”<sup>27</sup>

Wang Guangqi's books on music education were written mainly between 1925 and 1928. In his musical textbooks, Wang Guangqi borrowed the periodization of Western art music developed by Austrian musicologist Guido Adler in *Der Stil in der Musik* (1911), *Methode der Musikgeschichte* (1922), and *Handbuch der Musikgeschichte* (1924).

Using Adler's chronology as a foundation, Wang developed ideas about the nature of music, in which he (similarly to other leaders of the New Music Movement, including Cai Yuanpei, later famous as the enlightened president of Beijing University) combined a traditional Chinese perspective on moral education with modern theories in the field of musical aesthetics, inspired by European authors (Schopenhauer, Nietzsche). For Wang, music combined moral and aesthetic qualities and could be used to influence listeners because it arouses an emotional response and “people accept social norms as their own through emotions” (Wang 1929).

By cultivating character through music, Wang sought to educate a “new citizen” (*xin min* 新民), a patriot involved in China's transformation into a modern, prosperous state. However, for Wang, music did not just stimulate emotions to directly inspire patriotism. He consistently linked listening to music with the development of intelligence.<sup>28</sup> His *Outline of the History of Western Music* aims to awaken the reader's interest in Western music in general and especially in scientific methods, in this case, the methods of Western historical and comparative musicology.

<sup>24</sup> Wang, 1926, p. 9.

<sup>25</sup> Chien-Chang, Yang, Janz, Tobias. Introduction. *Musicology, Musical Modernity, and the Challenges of Entangled History*. In: Chien-Chang, Yang, Janz, Tobias. *Decentering Musical Modernity Perspectives on East Asian and European Music History*. Bielefeld: Transcript publishing, 2020. p. 20. Available from: [https://www.transcript-publishing.com/media/pdf/af/6d/09/ts4649\\_1MlcRxASdlzn6D.pdf](https://www.transcript-publishing.com/media/pdf/af/6d/09/ts4649_1MlcRxASdlzn6D.pdf)

<sup>26</sup> Jones, Andrew F. *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age*. Durham: Duke University Press, 2001, p. 25–26.

<sup>27</sup> *Ibid.*, p. 35.

<sup>28</sup> As he did in the article “The Importance of Music in Education” (“Yinyue zai jiaoyu shang zhi jiazhi” 音樂在教育上的價值) in connection with the description of acoustics as a scientific discipline.

In his writings about Western music, Wang also introduced various academic disciplines related to the study of music. In his *Outline*, he even mentions music psychology (*yinyue xinlixue* 音樂心理學). The German terms *Musikpsychologie* and *Tonpsychologie* that he refers to were originally developed by comparative musicologist Carl Stumpf (1848–1936), who worked at the Psychological Institute and the Phonogram Archive in Berlin, where he laid the groundwork for comparative musicology. Stumpf was taught by Wang's mentor, Erich Hornbostel. During his studies in Berlin, Wang Guangqi took Hornbostel's classes on tone psychology and music psychology because he was fascinated by the works of Stumpf. Wang also became familiar with the Hornbostel–Sachs system of musical instrument classification – a comprehensive system devised by Hornbostel and Curt Sachs and the most widely used method of classifying musical instruments. Thanks to these stimuli and knowledge acquired in Germany, Wang Guangqi was able to, in the words of Xiao Mei, “forward a comprehensive system for the evolution of musical temperaments, tone, music notation, and musical instruments,”<sup>29</sup> which he also incorporated in his *An Outline of the History of Western Music*.

Wang Guangqi was one of the main figures spreading knowledge about music written by Western composers in China, notably that of Ludwig van Beethoven. Wang greatly admired Beethoven's talent and dedication to music and compared the composer to the famous historian Sima Qian (206 BC–AD 220), who, according to Wang, despite his personal suffering and hardships, wrote monumental works with the same persistence and zeal that Beethoven had.<sup>30</sup>

Guangqi's view on Beethoven was formed under his Ph.D. supervisor at the University of Bonn, Ludwig Schieder, a former colleague of the musicologist Hugo Riemann (1849–1919) from the University of Leipzig, whose *Handbuch der Musikgeschichte* (1919) and *Musiklexikon* (1929) are repeatedly referred to in Wang Guangqi's work. Schieder also founded the Beethoven Archive in Bonn when Wang Guangqi was studying there.<sup>31</sup> He was also one of the examiners of Wang Guangqi's thesis on classical Chinese opera in 1934.<sup>32</sup>

## ***Xiyang yinyue shi gangyao* (An Outline of the History of Western Music)**

*An Outline of the History of Western Music* is a two-volume work, published in 1930 in Shanghai. Since then, it has been published several times in China, most recently in 2017.<sup>33</sup>

Wang was not the first Chinese author to write about the history of European music, but his approach was innovative in several ways. The preface and introduction of the book

<sup>29</sup> In the chapter on Western music theory in his *An Outline of the History of Western Music*, he determines the law of equal tempered tuning, then focuses on applying this law, and, finally, describes the study of harmony as an evolutionarily completed system and practice.

<sup>30</sup> Cai, Jindong, Melvin, Sheila. *Beethoven: China's Sage of Music*. Stanford, CA, 2020. Available from: <https://www.barduschinamusic.org/chinas-sage-of-music-article>

<sup>31</sup> Gong, Hong-yu. *An Accidental Musicologist – Wang Guangqi 王光祈 (1892–1936) and Sino–German Cultural Interaction in the 1920s and 1930s*. Unitec Institute of Technology, Auckland (New Zealand), 2016, p. 110.

<sup>32</sup> *Ibid.*, p. 111.

<sup>33</sup> *Outline* was published in 1930 (Shanghai), 1937 (Kunming), 1941 (Shanghai), 1956 (Taipei), 1967 (Taipei), 1972 (Taipei), 1987 (Taipei), 2007 (Beijing), 2012 (Beijing) and 2017 (Henan). While Wang Guangqi's work was published fairly consistently in Taiwan after 1956, Wang was forgotten in the People's Republic.

deserve particular attention, as it is here that he presents his concept of the relationship between music and society and its importance for China's modernization, and reflects on the correct approach to studying music.

Although the book was never used directly as teaching material in schools, a certain pedagogical intention is clear, based on both the language of the preface and his more general stances regarding the desire to improve the overall state of China by educating new citizens. Wang was initially motivated to write it out of the desire to contribute to the general education of readers and to raise the level of Chinese culture. After all, this motivation is behind all of Wang's work. His attitude toward education and upbringing is encapsulated in the following quote: "It is enough to do well in the field of education and upbringing, and our spiritual and material life can reach the highest degree of fulfillment" (Wang 1919).

Wang wrote his outline of Western music as the music education system in China was being established and music-oriented schools founded (the first conservatory in China, the Shanghai Conservatory of Music, dates to 1927). He considered the introduction of the European music system and the history of music as the necessary foundation for building China's new music education system.

Wang did not hide his admiration for Western science (widespread among members of the May Fourth generation), whose progress he saw above all in the care and systematicity of scientific research:

"Whatever field we study, it takes an effort of nine bulls and two tigers to acquire even the slightest information. Most people who do not study scientific questions have no idea that there are so-called 'problems' and unless you study deeply, you will never discover that there are even very many of these problems. Western researchers often devote their whole lives to one trivial problem, which may seem ridiculous to onlookers, but this is precisely where the progress of Western science lies." (Ibid: 2)

Dissatisfied with his Chinese peers' lack of scientific rigor, in his *Outline* Wang Guangqi criticizes the prevailing Chinese approach to music history, whose narrative resembles mythical tales about great heroes. Instead, he proposed a "scientific" approach, inspired by more "empirical" methods and the aspirations of comparative musicology. In the chapter on organology, he even excludes the well-known ancient Greek myths about the origins of musical instruments to sustain the purely scientific commitment of his work, even though his Western sources do include chapters dedicated to the mythological beginnings of ancient Greek music. Hugo Riemann, in particular, in his *Handbuch der Musikgeschichte* mentions "the mythical founders of music culture"<sup>34</sup> and the origins of instruments, for example, *Aulosmusik*, in Greek antiquity.<sup>35</sup>

Another aspect of contemporary Chinese writing about music that Wang found unsatisfactory and lacking scientific rigor was the lack of a systematic approach taken by other Chinese music historians. It is evident from the opening passage of the preface, where he argues that limiting oneself to biographies of famous composers when writing musical history is not sufficient for understanding music and sets the stage for intellectual laziness, which he intended to avoid:

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<sup>34</sup> Hugo Riemann. 1919, p. 36.

<sup>35</sup> Ibid., p. 58–59.

“Originally, I had only planned to talk about the lives of important authors and different musical styles, which I could write without much thought, and readers could read such work in one breath without any pretensions to thinking. But my readers certainly can’t expect such an easily doable thing from me, and I don’t expect anything like that from them either.” (Ibid: 1)

As a more suitable alternative to studying the life and work of leading European music figures through Chinese handbooks, he offers the reader to study music dictionaries and encyclopedias directly from the countries where the mentioned authors worked. In his attempt to disrupt the existing Sino-Japanese way of presenting music history through biographies, he emphasized the systematic description of music from all possible perspectives: musical forms, genres, instruments, and the development of musical notation. Wang chose this approach also to offer a possible source of inspiration for Chinese composers and musicians, as it was precisely these areas in which, in his opinion, Chinese music was lacking.

The main contribution of Wang’s book is that it was the first systematic, complex view of the history of European music by a Chinese author. The presentation and application of the procedures of European musicology, especially comparative musicology, were a complete novelty, both in China and in Japan. A Chinese audience could, for the first time, read about the connections between music studies and other disciplines, such as psychology and acoustics. Wang also systematically presented theories about the origin of music developed by European thinkers to Chinese readers for the first time. Among them, he mentions Charles Darwin, whose theory of evolution was very influential in China at the time;<sup>36</sup> Herbert Spencer, whose application of Darwin’s theory to learning about society was well received in China; German psychologist Karl Groos; economist Karl Bücher; and the great music theorist Fausto Torrefranca (Ibid: 16–17).

Wang’s emphasis on the scientific approach led him to mention the broad variety of academic disciplines that, in his opinion, should be part of musical research (aesthetics, physics, psychology, philology, art history, cultural history, political history, history of religion, history of philosophy, playing instruments, general musical knowledge, etc.).

Wang’s preoccupation with the relationship between musicology and social progress included both serious scholarship and achieving patriotic feelings. In the preface to the *Outline*, Wang summarizes his position on the relationship between music, scholarship about music, and society, emphasizing the necessity of considering scholarship as a value of its own. For him, purely academic achievement was part of the broader effort to help China evolve into a modern state. In the following quote, for example, he addresses ensuring competitiveness in science:

“Lately I have gotten the impression that the study of scientific problems is a kind of luxury, considering that we poor students under economic pressure are often forced to starve for days to solve even a minor problem, which is indeed extremely wasteful. But if men are to have any spiritual life in addition to eating, dressing, sleeping, and love affairs, and if we consider that besides the constant cry of ‘Down with

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<sup>36</sup> See Pusey J. R. (1983). *China and Charles Darwin*. Council on East Asian Studies Harvard University; Distributed by Harvard University Press.

imperialism!' there is also the incessant academic competition between countries, then such wasteful luxuries are a necessity." (Wang Guangqi 1937: 2)

In the Introduction, Wang is also interested in purely scholarly issues and proves to be both well-informed about the latest trends and capable of independent judgment. He describes various existing European perspectives on the historiography of music (general history, history of instruments, history of genres, development of musical notation, changes in the philosophy of music, and biographies of famous musicians) and explains the potential pitfalls of each of them.

The whole book is based on the observation of changes in the structure of musical works. Unlike his contemporaries and their biographical approach, Wang consistently emphasizes musical composition to the extent that he only mentions names of composers where it is relevant to major changes in the structure of works. He understands this "structure" not only as a structure of compositions itself but also reflects changes in the development of notation or musical instruments.

The difference in his approach is evident when we compare the structure of his *Outline* with that of other Chinese books on European art music. Unlike Wang in his *Outline*, most authors simply divide their books into three sections focused on ancient, medieval, and modern music. Following the example of the classical Chinese division into court (*yayue* 雅乐) and folk (*suyue* 俗乐) music, the categories of religious (high) and secular (popular) music are also found in these works. Covering the period from Romanticism to the present day, these books are divided into chapters by country (German Romanticism, French Romanticism, etc.).

As in his other books, Wang divides the book into four main sections arranged chronologically, using Adler's periodization as a guide: 1. The era of monophonic music, 2. The era of polyphonic music, 3. Polymelodic style, and 4. Melodic-harmonic style. Wang places Chinese music only in the first, least-developed stage of music evolution (the monophonic era) and alludes to its "insufficiency." He writes that this inadequacy must be balanced out by studying the "advanced" music of Europe:

"Our Chinese music at the current stage of development is stuck in the era of monophonic music. Although accompaniment appears to a limited extent, it is very simple and cannot be compared to modern Western music. Therefore, our Chinese music should pay special attention to the development of the 'work structure' (*zuopin jigou* 作品結構) of this type of Western music" (Ibid: 8).

The very structure of the book and that of its individual chapters reflects the inspiration of German authors, especially those who taught Wang. Unlike other Chinese authors of the time, who refer to Western literature less explicitly, Wang Guangqi always cites the literature he used, listing references at the end of each chapter. His sticking to German terminology also testifies to the inspiration he drew from German authors. When translating musical terms, Wang Guangqi chooses transliteration and consistently gives the original German term in parentheses.

Wang addresses the following areas, dedicating a chapter to each one: the beginnings of music (Egypt, Babylon, Persia, Jewish music, Greece, and Rome, the beginnings of church music), the beginnings of polyphony (chivalric songs, the Renaissance, the invention of



chromaticism, harmony, and the Gregorian chant), the development of musical notation, the development of operas, the development of instrumental music, the development of instruments, the development of modern church music, the development of Western musicology, and the development of modern music.

Among Chinese scholars, Wang is unusually thorough about the beginnings of European music and its relationship to religious music. This seems to be related to one of his main ideas concerning the domestic musical tradition, that is, the revival of Confucian ritual music (*fuxing liyue* 复兴礼乐). He compares this ritual music to European religious music. He writes that ritual music is “the only valuable representative of domestic culture” and its revival can lead to the “renewal of the whole nation.” In his view, new Chinese music was to be created by combining renewed ritual music with folk music, that is, the pure voice of the Chinese nation (Wang 1924).

In terms of the relationship between vocal and instrumental music, the book departs from the approach of Chinese authors who utilitarianly emphasized vocal music, apparently based on the popularity of mass and school songs, the first genres of the so-called New Music (mixing Chinese tone material with Western compositional techniques). Wang pays equal attention to both vocal and instrumental music.

One chapter of Wang’s *Outline* titled “Methods of Research in the History of Music” is entirely devoted to criticizing the practices of contemporary Chinese scholars and researchers. Wang’s criticism addresses the already-mentioned presentation of music history through biographies of famous personalities, excessive emphasis on musical theory (tuning principles) over practice (playing instruments), excessive focus on detail, a separate examination of form and content, and the ignoring of historical context. Here, he also negatively evaluates the traditional Chinese practice of combining the study of music with disciplines that primarily have nothing to do with music (medicine, astronomy). In his criticism, Wang Guangqi alludes to the fact that most early studies of Chinese music theory dating from before China’s encounter with Western civilization arose within more general cosmological frameworks, and not as an independent discipline. His criticism is also based on an observation that Chinese music histories include few descriptions of actual authentic music.<sup>37</sup>

Wang adopts German models in terms of content, method of presentation, and terminology, but makes it special with references to Chinese history and realities in terms of the choice of stylistic devices. Wang chooses a vivid and imaginative style of writing to help Chinese readers understand previously unknown knowledge, as demonstrated in passages in which Wang applies simile, using references to famous Chinese historical figures (e.g., Tang dynasty painter Wu Daozi), Chinese culture in general, and everyday life. Take, for instance, his explanation of the nature of polyphonic music:

“[The voices] flow forward independently, and like the Yellow River, the Long River, and the Pearl River, which create a beautiful picture of the Chinese landscape, they possess a harmonious beauty that complements each other. If you don’t believe me, then please take a map of China, hang it on the wall, and judge for yourself how beautifully these three rivers flow.” (Ibid: 33)

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<sup>37</sup> Later researchers also point to this problem. Lau writes about the criticism that Hong Kong researchers levelled against researchers from the Chinese mainland in the 1990s. According to these scholars, published accounts of China’s musical past include little hard evidence about the structure and sounds of specific musical works (Lau 1994: 165).

We find a similarly styled explanation in his conclusion of the description of music after 1750:

“It used to be fried egg and rice (the egg was the main voice and the rice was the accompaniment); now it’s rice and scrambled eggs, all mixed, and unless you’re a gourmet, it’s going to be hard to tell one from the other.” (Ibid 12)

The main motivation of Wang’s work is not the pursuit of pure science, it must be understood in connection with the desire for social transformation, which is the legacy of the May Movement, as well as his often contemptuous relationship to Chinese tradition. Although Wang Guangqi repeatedly highlights the achievements of European musicology, which in his eyes represents a new, more advanced, and, above all, properly scientific approach to the study of music, in many respects his views are still based on the domestic tradition. Already his initial impulse to study European music has its roots in the Confucian idea of the connection between correct music and the preservation of social order.

Wang appeals to his compatriots to pay attention to current events in the field of musicology, but he himself remains a traditionalist in many ways, which is most evident in highlighting the values of Confucian ceremonial music over folk music, or in preferring European music of the Romantic period over newer truly modern musical trends.

This complicated interweaving of domestic tradition and new knowledge from abroad is characteristic of the 1930s in China and is a probable cause of the insufficient response of Chinese readers to Wang’s works. Although many intellectuals of that time considered themselves proponents of modernization, they remained strongly anchored in traditional value frameworks, and neither they nor the newly established educational system were prepared to accept truly new and modern disciplines. In finding a middle way between tradition and new knowledge, Feng was much more innovative, but not infallible in the least, which may have been one of the reasons for higher popularity of his works among ordinary Chinese readers.

## **Feng Zikai (1898–1975): Music as a part of aesthetic education**

*Music is nourishment for the soul.*  
(Feng Yiyin 2019)

Feng Zikai (1898–1975) was born in the late Qing dynasty, shortly after the end of the First Sino-Japanese War. Feng was a modern intellectual of the first half of the twentieth century involved in a broad variety of activities promoting new culture aimed at improving Chinese society. Unlike Wang Guangqi, he was not a political activist but a dedicated educator and artist. Feng Zikai produced an extensive body of literature; during his lifetime he wrote countless essays, handbooks, textbooks, and translated Japanese and Western literary and educational works, making a significant contribution to the development of Chinese culture in the first half of the twentieth-century.

Feng Zikai first encountered Western art music between 1914 and 1919 during his studies in Hangzhou at the Zhejiang Provincial First Normal School (Zhejiang shengli diyi shifan xuexiao 杭州浙江省立第一師範學校) through the singing of school songs, a musical form

that was a synthesis of Western, Chinese, and Japanese music. These songs became an indispensable part of the Chinese education system in the early twentieth century as it was believed they could cultivate the character of students.<sup>38</sup> Feng Zikai was particularly influenced by his friend and mentor, Buddhist scholar and influential composer Li Shutong 李叔同 (1880–1942) and his school songs.<sup>39</sup> Feng Zikai further deepened his musical knowledge in 1921 during a ten-month study stay in Japan, where he studied Western art at the Kawabata Academy of Oil Painting (Kawabata yōga gakkō). There he spent his time visiting museums, studying languages, and learning how to play the violin (Lin 2003: 99).<sup>40</sup> He started to write about music after returning from Japan, when he joined the White Horse Lake Group (Baimahu zuojia qun 白馬湖作家群) consisting of several distinguished intellectuals, educators, and essayists, such as educator and Feng's colleague Xia Mianzun 夏丏尊 (1886–1946) and Li Shutong (Chen Xing 2011: 85).<sup>41</sup> Since then, Feng taught music and art education at Chunhui Middle School (Chunhui zhongxue 春暉中學; Chen Xing 2011: 81). Feng Zikai's career as a music educator reached its peak when he taught at Li Da Academy (Lida xueyuan 立達學園) between 1925 and 1928 (Barmé 2002: 194–196).

Feng Zikai devoted himself to music throughout his life. Since the early 1920s, Feng wrote many books about Western music, which greatly contributed to the broadening of knowledge about Western art music in China.<sup>42</sup> Among his publications on music, the most widely read is *Introduction to Music (Yinyue rumen 音樂入門)*. This handbook was written in 1926 in the intellectually stimulating environment of the Li Da Academy. Immediately after its publication, *Introduction to Music* became a popular Chinese handbook on Western music. It found success not only because in it Feng presented information about Western art music in an original way. Feng's exceptional position certainly contributed to its popularity. He was a respected artist and educator living in the cultural center of Shanghai, where he was active in several artistic institutions, was acknowledged in wide intellectual circles, and to this day is frequently mentioned in the memoirs of many Chinese notables.<sup>43</sup> However, unlike Wang Guangqi, Feng Zikai was not a music professional, and many misinterpretations can be found in the book.

<sup>38</sup> See Chaloupková, Lenka. (2021). "The Chinese art song, yishu gequ 藝術歌曲: Between tradition and modernity." AUC, no. 4.

<sup>39</sup> In addition to pedagogical work and his interest in the fine arts, Li Shutong (Master Hongyi) made significant contributions to the spread of knowledge about Western music in China, publishing the *Small Music Magazine (Yinyue xiao zazhi 音樂小雜誌)* in Tokyo in 1906, and was one of the first composers of modernized Chinese music. See Liu Jingzhi and Mason, Caroline (2010). *A Critical History of New Music in China*. Hong Kong: Chinese University Press.

<sup>40</sup> Japan was a model for China's modernization, having already gone through this process in the second half of the nineteenth century during the Meiji Restoration (1868–1912), becoming an important source of Western knowledge and ideas for China.

<sup>41</sup> Both Li Shutong and Xia Mianzun were close colleagues of Feng and greatly influenced his work. Li Shutong (Master Hongyi) became Feng Zikai's teacher and mentor at the school in Hangzhou; they formed a lifelong friendship. Li Shutong's teaching style and personal approach to his students greatly influenced Feng and made him decide to pursue a career as an artist. As for Xia Mianzun, his teaching of Chinese language gave Feng a literary foundation. See Chen Xing. (2011). *Feng Zikai pingzhuan*. Jinan: Shandong huabao chubanshe and Wang Tao. (2019). *Research on Mr. Feng Zikai and Impressions of his Work*. (ICASSEE 2019). Published by Atlantis Press. DOI: <https://doi.org/10.2991/icassee-19.2019.101>.

<sup>42</sup> Feng's works on music include *Ten Great Musicians of Modern Times (Jinshi shi da yinyuejia 近世十大音樂家, 1929)*, *Great Composers and Masterpieces of the World (Shijie da yinyuejia yu mingqu 世界大音樂家與名曲, 1931)*, *Western Musical Knowledge (Xiyang yinyue zhishi 西洋音樂知識, 1951)*, and *Stories of Ten Great Western Musicians of Modern Times (Jinshi xiyang shi da yinyuejia gushi 近世西洋十大音樂家故事, 1957)*. His published translations of German and Japanese works about music include *Children's Music (Haizimen de yinyue 孩子們的音樂, 1927)* and *Life and Music (Shenghuo yu yinyue 生活與音樂, 1929)*, among others. See Chen Xing (2011). *Feng Zikai pingzhuan*. Jinan: Shandong huabao chubanshe: 116–117.

<sup>43</sup> See Ye Shengtao (2004). *Ye Shengtao ji: juan: San wen*. Nanjing: Jiangsu jiaoyu chubanshe. See Ding Shande (2006). *Ding Shande yinyue lun zhujì*, Shanghai: Shanghai yinyue xueyuan chubanshe.

## Feng Zikai's inspirations and visions

Feng Zikai's interest in music stemmed from a slightly different place than Wang Guangqi's. Feng created his peculiar concept of art, which consisted in questioning the utilitarian use of art and its reduction to a mere instrument to reform society, and emphasized the role of art in the life of the individual (Andrš 2005: 154).<sup>44</sup> It is evident from his handbook that he applied his ideas about art to music as well. His interpretation sought to convince Chinese students that music has an enriching effect on human life. His understanding of music was in keeping with contemporary Japanese and Chinese trends and was inspired by the artistic milieu and people he encountered during his lifetime.<sup>45</sup> Feng Zikai, inspired by his environment and educational experience, created his own pedagogical concepts, which he discussed in his essays focused on the development of the human soul, aesthetics, and his love for the culture of his native land.

Feng Zikai had a traditional Chinese education but also received a partly Western education in Japan. His career made him an example of a modern intellectual who was directly influenced by the educational policies of Cai Yuanpei 蔡元培 (1868–1940; Andrš 2005: 154).<sup>46</sup> One of the features of Cai's aesthetic education was practicing and using art in human life, a principle that also inspired Feng Zikai's own pedagogical work. Nevertheless, Feng never rejected his traditional Chinese education and cultural background but rather was inspired by it, which is evident in various aspects of his work. As a layman, he also actively participated in the Buddhist revival of the period, inspired by his mentor Li Shutong. Moreover, like many other Chinese scholars, Feng was heavily influenced by his time spent in Japan. Feng Zikai made no secret of his taking inspiration from prominent modern Japanese scholars in the prefaces to his writings on music, and it is evident that his perspective on music and the structure of his music handbooks are influenced by early Japanese works on Western music.<sup>47</sup>

Feng Zikai was not the first to publish on the topic of Western music in China; similar handbooks had already appeared in the period between 1900 and 1910.<sup>48</sup> Feng Zikai followed the same model these publications used; they were meant to serve the needs of the new type of schools to shift from music education narrowly focused on the mere development of technical skills in playing an instrument, to education representing general knowledge about music intended for all students. He also tried to include information on European music history, but he took a different approach than Wang Guangqi, which will be demonstrated in the next section.

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<sup>44</sup> See Andrš, Dušan (2005). "Role umění v životě člověka: Feng Zikai a jeho příspěvek k čínské estetice první poloviny 20. století." *Studia Orientalia Slovaca* 4: 153–174.

<sup>45</sup> See Chen Xing (2011). *Feng Zikai pingzhuan*. Jinan: Shandong huabao chubanshe.

<sup>46</sup> See Ying Xiaoyan (2019, February). *Cai Yuanpei's Thought of Promoting Moral Education through Aesthetic Education and Its Contemporary Value*. 2019 International Seminar on Education, Teaching, Business and Management, Hangzhou, China: Francis Academic Press, 54–57.

<sup>47</sup> See Chen Xing (2011). *Feng Zikai pingzhuan*. Jinan: Shandong huabao chubanshe, 149.

<sup>48</sup> From authors such as Zeng Zhimin and Shen Xingong. See Wang, Yuhe. (2006). *Zhongguo jindai yinyue shi* 中国近代音乐史. Beijing Shi: Zhongyang minzu daxue chubanshe.

## Yinyue rumen (Introduction to Music)

*Introduction to Music* was first published in 1926 in Shanghai by the famous Kaiming Bookstore. Since then, more than thirty-three editions of the book have been published, most recently in 2018.<sup>49</sup>

The great popularity of Feng's publication is also evidenced by the fact that some of the greatest Chinese composers mention his *Introduction to Music* in their memoirs, for example, composer Nie Er 聶耳 (1912–1935) noted in his diary:

“After I bought Feng Zikai's *Introduction to Music* and read it, I realized the difficulty of learning the violin and the importance of basic practice. At that moment, it seemed to me that my heart had sunk so deeply into the abyss of sorrow and disappointment that I could not pick it up again. The violin case then sat quietly beside my pillow for more than a week because I was so restless and hesitant.” (Nie Er, 2004: 112)

Feng Zikai wrote *Introduction to Music* to complement his first music textbook, *Basic Knowledge about Music (Yinyue de changshi 音樂的常識)*, published in 1925 by the well-established Shanghai publishing house Yadong Tushuguan 亞東圖書館, which published works by leading May Fourth intellectuals (Feng Zikai 1926: 33). *Introduction* is an excellent example of literature inspired by Japanese handbooks, which introduce the basics of European music theory and history. It is approximately 250 pages long and is divided into five chapters and several subchapters. The first four chapters provide a theoretical explanation of music and an introduction to the practice of instruments, while the last chapter presents a history of music.

In the first chapter, “Types of Music” (“Yinyue de zhonglei” 音樂的種類), Feng Zikai introduces the reader to the criteria by which music can be divided. He mentions polyphonic and homophonic music, absolute and programmatic music, secular and religious music, classical and Romantic music, and Western and Eastern music. Unlike Wang, he provides only basic descriptions and classifications and does not give his personal opinions on these matters. In the second chapter, “Entrance into Music” (“Yinyue zhi men” 音樂之門), the reader is introduced to the three musical steps necessary for “entering into” the foundations of music and beginning practical playing, “the time of sound,” “the quality of sound,” and “the expression of sound.” In the third chapter, “How to Read Musical Notation (Yuepu de dufa 樂譜的讀法), the author, besides addressing musical notation, also introduces the basics of music theory and terminology, including notes, scales, rhythm, and intervals. In introducing musical terminology, Feng draws on the translation work of educator and composer Zeng Zhimin 曾志忞 (1879–1929), who used Japanese translations of musical terminology.<sup>50</sup> Chapter four, “Introduction to Singing and Playing a Musical Instrument” (“Changge yanzoufa rumen” 唱歌演奏法入門), covers the basics of music performance. Here Feng Zikai emphasizes the importance of vocal music and also introduces the instruments that were most popular in China, such as the violin, piano, and harmonica. The last chapter, “A Brief History of Modern Music” (“Jinshi yinyue jian shi” 近世音樂簡史), is an outline

<sup>49</sup> 1926 (Shanghai), 2018 (Beijing).

<sup>50</sup> See Gild, Gerlinde (2004). “The Evolution of Modern Chinese Musical Theory and Terminology under Western Impact.” In: M. Lackner and N. Vittinghoff (ed.), *Mapping Meanings: The Field of New Learning in Late Qing China*. Leiden and Boston: Brill.

of the history of European classical music. The author focuses mainly on the eighteenth and nineteenth centuries and its most important representatives and considers J. S. Bach (1685–1750) to be a groundbreaking composer.

*Introduction to Music* is clearly intended as study material. In it Feng Zikai strives to explain all the above-mentioned aspects of music and provide the practical knowledge needed to study music. He aims to truly understand the expressive dimension of music and to focus on the enjoyment of music while practicing, rejecting the utilitarian use of music as a mere means to strengthen the nation and recognizing its artistic value:

“The three steps that we have to take before we enter the gate of music are of varying difficulty: the first step is the lowest, the second step is slightly higher, and the third step, which is called ‘expressing oneself in tones,’ is the highest. If a student does not reach this step, he will forever be a musical amateur. Although he will continue to study music, he will not enter the gates of music, he will only peer into them.” (Feng Zikai 1926: 27)

Feng Zikai sought to present the art of Western music as clearly as possible. Accessibility for music laymen is apparent in the structure of the handbook. Feng Zikai selected topics that he considered essential to understanding Western art music and for beginning to practice musical instruments. However, the chapter on the history of European music foreshadows the way Feng wrote about European music in subsequent works: encyclopedia-style biographies of famous composers.

Although in many respects Feng drew inspiration from Japanese works, his distinctive contribution in the area of style and language is undeniable. The handbook is written in easy-to-understand language and does not avoid humor. The aptly chosen similes as well as quotations referring to Chinese culture contribute to the overall clarity of the work and it is evident that he puts traditional Chinese and Western music culture on the same level:

“When the people of old taught calligraphy, their attitude had to be very serious: ‘It is not important to have beautiful writing, it is the process of learning that is important.’ These are not the words of a rigid Confucian. It is a systematic approach to teaching by those who truly understood the technique.” (Feng Zikai 1926: 40)

Feng’s striving for clarity and comprehensibility finds expression also in his own illustrations and drawings. For example, on the picture on the next page we can see the correct technique for holding the violin and bow.

Feng Zikai in the *Introduction to Music* also attributes fundamental importance to singing. Behind this effort to emphasize vocal music may lie a connection to school songs, which significantly influenced Feng Zikai’s relationship to music, and also the fact that most schools did not have a sufficient number of musical instruments and singing was a suitable alternative.

Feng could have also been influenced by the Japanese education system, which since the reforms of the Meiji period had used singing as part of modern educational practices imported from the West. At the same time, according to Feng, singing has specific expressive qualities and directly affects the human heart:

“Music expresses human feelings. Vocal music uses the human voice, so it can express human emotions immediately. The direct expression of emotion is the freest and can most easily reach the human heart. For this reason, vocal music is of vital importance in the world of music.” (Feng Zikai 2018: 36)



(Feng Zikai 2018: 149)

## Misinterpretations

*Introduction to Music* is a basic handbook written by a music non-professional. It is intended for those interested in Western music history, theory, and the practical playing of instruments by non-musicians. This all is reflected in the handbook's contents and its many simplistic explanations and resulting inaccuracies. One example of misinterpretation consists in Feng Zikai's periodization of Western music. In an attempt to make the interpretation of Western music more comprehensible for Chinese readers with no experience in this area, Feng limited himself to the musical eras of the eighteenth and nineteenth centuries. In the parts of the book dedicated to the biographies of famous composers, Feng usually draws on Japanese handbooks, but sometimes he also adds his own very unique takes on the composers' personalities and compositional styles. For example, he unusually credits J. S. Bach with playing a decisive role in moving away from religious music; for this reason, he refers to Bach elsewhere in the handbook as the "father of music" (Feng Zikai 2018: 165):

"We distinguish between religious music and secular music. In the Middle Ages, Christianity was strong in Europe, and almost all people were religious. All music praised God or Christ. Secular music expressing the feelings of life was very little developed. It was a time of religious music. It was not until the eighteenth century that the German music master Bach made music independent of religion and music became an art of free expression of life's feelings, which is the era of secular music." (Feng Zikai 2018: 8)

The reason for this line of thinking about Bach's influence on Western art music's secularism and autonomy remains unclear, as Feng did not provide further explanation as to why he thought that of all composers it was Bach, who wrote myriad works for the church, who indeed secularized and freed music from the shackles of religion. Feng certainly considered Bach a great and revolutionary figure (probably also under the influence of similar views persisting among Japanese authors), but at the same time, he, like many of his Chinese peers, greatly admired Enlightenment thinking, which led to secularization. Therefore, his high view of both Bach and the Enlightenment likely resulted in his ignoring of Bach's connection to religious music.

He also sometimes misinterprets musical terminology, as when he uses the term *monophony* instead of *homophony*.<sup>51</sup>

"We distinguish between polyphonic and monophonic music. In the composition of polyphonic music, two or more main melodies are used, which may be independent of each other, and are performed simultaneously, thus creating an overall effect of constant change. In monophonic music, each composition has only one main melody, which can be independent, and the rest is usually harmony, which only 'illustrates' the main melody and cannot be isolated." (Feng Zikai 2018: 7)

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<sup>51</sup> The term *homophony* refers to a texture that involves a melody line with supporting harmony or accompaniment, while *monophony* is a single melodic line with no accompanying harmonies.



Feng Zikai also made simplified claims about the eras of homophonic (the incorrect term *monophonic* persists) and polyphonic music:

“All religious music in the Middle Ages was polyphonic, and modern music from the eighteenth century onwards was monophonic only. Polyphonic music prevailed in the medieval era in vocal music, and monophonic music prevailed in the instrumental age, i.e., after the eighteenth century.” (Feng Zikai 2018: 7)

Feng Zikai uses the term *fu yinyue* 複音樂 for polyphony and *dan yinyue* 單音樂 for monophony. However, Feng did use the term *homophony* (*zhudiao yinyue* 主調音樂) later in the handbook when describing piano playing and in the correct meaning:

“The piano’s specialty is that it has keys that allow it to play numerous tones at the same time. The decline of polyphonic music (counterpoint) and the prevalence of homophonic music (harmony) in recent times are the result of the emergence of this instrument.” (Feng Zikai 2018: 209)

We can assume, therefore, that Feng Zikai was simply not sure what the terms meant exactly due to his lack of expertise or that there were various confusions around the terms *homophony* and *monophony* in the 1920s.<sup>52</sup>

The publication’s undoubted contribution lies in providing translations of music terms and explaining some musical symbols for the first time in the Chinese environment. For example, it introduced the symbols for right- and left-pedal techniques on the piano. However, the descriptions of these terms also contain misinterpretations, for example, an incorrect caption for a figure depicting the term *con pedal* (with pedal). Feng Zikai incorrectly and consistently explains that the right and left pedals (i.e., the sustain pedal and soft pedal) are to be pressed (Feng Zikai 2018: 113). Instead, the correct meaning of the term *con pedal* is that the performer should use only the right pedal (the sustain pedal).

## The Japanese Inspiration

As mentioned, *Introduction to Music* was partially shaped by Japanese writings on Western music, from which Feng had already drawn when writing his first handbook *Basic Knowledge about Music* (Chen Xing 2011: 149). In the introduction of this handbook, Feng Zikai mentioned Japanese music theorists such as Hisao Tanabe (1883–1984), Kōsaku Yamada (1886–1965), Kōsuke Komatsu (1884–1966), and Motoo Ōtaguro (1893–1979; Chen 2011: 149). In turn, these authors who shaped the modernization of music in Japan drew broadly on the German and French musical traditions. Especially in the late Meiji and Taishō eras (1907–1926), many Japanese intellectuals traveled to Germany for education, which influenced the direction of Japanese musicology. For example, the late Romantic era was especially popular. Rather than studying the technical aspects of music, Japanese intellectuals in this period focused primarily on the history of music and on the spiritual world and emotions that music could express (Ogawa and Mori 1988: 91). German influence and standards began to dominate at

<sup>52</sup> The error might have also been introduced during the editing of one of the many editions of this book.

the Tokyo School of Music (Tōkyō Ongaku Gakkō) already at the end of the nineteenth century.<sup>53</sup> This German influence may have affected the pioneering Chinese students, who would become the first educators of Western music, who studied in Japan during the first decade of the twentieth century, such as Xiao Youmei 蕭友梅 (1884–1940) and Zeng Zhimin (Gong 2018: 104).<sup>54</sup> Therefore, Feng Zikai, not unlike Wang Guangqi, drew also on German sources in compiling his handbooks on music, not only mediated through Japanese students who studied in Germany before Wang but also mediated through the Chinese pioneers in Western music education who studied in Japan. Thus, his knowledge was based on older literature, and he did not know about comparative musicology or the latest trends in Germany.

When writing *Introduction to Music* Feng Zikai was clearly influenced by the pioneer of Japanese musicology, Hisao Tanabe. Tanabe's writings also inspired Feng Zikai's own thoughts on music, and similarities with *Introduction to Music* appear, for example, in Tanabe's 1924 handbook *Music and the Contemporary Lifestyle (Gendaijin no seikatsu to ongaku)*. This well-known modern intellectual was educated in traditional Japanese music but later studied Western music; his education in this field was based mainly on German and also American foundations (Suzuki 2016: 9).<sup>55</sup> Not unlike Wang Guangqi, Tanabe sought to modernize Japanese music but without completely replacing it with Western musical styles. Thus, the field of musicology in Japan, to which Tanabe made a significant contribution, was also built on the principle of "modernization without Westernization" (Shuhe 2007: 5–6). During his lifetime, Tanabe wrote many publications on traditional and Western music, some of which Feng Zikai translated into Chinese.

The most striking common feature of Tanabe's handbook and *Introduction to Music* is their similar narrative strategy, particularly the way they combine strict explanations of musical terms with passages introducing the reader to the topic through references to local culture. Further similarities can be traced in Feng's thoughts on the role of music in human life. Tanabe and Feng regarded music as a universal language, or as a tool for directly expressing human emotions, and both also emphasized the centrality of vocal music in this regard. Tanabe and Feng also shared the view that art contributes to the spiritual development of man, which is one of the key ideas that Feng sought to convey to the Chinese reader with his *Introduction to Music*.

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<sup>53</sup> In 1883, the German composer Franz Eckert (1852–1916) was appointed music consultant to the Ministry of Education (Monbushō), and later more German musicians began teaching at this institution. See Gong, Hong-yu. (2018). Embracing Western Music via Japan: Chinese Intellectuals, Japan, and the Beginnings of Modern Music Education in China. *Journal of Music in China*, Vol. 8, No. 1, 99–134.

<sup>54</sup> The number of Chinese students enrolled at the Tokyo School of Music did not exceed twelve until 1919. However, in Japan there were also private music schools, such as the Japan Music School and the Tokyo Conservatory of Music. See Gong, Hong-yu. (2018). Embracing Western Music via Japan: Chinese Intellectuals, Japan, and the Beginnings of Modern Music Education in China. *Journal of Music in China*, Vol. 8, No. 1, 99–134.

<sup>55</sup> In his early years, Tanabe was inspired by manuals from the United States, such as *How to Listen to Music: Hints and Suggestions to Untaught Lovers of the Art* (1897) by music critic Henry Edward Krehbiel (1854–1923) and *How Music Developed: A Critical and Explanatory Account of the Growth of Modern Music* (1898) by music critic William James Henderson (1855–1937). Tanabe later graduated in physics (1907) from Tokyo Imperial University, where his musical research was inspired by the 1863 publication *On the Sensations of Tone as a Physiological Basis for the Theory of Music (Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik)*, written by the German physicist and physician Hermann von Helmholtz (1821–1894). The ideas from this book concerning music and the connection between physical acoustics and music science and aesthetics heavily influenced European musicology at the end of the nineteenth century. More in Kursell, J. (2015). A Third Note: Helmholtz, Palestrina, and the Early History of Musicology. *Isis*, 106(2), 353–366. <https://doi.org/10.1086/682003> and Suzuki Seiko (2016), In *Cipango – French Journal of Japanese Studies: Gagaku, Music of the Empire: Tanabe Hisao and musical heritage as national identity* [Online] 5, accessed on 17 October 2022.

Both authors also equated music with religion; in their view, music is a medium that can move the masses but without having to be supported by religious motives/religion. However, Feng and Tanabe also differed in some of their ideas about music. While Feng stressed the importance of music in human life, without reference to state-building, Tanabe promoted music education on the grounds that only a country whose music was the most developed could become a world power (Tanabe 1924: 16).

Further similarities between Feng's book and his Japanese sources can be found in the focus on the musical eras of the eighteenth and nineteenth centuries. It is highly probable that Feng's emphasis on the work of J. S. Bach and his perception of Bach's influence as a pivotal factor in the development of Western music was mediated by Motoo Ōtaguro, a pioneer of Japanese music criticism, who published his books on music mainly between 1915 and 1920. He was the first to translate Bach's biography by French musicologist André Pirro (1869–1943) to Japanese (1931; see Higuchi 2012: 5). In 1915 Ōtaguro wrote a survey of the most important "modern" composers, from Bach to Schoenberg (*Bahha yori Shēnberuhi*). Ōtaguro's aim was not to present a detailed history of music but to give the reader a basic idea about musical styles and the lives of composers. As suggested in the title, Ōtaguro, similar to Feng, presents J. S. Bach as the "father of modern music" and as a genius who began to express emotions through music.<sup>56</sup>

In his work, Feng Zikai combines a traditional Buddhist-influenced view of the aesthetics of art with Kantian aesthetics and the new achievements of Western music historiography and terminology. In the clash between the traditional interpretation of music there and the scientific approach to music, Feng Zikai like a true Buddhist strives for the middle path. He presents Western music history and music terminology, often with minor errors, but always puts everything in context with his own specific insight into the important role of art in an individual's life and its ability to arouse emotions. His study of Japanese authors, who rather than technical aspects in their works, preferred the connection of music with the spiritual life of the individual, may have played a crucial role in this unique combination.

## Conclusion

Although in academic circles we encounter the general raising of Feng Zikai and Wang Guanqi to the same pedestal as the fathers of Chinese musicology, a comparison of their two important books introducing Western art music in China shows that they are completely incommensurable personalities. Although these publications by two prominent figures in Chinese culture were created in practically the same period and the continuity with the spirit of the May Fourth Movement is evident in both of them, their approach to Western music is not identical. The differences are certainly due to many factors, including the authors' different motivations for writing them, the different cultural milieu in which these authors encountered European music, and, of course, the striking difference between the two men.

Wang was a prominent activist of the May Fourth Movement, a believer in science, a holder of a doctorate in musicology from Germany, and the author of academic publications. Feng was above all an artist, a Buddhist, a teacher, and a promoter of aesthetic education.

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<sup>56</sup> It is important to note, however, that Japanese authors had already focused on J. S. Bach earlier. For example, the first attempt to present his biography appeared in 1890 in the Japanese music magazine *Ongakuzasshi* (Higuchi 2012: 4).

Hand in hand with these different experiences go their different views on music's role in society and human life, namely, Wang's emphasis on changing society through music and Feng's idea of music as a means of personal cultivation. Both authors commit ideological distortions, although motivated by different reasons. Wang's main motivation for writing his book was to convey scientific knowledge, but in the spirit of believing that science will save China, he is often harsh on China's musical tradition. Introduction to Music by Feng Zikai, on the other hand, is a pedagogical manual written to engage as many people as possible, including students, however, Feng often distorts the nature of the main contributions of the featured composers in the spirit of his own ideas about the importance of the role of music in a person's spiritual life. The different selection of secondary sources from which they drew information for their publications is certainly related to the above-mentioned differences.

Although Wang's book took into account the latest scholarly knowledge and applied the scientific method, Feng simplified and even committed misinterpretations. Nonetheless, Feng's handbook became a fixed part of music-education plans after 1930 and still ranks among the most popular Chinese works on European music to this day, whereas Wang Guangqi's work, despite its many original contributions, has been largely forgotten. His *Outline* has been published several times in Taiwan, but in mainland China there was a noticeable break in interest in Wang. His work in the field of musicology did not receive significant interest from Chinese experts until the 1980s, when China, after a destructive thirty years of building Soviet-style socialism, set the goal of catching up with the West in all imaginable areas. Chinese authors in China were thus deprived of the opportunity to follow up on current developments in European musicology in the second half of the twentieth century and continued to compile European histories and manuals on musicology in a similar spirit to Feng Zikai, that is, in the style of comprehensive manuals of an encyclopedic nature with frequent inaccuracies, but without Feng's unique contribution of combining Chinese art aesthetics with new European knowledge. Although the reasons for Wang's falling into oblivion and Feng's prominence are not entirely clear, we can speculate that Feng, an artist, was given priority over Wang, a scholar and somewhat of a technocrat. Wang's clearly superior knowledge was not as accessible as Feng's somewhat simplified presentation. The fact that there was a market for Feng's shorter, more comprehensible, and more popularly oriented book, while Wang's more extensive, scholarly work did not find an audience, undoubtedly played a role. It also has certainly to do with the fact that while Western music was increasingly popular among the general public in China, musicology did not become a serious academic discipline in China until the 1980s.

The two publications analyzed here influenced the development of modern Chinese music historiography and how European art music was perceived in China for the rest of the twentieth century. Wang Guangqi is today celebrated as one of the most outstanding figures in Chinese modern musicology, and his popularity was further expanded among a wider audience with the performance of an opera bearing his name in 2021. Feng Zikai is recognized primarily as a caricaturist, painter and essayist, and his contribution to the mediation of European music in the Chinese environment is only slowly being appreciated. Yet, there is still much hidden in their work that, thanks to its originality, remains relevant to Chinese studies of Western music and could easily become an inspiration to scholars today, taking into account the context of the time in which they created and which shaped their insight into the nature of the Chinese domestic tradition and European-style modernity.

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# FLAUTO DOLCE IN THE POST-WAR CONTEXT OF ART SYNESTHESIA

Dedicated to the memory of my father Ladislav Daniel (1922–2015)

## Ladislav Daniel

### Abstract

The postwar situation changed the social atmosphere in the whole world. After World War I, the Dadaist movement and surrealism appeared, like after World War II, Arte povera, or Informel. Artists began to deal with new approaches to art. Interest now was taken in its various branches and among the people a desire for artistic creation increased. The period of general postwar euphoria brought new hope, a resolution to create a new society in the best sense of the word, and bring new ideas into education. In this context, Ladislav Daniel entered and introduced his concept of education. After Orff's and Kodály's model, Ladislav Daniel also endeavored to improve music education. Zoltán Kodály himself never wrote a complex method of music education but it should be based on his principles. These were adopted by teachers in many countries, including Ladislav Daniel. Ladislav Daniel's revolutionary challenge was writing the school for the soprano recorder and later for the alto recorder (*flauto dolce*). Another foundation of Daniel's reform of music education was intonation training by method of tonal method of singing, developed from the work of Guido of Arezzo, a remarkable composer and theoretician of music of the Middle Ages.

### Keywords

Ladislav Daniel (1922–2015) – Guido of Arezzo – Carl Orff – Zoltán Kodály – Petr Eben – Ilja Hurník – Pavel Jurkovič – Miloslav Klement, František Lýsek – Jaroslav Kofroň – Frank Daniel – Josef Daniel – Herbert Read – Joseph Beuys – Paul Klee – Oskar Kokoschka – music education – song method – tonal method – schools for recorder – Olomouc model of extended music education

The postwar situation changed the social atmosphere in the whole world. After World War I, the Dadaist movement and surrealism appeared, like, in the broken world after World War II, the movement Arte povera, or Informel. Artists began to deal with new approaches to art. Interest now was taken in its various branches and among the people a desire for artistic creation increased. The period of general postwar euphoria brought new hope, a resolution to create a new society in the best sense of the word and bring new ideas into education.

In 1942 **Herbert Read** wrote *Education Through Art*.<sup>1</sup> His book was introduced with a motto from Bernard Shaw: "I call your attention to the fact that fine art is the only teacher ..." and he started with the words: "The thesis I proclaim in this book is not original. ... Plato's thesis is: art should be the basis of education. ... Plato's ... thesis ... first, was not understood properly

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<sup>1</sup> Read, Herbert. *Education through art*. 2nd edition. London: Faber and Faber, 1945.



because for centuries nobody understood what was meant by art ... and, second, because ... at the same time, it was not certain what the purpose of education actually is.<sup>2</sup> Read believes art to be the most important object: it enobles the child's personality and plays a seminal role both in childhood and in adult life as well as in the humane moral profile of every man. And that is why Read deals with forms and ways of artistic activity of children.<sup>3</sup>

When **Joseph Beuys** was called up in World War II, he became a Luftwaffe airman. In 1944 his aircraft crashed in the Crimea. He was found by the Crimean Tartars, treated with suet and the wrapping up of the whole body in felt. The unusual character of the two materials involved in the cure affected him heavily and became his lifelong source of inspiration. Together with the Fluxus movement he satisfied the general need for artistic creation and pronounced the thesis that art could be produced by everyone.<sup>4</sup> Beuys began to incorporate actions in art, for instance, actions that for an ordinary man became examples of acts of ecology. For the survey of modern art Documenta 7 in Kassel in 1982 he planted, jointly with the citizens, 7000 oak trees, each with a small basalt column. The sites of the planting were to be selected by the people themselves, who thus participated in the process of creation. "7000 oak trees" is the name of that work of art – the so-called social sculpture. Other actions were for instance *Coyote – I love America and America loves me*, *Iphigenia / Titus Andronicus*, or *How to explain paintings to a dead hare*, a pedagogical example, since it demonstrates "the difficulty of explaining things". Joseph Beuys in Düsseldorf in 1966 also introduced the synesthetic action *Homogenous infiltration for piano*, an action on the borderline between fine art and music. Another member of the subsequent Fluxus group was the composer and artist John Cage.

What was going on in fine art, with **Paul Klee** active on the borderline between two branches of art, was happening in music, too. Klee in his youth was deciding between music and fine art. All his life he played the violin (even in the Bern orchestra), but his professional life was devoted to fine art, mainly to drawing and painting, since in his opinion music was already well-researched theoretically, both in music composition and music theory, whereas modern fine art had not yet attracted sufficient theoretical attention. Paul Klee thus carefully watched, together with Vasily Kandinsky, the laws of atonal music developed by Arnold Schönberg because this composer was also involved in painting: he was a distinctive expressionist painter. The artists teaching in the Bauhaus generally devoted themselves to synesthesia, for instance, Oskar Schlemmer inclined to theatre. Klee in *Pädagogisches Skizzenbuch*, published in 1925,<sup>5</sup> and his Diaries,<sup>6</sup> discussed the origin and development of drawing. He even paid attention to children's drawing evolving gradually from the early chaotic doodles to the deliberate lines and finally to laws of children's artistic performance (like Herbert Read did later).

At the same time, as Paul Klee was involved in music and fine art, the composer **Carl Orff** in 1924 teaches in his first educational institute and made use of his method, *Orff Schulwerk*. Carl Orff as a teacher promoted the union of music and dance, music education and dance education, with action and with theatre. In his instruction, he appeals to all children (and thereby the future adults) to practice freely music as well as other arts linked

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<sup>2</sup> Read, Herbert. *Education through art*. 2nd edition. London: Faber and Faber, 1945, p. 13.

<sup>3</sup> *Ibid.*, p. 22.

<sup>4</sup> Tisdall, Caroline. *Joseph Beuys: We Go This Way*. London: Violette Editions, 1998, p. 15.

<sup>5</sup> Klee, Paul. *Pädagogisches Skizzenbuch*. München: Albert Langen, 1925.

<sup>6</sup> Klee, Paul. *The Diaries of Paul Klee, 1898–1918*. Felix Klee (ed.) California, University of California Press, 1968.

with it. Carl Orff (Munich 1895–1982), the German composer and teacher, whose name was given to Orff's instruments for music education, including the recorder, in Salzburg in 1961 established a training center for teachers, where again he taught his *Orff's Schulwerk*.<sup>7</sup> In Salzburg, all these subjects were taught in Orff's courses (linking music and dance, music education and action and theatre, and linking music education and dance education). His pedagogical ideas, a synthesis of his teaching efforts, were published as *Musik für Kinder* and came to be translated into many languages.<sup>8</sup> The Czech translation and original adaptation were made jointly by composers Petr Eben and Ilja Hurník and named *Orffova škola*.<sup>9</sup> Carl Orff acknowledged this Czech version of the *Schulwerk* as an original work of its translators and adapters and waived all claims to the fee.

The Austrian painter **Oskar Kokoschka** (1886, Pöchlarn–1980, Montreux) also thought in a synesthetic way. Besides painting he staged the play *Murderer – Women's Hope*. In Salzburg in 1953 he founded the international „School of Vision“,<sup>10</sup> later known for its drawing: draughtsmen were to render models in motion. Participating were professional artists as well as amateurs, both domestic and foreign. These artists from various branches, who took part in the general synesthetic renaissance of interest in music and music education, deserve our attention.

**Petr Eben** (22 January 1929, Žamberk–24 October 2007, Prague) attended junior school in Český Krumlov. There in World War II, he began to attend high school but in 1944 was expelled. Next, he enforced labor in a printing shop, then on a construction site, and finally in a quarry. In 1945, due to his Jewish origin, he was sent to the Buchenwald concentration camp. After the war, he finished high school and in 1948 entered the piano class of František Rauch at the Academy of Performing Arts in Prague. There, in 1950, he started the study of composition under Pavel Bořkovec. Briefly, he was employed as a repertory adviser in Czech Television, taught in the Department of Musicology of Charles University (at first as an instructor in piano play and score reading, later as a senior lecturer, and finally associate professor) and in the Department of Composition at the Academy of Performing Arts in Prague. After November 1989 he was appointed chairman of the committee of the international music festival Prague Spring, and became an honorary chairman of the Society for Spiritual Music. His name is famous internationally as a composer, organist, and teacher.

He was a professor of composition at the Royal Northern College of Music in Manchester and there in 1992 he was appointed honorary professor. His extensive work covers all musical genres (opera, ballet, nearly all kinds of chamber music, orchestral works). He entered the repertoires of many interpreters, choirs and orchestras. Eben's monograph was written and published by Kateřina Vondrovicová.<sup>11</sup> About his visual inspiration and thus

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<sup>7</sup> From the rich literature see, for example, Alberto Fassone, *Carl Orff*, Libreria Musicale Italiana, 2nd edition Lucca 2009; Lilo Gersdorf, *Carl Orff*, Reinbek, Rowohlt 2002; Andreas Liess, *Carl Orff. Idee und Werk, nuova edicion*, Goldmann, München 1980; Horst Leuchtman (ed.), *Carl Orff. Ein Gedenkbuch*, Hans Schneider, Tutzing 1985; Carl Orff, *Carl Orff und sein Werk. Dokumentation*, 8 volumes, Hans Schneider, Tutzing 1975–1983; Godela Orff, *Mein Vater und ich*, Piper, München 1995; Werner Thomas, *Das Rad der Fortuna – Ausgewählte Aufsätze zu Werk und Wirkung Carl Orffs*, Schott Verlag, Mainz 1990; *Carl Orff a Orffovy hudební nástroje*. [www.specialni-pedagogika.cz](http://www.specialni-pedagogika.cz).

<sup>8</sup> Orff-Institut Jahrbuch 1962, Carl Orff & Gunild Keetman, *Orff-Schulwerk, Musik für Kinder*; Alberto Fassone, *Carl Orff*, Libreria Musicale Italiana, 2nd edition, Lucca 2009.

<sup>9</sup> Eben, Petr and Ilja Hurník. *Orffova škola*. Praha: Supraphon 1966.

<sup>10</sup> [https://de.wikipedia.org/wiki/Internationale\\_Sommerakademie\\_für\\_Bildende\\_Kunst\\_Salzburg](https://de.wikipedia.org/wiki/Internationale_Sommerakademie_für_Bildende_Kunst_Salzburg)

<sup>11</sup> Vondrovicová, Kateřina. *Petr Eben*. 2nd edition. Praha: Panton, 1995. 3rd edition in German as Schott Musik International, Mainz 2000. 4th edition in Italian as Zecchini Editore, Varese 2016.

about his works of fine art, he says this: “Since my young days I must have had a talent for observation.” His experience of Chagall’s vitrages for the synagogues in Jerusalem became an inspiration for a composition for trumpet and organ, commissioned by the Gallery in Cheb, *Windows after Marc Chagall for Trumpet and Organ* (1976).<sup>12</sup> For the *Pragensia* composition, his decisive experience was the visual impression and from the sound of falling streams of water the hearing impression provided by the “singing” *bronze fountain* designed by Vavřinec Kříčka of Bitýška for the Garden of the Summer-house of Queen Anne, known as Belvedere.<sup>13</sup> Eben wrote: “When I found a rare writing by the Prague bell-founder Vavřinec Kříčka of Bitýška (†1570), named *Instruction for the founding and manufacture of guns, balls, mortars, bells, cans and fountains*, I immediately saw the composition and its instruments. I was longing for a modern insight into the art of the exuberant period of the Rudolphine Prague and wanted to turn the contemporary music content into the strange and sometimes bizarre colors of the historical instruments. According to the medieval tradition, the soloists in this composition are meant not only to sing but play various instruments as well.”<sup>14</sup> About Český Krumlov, where the family moved from the native Žamberk, Petr Eben gives the following visual impression: “I felt a completely different atmosphere there: ancient, legendary, historical.”<sup>15</sup> His cycles of songs are based on historical, sometimes particular medieval stimuli: *Six Love Songs* (1951). Eben’s *Brass Quintet* renders in free variations a medieval song found in the remarkably illuminated *Jistebnice Hymn Book*. His cycle *Sunday Music for Solo Organ* was inspired by the Gregorian chant. “For many years I found it ungrateful to be living in the middle of one of the most beautiful towns and not to raise my voice for its praise.”<sup>16</sup> To Prague was devoted, in addition to the “Rudolphian” *Pragensia*, his “medieval” cantata *Homage to Charles IV*. Eben’s compositions are often performed abroad, in Europe as well as in other continents, in particular in the United States, Canada, Japan, and Australia. In 1991 the French minister of culture awarded him the distinction of “Chevalier des arts et des lettres”. Much of his work came out in print, on gramophone records and CDs. In 1994 he was awarded an honorary doctorate by Charles University and in 2002 President Václav Havel awarded him the Medal of Merit. Petr Eben died in Prague on 24 October 2007 and was buried in the Vyšehrad Cemetery in Prague, sharing the grave with another important Czech composer, Ilja Hurník. Eben’s wife Šárka, née Hurníková, was Hurník’s sister. They have three sons, each specializing in a different branch, but together they formed the music group The Eben Brothers. The eldest Kryštof Eben in the Institute of Informatics at the Academy of Sciences was developing the MEDARD numeric model, used in meteorology. The middle one, Marek Eben, an actor and moderator in theatre, film and television, is involved in various areas of culture. The youngest, David Eben, is a musicologist, clarinetist, specialist in Gregorian chant and conductor of the choir Schola Gregoriana Pragensis.<sup>17</sup>

<sup>12</sup> Eben, Petr: *Okna podle Marca Chagalla pro trubku a varhany* [Windows after Marc Chagall for trumpet and organ]. 1976.

<sup>13</sup> Eben, Petr. *Pragensia, chamber cantata, three Renaissance pictures with a prologue* (1972). Vocal text: Vavřinec Kříčka of Bitýška and instructions for alchemists from the period of Rudolf II.

<sup>14</sup> Vondrovicová, Kateřina. *Petr Eben*. 2nd edition. Praha: Panton, 1995, p. 13.

<sup>15</sup> *Ibid.*, p. 13.

<sup>16</sup> *Ibid.*, p. 13.

<sup>17</sup> They have three sons, each specializing in a different branch, but together they formed the music group The Eben Brothers. The eldest Kryštof Eben, in the Institute of Informatics at the Academy of Sciences was developing the MEDARD numeric model, used in meteorology. The middle one, Marek Eben, an actor and moderator in theatre, film and television, is involved in various areas of culture. The youngest David Eben is a professor at the Charles University in Prague, musicologist, clarinetist, specialist in Gregorian chant, and conductor of the choir Schola Gregoriana Pragensis.

**Ilja Hurník** (25 November 1922, Poruba–7 September 2013, Prague) was a Czech composer, pianist, teacher of music, dramatist and writer. He was born in a teacher's family in Poruba. In 1938 his family was obliged to flee to Prague from the Sudetenland, occupied by the Germans. Hurník remembers his young days in his memoirs *A Childhood in Silesia*.<sup>18</sup> At the Prague Conservatory, he studied composition under the composer Vítězslav Novák and piano play under the legendary piano teacher Vilém Kurz and his daughter, pianist Ilona Štěpánová-Kurzová.<sup>19</sup> Ilja Hurník was active as a composer, pianist, dramatist and writer. Out of his compositions are known the operas *Mudrci a bloudi* [Sages and Fools], *Diogenes*, *Oldřich a Boženka* (1984), *Ondráš* (1950) and *Dáma a lupiči* [Lady and the Robbers] (1966) inspired by an old English film by William Rose, *The Ladykillers* (1955).<sup>20</sup> Ilja Hurník composed the oratorio *Noé* (2004), cantatas *Aesop* (1964, with text by Pavel Jurkovič, after Aesop's Fables), *the Christmas Pastourelle* (1965) and *Easter* (1966) and orchestral pieces *Concerto for Flute and Orchestra* (1953), *Concerto for Hautboy, Harpsichord and Strings* (1954), *Symphonietta for Orchestra* (1996), *Symphony in C for Orchestra* (2000), *Missa Vineae Crucis for Children's Choir and Orchestra or Organ* (1991) and many more. Much acclaimed was his educational project *The Art of Listening to Music*, issued on eight gramophone records in 1972;<sup>21</sup> later it was reissued as a set of CDs.<sup>22</sup> Hurník, like his brother-in-law Eben, often composed songs for children and children's choirs. He found ideas for his compositions in Silesian folk intonations. Later he retold subjects from stories of the Antiquity and the Bible. He often performed abroad as a pianist, excelling especially in the interpretation of Claude Debussy and Leoš Janáček music.<sup>23</sup> Jointly with Pavel Štěpán he performed a piano play for four hands and introduced its revival. In the piano duo he at first performed with Pavel Štěpán, later with his wife, Jana Hurníková (née Roubalová, \*1939). From 1958 to 1978 Ilja Hurník was the soloist of the Janáček Philharmonic in Ostrava and taught composition at the Ostrava Conservatory. For many years he also taught at the College of Music Arts in Bratislava and at the Prague Conservatory, where he taught piano play, chamber play and composition. Among his students of composition at the Prague Conservatory was also Michael Kocáb, a notable rocker, singer, musician, composer, politician, and businessman. As a writer Hurník became known due to his books of apocryphal stories *The Trumpeters of Jericho*, *The Capitol Geese*, *Musical Sherlock*, *Journey with a Butterfly*, *How to Play on a Door*, etc. and the psychological insights in his stories from the world of music. He was also a dramatist and an author of radio plays. The life of Ilja Hurník came to an end in September 2013, at the age of 91. He is buried in the Vyšehrad Cemetery in Prague, sharing the grave with Petr Eben. His son is the composer, rocker, and photographer Lukáš Hurník (\*1967), a Czech Radio editor, founder of the station of Czech Radio D-major, and, among other things, co-author of new textbooks of music education for elementary and secondary schools, thus continuing his father's mission in music education.

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<sup>18</sup> Hurník, Ilja. *Dětství ve Slezsku* [A Childhood in Silesia]. Praha: Československý spisovatel, 1979.

<sup>19</sup> <https://www.kudyznudy.cz/aktuality/ilja-hurnik-100-let-od-narozeni-hudebniho-skladatele>.

<sup>20</sup> In 1992 the opera *Lady and the Robbers* was staged at the National Theatre in Prague; the opera was also performed in Kiel and in Halberstadt.

<sup>21</sup> Hurník, Ilja. *Umění poslouchat hudbu* [The Art of Listening to Music] 8 x LP, Praha: Supraphon, 1972.

<sup>22</sup> Hurník, Ilja. *Umění poslouchat hudbu* [The Art of Listening to Music] 6 CD, Praha: Supraphon, 2001.

<sup>23</sup> Hurník's recording of the *Preludes* by Claude Debussy was ranked in the 1960s by American critics as the best Debussy recording.

A prominent personality in the Carl Orff music educational movement in the Czech Republic was also **Pavel Jurkovič** (18 August 1933, Starý Poddvorov–4 February 2015, Prague), a Czech musician, singer, composer, teacher, and popularizer of folk songs. He started studying songs after WWII, when only twelve years old, under Miroslav Venhoda, in the Schola cantorum attached to the Břevnov monastery. In 1957 he joined the choir later named the Prague madrigalists, founded and led by Miroslav Venhoda. In 1965–1967 in Salzburg, Pavel Jurkovič did postgraduate study under Carl Orff. He founded the Czech Orff Society and promoted Orff's didactic system in Czech schools.<sup>24</sup> From 1968 on, he has sung in the choir Chorea Bohemica and later in Musica Bohemica of Jaroslav Krček, as well as in many more choirs and orchestras. Some of them, such as Musica Poetica or Musica Humana, were founded and conducted by himself. Pavel Jurkovič taught at the junior school in Umělecká Street in Prague 7. He is the author or co-author of numerous textbooks and scholarly publications. Pavel Jurkovič was awarded the Annual Prize of the Czechoslovak Radio for work for children, an appreciation for disseminating Orffian ideas, which is awarded by the Orff Foundation in Munich, and the Prize of the Czech Music Council for initiatives in music education. Teaching with him in courses were Miroslav Střelák, Božena Viskupová, who also had attended the Carl Orff courses in Salzburg and who in Cheb gave courses of Dalcroze dance education, Bohuslava Danielová, Petr Jistel, at that time a member of the Pedagogical Faculty of University of Jan Evangelista Purkyně in Ústí nad Labem, and the author of this text.

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**Ladislav Daniel** became an important personality in Czech music education in the second half of the 20<sup>th</sup> century. He was born in Kolín on 29 May 1922. In his manuscript memoirs, he mentions the fact that his grandfather (from his father's side), with whom the family lodged in Kolín, was originally named Teodor Danilov, and came from the town of Dragobyč in the Ukraine. When his father Josef in World War I returned from the Italian front (and applied for Czechoslovak citizenship, because his father came from Galicia) the parish priest changed the name from Danilov to Daniel. Father's new surname was inherited by the oldest Ladislav, and also his younger brothers František and Josef.

The musical Kolín won Ladislav Daniel forever. In this town of music his brothers, relatives and friends grew up. He attended the junior school in the nearby Sendražice. After finishing secondary school in Kolín, after playing in a student jazz band orchestra in Kolín, and after the Totaleinsatz (forced labor) in Germany, he was active in a dance and circus orchestra. After the war, he played the trumpet in the orchestra of Václav Malina and later in the orchestra of Gustav Brom in Prague (later in Brno). He studied English and music education at the Philosophical Faculty, Charles University (1945–49) and finished this study at the Philosophical Faculty, Palacký University in Olomouc (1950). He obtained an engagement as a horn player in the Moravian Philharmonic in Olomouc (1949). Next, he taught at the junior school in Šternberk, English at the Commercial Academy in Přerov (1949–1950), and music education at the Pedagogical School in Olomouc (1950–1960), the name of which

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<sup>24</sup> <http://www.orff.cz/>.

was later changed to the Pedagogical Institute (1961). There he headed the Department of Music Education. In 1964, the Pedagogical Institute was transformed into the Faculty of Education, Palacký University, Olomouc and Daniel was again head of the Department of Music Education. Later he habilitated himself at what was named in those days the University of Jan Evangelista Purkyně in Brno (1968), was appointed associate professor at Palacký University in Olomouc, and in 1968 became vice-dean for science at the Pedagogical Faculty. He obtained a professorship as late as 1992. He lectured in seven languages: in Halle, Aalborg, Budapest, at ISME in Bristol and Warsaw, Dijon and Moscow.

The younger of the brothers **František Daniel**, in Anglo-Saxon countries known as Frank Daniel, was born on 14 April 1926 in Kolín. He was a Czech-American filmmaker – scriptwriter, producer, film organizer, director, and major film teacher. After he finished high school in Kolín, he studied trombone play at the Prague Conservatory and then also at the Music Faculty of the Academy of Performing Arts in Prague (AMU). Concurrently he studied script-writing at the Film Faculty. Then he left for Moscow to study at the Gerasimov State Film Institute. There he met his wife, actress Sonya Schulzova-Danielova, who soon after the liberation from the Terezín and Dachau concentration camps died of cancer. After his return, František Daniel as a producer of the Film Studio Barrandov had a share in the production of Czechoslovak films (*The Good Soldier Švejk*, the comedy *Three Wishes* and the comedy *Where the Devil Can't Go*). The best-known film of those is *The Shop on the Main Street* (1965), in the USA an Oscar-winner as the best foreign film. František Daniel taught at the Department of Scriptwriting and Dramaturgy of the Film faculty of AMU. A student and also a teacher there was Milan Kundera. František Daniel and Miloš Kratochvíl wrote a textbook of script-writing *Cesta za filmovým dramatem* [Journey to the Film Drama] (1956). František Daniel was then elected Dean of the Film Faculty of AMU. In 1969 he emigrated to the USA and was active there as a film teacher and organizer. In the USA he became noted by the discovery of the so-called sequential paradigm of script-writing. In it, a film can be dissected into three acts and then into eight strictly specified sequences. In the USA he became the first dean of the American Film Institute. He taught at Columbia University, where he invited Miloš Forman as a lecturer. In 1981, after Robert Redford founded the Sundance Institute, he for ten years was its artistic director. He was active as a professional adviser to the Rockefeller Foundation. Frank Daniel became Dean of the School of Cinematic Art at the University of Southern California. He was a member of the American Academy of Film Arts and Sciences and of the American Television Academy of Arts and Sciences. After the Velvet Revolution, he occasionally taught in Prague again at the Film Faculty of AMU. Among his friends were e. g. his associates Ján Kadár, Elmar Klos, Ladislav Grosman, Vojtěch Jasný, David Howard, Edward Mabley, Paul Nibley, Alex Nibley, and among his best-known students were Ivan Passer, Miloš Forman, Pavel Juráček, Jiří Menzel, Jaromil Jireš and in the USA e.g. David Lynch, who regarded him as the only teacher who ever had taught him anything. After he visited Prague for the last time in 1994, professor PhDr. František Daniel, CSc., died on 28 February 1996 at Palm Springs.

The youngest brother was **Josef Daniel**. He was born on 9 June 1928 at Sendražice. Since the age of six, he learned to play the trumpet, in 1942–1949 he studied the horn play at the Prague Conservatory under Emanuel Kaucký. Already as a student in played in several orchestras: was a member of the Prague Great Orchestra (1945), Prague Symphonic Orchestra FOK (1945–1946), conducted by Dr. Václav Smetáček, the orchestra of the Great Opera of the 5th May Theater, (1947–1948, its present-day name is State Opera in Prague),

until 1953 was a member of the Orchestra of the National Theater and finally from 1953 on he was a hornist of the Czech Philharmonic. In 1949 in Prague, he started to study conducting at the Faculty of Music of the Academy of Performing Arts, under Metod Doležil, Václav Smetáček, Robert Brock and Alois Klíma. He graduated in 1953. Then he accepted his first position as conductor in the Symphonic orchestra in Karlovy Vary as assistant to Václav Neumann, then conducted the Symphonic orchestra in Teplice (1953–1957) and was active in the Teplice theatre (1957–1958). Next, he was appointed conductor of the Ostrava Symphonic Orchestra (1959–1973, since 1971 named the Janáček Philharmonic Ostrava) and from 1962 on, went on many tours abroad. He was chief conductor of the Radio Orchestra in Zagreb, Croatia (1973–1975). Then he returned to conduct the Janáček Philharmonic Ostrava and the Symphonic orchestra of the Opera of the State Theatre Ostrava. He conducted Czech music ranging from the 19th century to the contemporary. He paid special attention to Smetana and Dvořák (Smetana's *My Country* and Dvořák's symphonies). He became a respected conductor of the music of Antonín Dvořák, Gustav Mahler, Anton Bruckner and Dimitri Shostakovich, on foreign tours he several times presented a selection from Shostakovich's symphonies. Legendary was his Shostakovich's *Leningrad Symphony* or his Ostrava presentation of Stravinsky's oratorio *Oedipus Rex*. At the end of his career, under Neuman as chief conductor, in 1986 he conducted the Czech Philharmonic (e. g. Václav Trojan, *A Suite from the Midsummer Night's Dream*). From 1961 to 1973 Josef Daniel taught conducting at the Ostrava Conservatory, and among his students were e. g. Petr Altrichter, Stanislav Macura, Stanislav Bogunia and many more. Josef Daniel died in Ostrava, after a severe disease, on 18 July 1987.

**Ladislav Daniel** (next only Daniel) followed up on his experience as a player (he played the violoncello in a string quartet and later viola da gamba and alto recorder in orchestras specializing in old music) by writing *A School for Playing Soprano Recorder* in 1950.<sup>25</sup> Gradually he published three volumes and then added the *School for Alto Recorder* (flauto dolce).<sup>26</sup> He adopted a most suitable procedure: in the *School for the Recorder* he followed up on the easy beginning of the play of a single tone, then two successive tones and gradually added further tones in the next lessons, their repetition and systematic practicing each taught tone on simple folk song melodies. Each next tone followed on the next page and the page was full of folk songs and minor compositions. They came from the large supply of composers such as Johann Sebastian Bach, Georg Philipp Telemann, Jacques-Martin Hotteterre, Georg Friedrich Händel, Antonio Vivaldi, Benedetto Marcello, Francesco Mancini, Johann Christoph Pepusch, Jean Baptiste Loeillet, etc., as well as from American encyclopedias of world orchestral and vocal subjects.<sup>27</sup> Each page made a natural appeal and gave musical delight. That is why they were attractive to Czechs and later to the German-speaking public as well. Next a spontaneous interest in recorder play arose among teachers and pupils and this interest soon spread to the pupils' parents and recorder playing became an almost national possession. In nearly all families, recorders could be heard. They became a new children's toy. In this connection, Daniel often mentioned the idea of Jan Ámos Komenský (Comenius), the "school by play". Playing music in families at home also increased, thus

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<sup>25</sup> Daniel, Ladislav. *Škola hry na sopránovou zobcovou flétnu I–III*. Praha: Panton, 1950.

<sup>26</sup> Daniel, Ladislav. *Škola hry na altovou zobcovou flétnu*. Praha: Panton, 1958.

<sup>27</sup> Morgenstern, Sam and Harold Barlow (eds.). *Dictionary of Musical Themes*. New York: Crown 1949; *Dictionary of Vocal Themes*. New York: Crown 1950.

contributing to the restoration of musicality in the Czech population, which in the days of the Czech “cantors” (country teachers) and in the period of musical families of composers Stamitz, Benda, and Haydn and Mozart became a matter of course (Charles Burney: Bohemia – a conservatoire of Europe).

The consistency of the procedure and the apparent ease in gradually adopting the recorder playing later made the school so attractive that it was published in as many as one million copies. The founder and long-term editor-in-chief of the Panton publishing house, the composer Jan Hanuš, gratefully published the Schools for Recorder. After several years they were awarded the Panton Golden record. The composer Jan Hanuš made friends with Daniel and on 7 February he dedicated to him his composition *Small Chamber Music for two recorders and guitar* with a nocturnal entry on the manuscript of the score: “Dear friend, as you can see, I am working for ‘Daniel’s recorders’ even when you sleep.” Later Daniel wrote and published *Our Whistle, one hundred Bohemian and Moravian folk songs with the accompaniment of the recorder*.<sup>28</sup> Daniel won numerous other colleagues for recorder play. In his department, he stimulated for instance Pavel Klapil to make adaptations of folk songs.<sup>29</sup> The flute player Václav Žilka spread the recorder playing and its impact on the treatment of children’s respiratory difficulties. He was known to the general public due to his promotion of an entertaining school by play, named *Wooden Whistle*. He played the recorder and taught breath gymnastics as a treatment for asthma, consisting of playing brass instruments in the “wooden whistle” project.<sup>30</sup> The flute player Jiří Stivín not only paid much attention to playing the soprano, alto, and sopranino recorders but also extended flute playing to non-traditional instruments (trumpets and plumber’ pipes), which again is linked with spreading the scale of non-traditional “musical” instruments to amateur performance of music. Since the mid-1980s, Jiří Stivín taught recorder play at the Prague Conservatory.<sup>31</sup> Daniel raised interest in recorder playing also in the composer and singer Petr Hapka and in **Miloslav Klement** (born 1 July 1931, Benešov), the head of the chambre group *Symposium musicum*, who was a concert player on the recorder and then wrote schools of recorder playing (1975).<sup>32</sup> Next, Daniel started writing more complex schools, such as the *School of the Foundations of the Elements of Technique*, the *School of Trills* (preserved in manuscript form), and other publications that extended the skills of recorder playing and enriched it. The schools of recorder playing at the same time contributed to a more profound study of

<sup>28</sup> Daniel, Ladislav. *Naše píšťalka, sto českých a moravských lidových písní s doprovodem zobcové flétny*. Praha: Supraphon 1978.

<sup>29</sup> Brezovská, Markéta. *Prof. Pavel Klapil – hudební pedagog a folklorista*. BC thesis. Olomouc: Pedagogická fakulta Univerzity Palackého v Olomouci, 2010. Pavel Klapil focussed his adaptations to the recorder especially because in those days there was in his Department an immense interest in recorders, owing to Ladislav Daniel’s *School of soprano recorder play*. For the recorder, Pavel Klapil adapted many folk songs of several nations, which were brought out in 18 parts in Paris by the music publishing house Alphonse Leduc et Cie. See Klapil, Pavel. *Lidové písně východní Evropy v úpravách pro děti a mládež*. Habilitation thesis. Ústí nad Labem: Pedagogická fakulta, University of Jan Evangelista Purkyně, 1999. Hrabalová, Olga and Pavel Klapil. *V Zábřeze na rynku. Lidové písně severní Moravy*. Šumperk: Okresní vlastivědné muzeum v Šumperku, 1987; Klapil, Pavel. *Záhorský zpěvník, 273 lidové písně regionu*. Přerov: Muzeum Komenského v Přerově, 1999; Klapil, Pavel. *V Lipníku včel jarmark bude. Lidové písně Lipenského Záhoří*. Olomouc: Krajské vlastivědné muzeum, 1989; Klapil, Pavel. *Olomoucká brána, Metropole střední Moravy v lidových písních*. Olomouc: Intergrafis 2000; Klapil, Pavel. *Hanácký zpěvník*. Ostrava: Krajské kulturní středisko, 1987.

<sup>30</sup> He claimed that playing a brass instrument improved both health and self-assurance. In particular, the recorder play heals asthma and allergies. He adopted this teaching from an American physician, Marks Meyers, and was the only one to document his belief in his book *Merry Whistling – Healthy Breathing*.

<sup>31</sup> [https://cs.wikipedia.org/wiki/Jiří\\_Stivín](https://cs.wikipedia.org/wiki/Jiří_Stivín).

<sup>32</sup> Klement, Miloslav. *Škola hry na altovou zobcovou flétnu I*, Praha: Bärenreiter, 2011; *Základy hry na sopránovou zobcovou flétnu*, Praha: Bärenreiter, 2011.



the phenomena, and these players thus gradually enriched many ensembles of historical instruments by bringing to them performers of music ranging from medieval through Renaissance to Baroque of the 17th and 18th centuries.

Carl Orff's courses, which Daniel attended in Salzburg, assured him that in junior schools the use of the recorder and simple melodic percussion instruments (xylophones, chimes, metallophones) and rhythmic percussion instruments and the so-called body play, including aleatoric improvisations, can enrich singing in music education and raise the attraction of the subject. After Orff's and Kodály's model, Daniel also endeavored to improve music education. His approach in the Orffian sense of the word can be called "music for children". By the study of successful music education in Hungarian schools, developed by Zoltán Kodály, Daniel at the same time supplemented his innovative approach to music education. In Kodály's system, he discovered enriching principles of music education. He resolved, as he wrote in 1992 in his *Metodika hudební výchovy* [Methodics of Music Education] "to raise our music education to the level of corresponding world trends, our traditions and possibilities."<sup>33</sup>

**Zoltán Kodály** (16 December 1882 Kecskemét–6 March 1967 Budapest) was a Hungarian composer and music teacher, son of a railroad official. As a child, he learned violin playing. He studied at the Hungarian Gymnázium (senior high school) in Trnava, at Eötvös Lorand University in Budapest (since 1900), and at the Royal Hungarian Academy of Music. All his life Kodály was interested in issues of education, authored many publications on teaching methods and wrote numerous compositions for children and children's choirs. In 1935, jointly with his colleague Jenő Ádám (14 years his junior), he launched a long-term project of reforms in music teaching in Hungarian junior and secondary schools. His work resulted in the publication of several very influential books. The aims of Kodály's methods can be summed up in the following points: 1) Music is for everybody. 2) Music instruction should be gradual and consider the child. 3) Children should learn music from an early age. 4) The succession should be logical and be the same process as when children are learning the language. 5) Music lessons should be entertaining and attractive. 6) Song is the first and most valuable instrument in teaching concepts of music. 7) Teachers should use quality folk songs in the pupil's mother language. Zoltán Kodály himself never wrote a complex method of music education but it should be based on his principles. These were widely adopted by teachers (mainly in Hungary but after World War II in many other countries as well), including Daniel. The Hungarian program of music education, developed in the 1940s, was based on Kodály's procedures. All works by Kodály show a very interesting mixture of highly sophisticated mastery of West-European music style, including classical, late romantic, impressionist and modernist traditions, and on the other hand a profound knowledge of folk music of Hungary (including the present-day Slovakia and Roumania, regions inhabited by Hungarians because in the past these territories were part of Hungary) and respect for folk musicality. Partly due to World War I and the subsequent major geopolitical changes in the region and partly due to the somewhat timid temperament, Kodály as a young man, until 1923, did not achieve any major public success. It was the year when one of his best-known compositions was written, *Psalmus Hungaricus*. Its premiere was at a concert celebrating the 50th anniversary of the linking of Budín and Pest (for the same occasion, Bartok's *Dance Suite* was performed in a premiere. Kodály's first wife was Emma Gruber (née Schlesinger,

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<sup>33</sup> Daniel, Ladislav: *Metodika hudební výchovy*. Ostrava: Montanex 1992.

later Sándor), to whom Ernő Dohnányi dedicated *A Waltz for four-hand piano*, op. 3 and his *Variations and Fugue on the themes E. G.*, op. 4 (1897). In November 1958, after 48 years of marriage, Kodály's first wife Emma died. In December 1959 Kodály married Sarolta Péczely, his nineteen-year-old student of the Franz Liszt Academy of Music, and they lived happily until his death at the age of 84 in Budapest in 1967. Previously, in 1966 Kodály travelled in the United States and gave a lecture at Stanford University and on this occasion, some of his compositions were performed.<sup>34</sup>

Daniel strove to supplement everything not found in their work, in particular, as he believed, in song teaching (voice training, song from notes, improvisation). The main pillar of Daniel's approach to music education was *the training of skills and the competencies* derived from them: He regarded as the first skill an emphasis on *quality training of the voice*, based on non-violent development of voice based on the so-called *head tone*. His associate in this was his colleague Jaroslava Neoralová.<sup>35</sup> In the practical application of voice training, his assistant and in many respects also his inspiration was his wife Bohuslava Danielová, a junior school teacher and a quality demonstrator of his voice training and of all other teaching processes, and co-author of a cycle of textbooks of music education. Daniel in voice training emphasized the necessity of improving in each lesson all components of the voice training: breathing, gradual formation of the tone, articulation, extension, and leveling of the pupils' voice: "First should be exercising the breathing". "The second exercise should be devoted to the reassurance of the head tone". "The third exercise should be exercising the pronunciation. Sometimes it will be vocalization, another time the exercising of final consonants (especially the occlusives), another time the tongue twisters to develop the technique."<sup>36</sup>

Another foundation of Daniel's reform of music education was *intonation training* (= ear training) – i.e. training in singing from notes.

This was developed into a detailed method of intonation based on the so-called *tonal method of singing*. For Daniel, control of intonation was acquiring *music literacy*. Another important element in music education was the development of the *sense of rhythm*. For the articulation of the tones sung, Daniel devised respective, rhythmically recited syllables (tata – tete, taka – taka, teke – teke, etc.). An inseparable part of the singing of songs was the Orffian *playing the body* and *playing Orff's percussion instruments* (including the melodious

<sup>34</sup> Breuer, János. *A Guide to Kodály*. Budapest: Corvina Books, 1990; Eöszé, László and Micheál Houlahan and Philip Tacka. *Zoltán Kodály (1882–1967)*. In: *The New Grove Dictionary of Music and Musicians*, Volume 13, Stanley Sadie (ed.), London: Macmillan Publishers 2002, pp. 716–726; Micheál Houlahan–Philip Tacka, *Kodály Today: A Cognitive Approach to Elementary Music Education*, New York: Oxford University Press 2015), Micheál Houlahan–Philip Tacka, *Kodály in the Kindergarten: Developing the Creative Brain in the Twenty-First Century*, New York: Oxford University Press 2015; Micheál Houlahan–Philip Tacka, *Kodály in the First Grade Classroom: Developing the Creative Brain in the Twenty-First Century*, New York, Oxford University Press 2015; Micheál Houlahan–Philip Tacka, *Kodály in the Second Grade Classroom: Developing the Creative Brain in the Twenty-First Century*, New York: Oxford University Press, 2015; Micheál Houlahan–Philip Tacka, *Kodály in the Third Grade Classroom: Developing the Creative Brain in the Twenty-First Century*, New York: Oxford University Press, 2015; Micheál Houlahan–Philip Tacka, *Kodály in the Fourth Grade Classroom: Developing the Creative Brain in the Twenty-First Century*, New York: Oxford University Press 2015; Micheál Houlahan–Philip Tacka, *Kodály in the Fifth Grade Classroom: Developing the Creative Brain in the Twenty-First Century*, New York: Oxford University Press 2015; Micheál Houlahan–Philip Tacka, *From Sound to Symbol: Fundamentals of Music*. Second edition including an audio CD and interactive Skill Development, DVD and web-based supplementary materials for eleven chapters, New York, Oxford University Press 2011; *Folk Music of Hungary*, New York: Praeger, 1971; Lendvai, Ernő) *The Workshop of Bartók and Kodály*. Budapest: Editio Musica Budapest, 1983.

<sup>35</sup> Neoralová, Jaroslava and Jan Dostal and Olga Pavlovská. *Mladí muzikanti I., II*. Praha: Supraphon, 1983.

<sup>36</sup> Daniel, Ladislav. *Metodika hudební výchovy*. Ostrava: Montanex, 2010, p. 13.

ones – xylophone and metallophone). After Carl Orff's model in singing in music lessons, he also made use of students, who played: recorders, guitars, violins, or clarinets. For this purpose he developed, after the Hungarian model, the so-called "classes with extended music education" and endeavored to incorporate the basic art schools in the junior schools, so that all pupils of those classes could participate in the teaching of a musical instrument. The **Olomouc model of schools with classes with extended music education** became the aim of visits by teachers from many Czech and Slovak schools as well as schools from adjoining foreign countries (Poland, German Democratic Republic). The system of classes with extended music education was introduced into the school system, under Daniel's supervision, as a principal by the Ministry of Education, and the so-called *Olomouc model* became an example for some forty other schools in towns and places in the Czech Republic.

The basis of Daniel's music education, the *tonal method of singing*, was developed from the work of Guido of Arezzo in the interpretation of Joseph Smits van Waesberghe with his Latin written book, *De musico-paedagogico et theoretico Guidone Aretino eiusque vita et moribus*.<sup>37</sup> Guido's major contribution to music was the improvement of the choral stave, which replaced the older (non-line) neumatic notation. In Guido's four-line form, the records of Gregorian chant survived for nearly one thousand years and can still be used. Guido as a teacher of singing wanted to shorten the very long time required for learning the Gregorian chant. Likewise, Daniel tried by understanding of the historic Guido's principle of teaching songs from notes, to comprehend the substance of the principle of Guido's solmization and thus achieve a direct reading of notes using a song (the so-called solmization), which he regarded as real "musical literacy" in children and other singers. Formerly, to be able to sing all chants, Guido's monks needed more than ten years to learn the melodies by heart. Due to Guido's invention of the four-line system and the use of the hexachords, which were sung according to the tone syllables (solmization), the time necessary for learning the chants was cut from ten years (according to Guido's testimony) to „one year“. Guido of Arezzo is the author of solmization, a system based on adding one particular syllable to each tone of the hexachord from the 6th-century hymn to St John the Baptist *Ut queant laxis* to each first syllable of every half-verse: *ut-re-mi-fa-sol-la*. Between the tones-syllables *mi* and *fa* were half-tone steps, the rest followed after a whole tone interval. Daniel writes that Guido in a letter to his friend Michael explains his time-tested procedure thus: "When you want to acquire a tone to be able to recall or recognize it, you must find it at the beginning of a melody familiar to you, then you will recall its first tone. These syllables are the first syllables of the Hymn to St John the Baptist, well-known to each pupil. And the melody will instantly bring to your mind the respective tone." Guido of Arezzo's efforts at linking the knowledge of the chant with the singers' automatic recall of the first tones of the first syllables of each half-verse of the hymn, were, however, in a sense, illusory. You see, so that tones are automatically recalled together with the syllables, some previous training is necessary, not much different from the effort needed by a trained person to recall the tones using the solmization syllables *do, re, mi, fa, sol, la, si, do*. Daniel felt that a wider sound context was needed to recall the "musical logic" of the tones from the score. The context sought was discovered in folk songs (in the West-European tone system). By recognizing

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<sup>37</sup> Onoranze a Guido Monaco (National committee to honor Guido Monaco) organized various programs in honor of the 900th anniversary of Guido's death. Among them was a contest for writing a Guido monograph; the winner was Joseph Smits van Waesberghe with a treatise, *De musico-paedagogico et theoretico Guidone Aretino eiusque vita et moribus*.

the substance of the instruction of songs to the monks, after the lines of Guido of Arezzo, Daniel found that Guido's solmization need not be the only method for teaching singing from notes, known as *intonation*, and he based the system of song instruction on the *supportive songs*. He developed this new conception into the system of the so-called *tonal method of singing*. By this conception (1951), the use of folk songs instead of solmization syllables in the instruction of singing, he contributed to the wide range of existing intonation methods.<sup>38</sup>

Another method using the quotation of beginnings of folk songs was developed by the Brno choirmaster, musicologist and folklorist **František Lýsek** (2 May 1904, Ostrava-Proskovice-16 January 1977, Brno), who, in Leoš Janáček's traits, called his specific intonation method "*nápěvková*" [speech melody] intonation method.<sup>39</sup> In his days, the school was a suitable place for the two methods because music education in junior schools was essentially based on singing folk songs. Likewise, the whole area of classical music, in those days performed traditionally, and the whole existing tonal world of music, even with the principle of the common environment of *pop music* was in harmony with the use of folk songs of the European tonal system. Another intonation method was that of **Jaroslav Kofroň** (1921-1966).<sup>40</sup> Daniel also benefited from Battke's intonation method, about which Max Battke lectured in the early 20th century in Prague. Daniel developed the instruction of intonation up to the high levels of *chromatics*, *modulation* and capability of singing *atonal tone rows*. And yet, in the changing world of popular music, at first the arrival of *jazz* and then of other non-European music, as well as *Musica Nova*, the tonal method of singing had by no means easy acceptance. Daniel gradually became interested in all elements of music activity (voice, intonation, rhythm, body play and playing Orffian instruments, improvisation), which he developed in the school system (except for the so-called listening to music, where he promoted the common historical canon of compositions and composers). The care Daniel took in music education is also attested by the publications devoted to it.<sup>41</sup>

In the period when Daniel was not allowed to teach music education in his Department, he was engaged in the construction of historical and folk musical instruments. He learned it from the instrument makers in workshops in the German borderland (for example in Markneukirchen). He built several violas da gamba, a baroque lute, a serpent, a zink, a rebab, a crwth, bagpipes, and about twenty dulcimers. He was admitted to the Circle of violin-makers, a branch of the Union of Czech Composers, under the chairmanship of the violin-maker Přemysl Otakar Špidlen. When his violin-building era ended, he volunteered to make and delivering to schools teaching aids for music education: *Intonation tables; Rhythmic tables; Rhythmic cubes, large and for pupils small ones; tables with staff, rhythmical dominoes,*

<sup>38</sup> See also Kolář, Jiří. *Intonace a sluchová výchova – část teoretická*. Praha: SPN, 1980.

<sup>39</sup> See Lýsek, František. *Vokální intonace a rytmus*, Praha: SPN, 1955; *Intonace a rytmus. Nápěvková metoda*. 1st edition. Praha: SPN, 1960. Of course, "speech melody theory" by Leoš Janáček is something else.

<sup>40</sup> Kofroň, Jaroslav. *Učebnice intonace a rytmu*. Praha: Supraphon, 1967.

<sup>41</sup> Daniel, Ladislav. *Učebnice hudební výchovy pro pedagogické školy, I-IV*. Praha: Státní pedagogické nakladatelství, 1952-1954; *Metodika hudební výchovy*. Mimeographed textbook. Olomouc: Pedagogická fakulta UP, 1961; *Intonace a sluchová analýza I., II.* Mimeographed textbook. Olomouc: Pedagogická fakulta UP, 1965; *Intonační cvičení I., II.* Praha: Panton, 1965; *Intervall-Lehre*. Frankfurt am Main: Hansen Verlag, 1968; "Aplikace psychometrických metod v hudební psychologii". In: *Sborník prací Pedagogické fakulty UP v Olomouci. Hudební výchova 1*. Praha: 1969, pp. 63-74; *Kapitoly z metodiky hudební výchovy*. Mimeographed textbook. Olomouc: Pedagogická fakulta UP, 1961; *Intonace a sluchová analýza I., II.* Mimeographed textbook. Olomouc: Pedagogická fakulta UP, 1984; *Naše píšťalka. Sto českých a moravských lidových písní s doprovodem zobcové flétny*. Praha: Supraphon, 1987; *Metodika hudební výchovy, know how učitele hudební výchovy*. Ostrava: Montanex, 1991-1993; "Přínos olomoucké školy s rozšířenou hudební výchovou našemu školství". In: *Dějiny hudební výchovy /osobnosti, instituce, koncepce*. Ostrava: 1996, pp. 185-188.

etc. He began publishing the cuttable-to-pieces *Intonation exercises* (to these days).<sup>42</sup> Daniel also devoted much effort to giving lectures in Carl Orff courses of music education held in several towns in the Czech Republic, e.g. in Cheb, where for many years Orffian courses were given in which his colleagues and friends lectured.<sup>43</sup>

**Professor PhDr. Ladislav Daniel, CSc., doctor honoris causa**, died on 16 February 2015 in the middle of unflinching efforts to improve music education in the Czech Republic.<sup>44</sup>

Translated by Jaroslav Peprník

## About the author

**Ladislav Daniel** was born in Olomouc in 1950. He studied musicology with music education and art history with art education at Palacký University in Olomouc. Initially, he worked as a teacher, choirmaster, and singer of the Linha Singers ensemble. Later he focused on the history of art, becoming a curator of Italian, French, and Spanish paintings. He was the director of the Old Art Collection and the general director of the National Gallery in Prague. He was also a co-founder and head curator of the Olomouc Archdiocesan Museum in the Olomouc Art Museum. As an academic, he was a professor of art history and chair of the Department of Art History, as well as the vice-rector of Palacký University in Olomouc. Currently, he is a professor at the Department of Art Education at Charles University in Prague. He organized exhibitions of Italian paintings in the National Gallery and abroad and published many articles, books, and catalogs including *Musica Picta* in 1984.

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<sup>42</sup> Daniel, Ladislav. *Intonační cvičení*. Praha: Panton 1958 (and innumerable editions in the publishing house Panton International, until 2023).

<sup>43</sup> See more, Gazdová, Blanka. "Ladislav Daniel – pokračovatel české kantorské tradice". In: *K problematice současných hudebně-výchovných metod a koncepcí. Materiály z muzikologické konference k 75. narozeninám prof. dr. Ladislava Daniela, CSc., konané ve dnech 29. a 30. května 1997*. Olomouc: 1998, pp. 17–21; Steinmetz, Karel. "Ladislav Daniel a jeho hudebněvýchovné projekty". In: *Inovace v hudební pedagogice a výchově. K poctě Lea Kesteburga*. Olomouc: 2008, pp. 116–120.

<sup>44</sup> Taking leave of the music teacher. Professor Ladislav Daniel. m.zurnal.upol.cz [online]. [cit. 2019-02-16]. Available in the archive, from the original on 2019-02-18.

# MUSIC EDUCATION IN A SMALL RURAL SCHOOL

Daniela Bubeníčková and Marie Slavíková

## Abstract

The article deals with the issue of small rural schools and the possibilities of teaching music education in these schools. Small rural schools are schools with a small number of classes, where two or three school years are taught simultaneously in one classroom. Most of the time, these schools are established in small villages, at the primary school level. Teaching in small schools has its specificities, some of which can be seen as strengths and some as weaknesses in the teaching process.

Today, in many countries, more and more young families are moving to the countryside to raise their children closer to nature. It can therefore be expected that interest in setting up small rural schools will increase.

The article introduces the personal experience of the author of the thesis, who teaches all music education classes at a small rural school in the Czech Republic. We present here brief results of a research conducted in the form of a questionnaire among 34 teachers of small-class schools. The conclusions from her research are interpreted by the author of the thesis in such a way as to inspire other teachers of music education in small-class schools and possibly also teachers of full primary schools who are interested in the idea of pupils of different ages working together for a common musical outcome.

## Keywords

Small rural school – music education – music activities – family environment – teaching methods – questionnaire

## Introduction

In the past, small rural schools, schools with a small number of classes, were the most common form of school organization. Only due to significant urbanization and other social changes in the past decades have their numbers declined. Nevertheless, small-class schools remain an important phenomenon of the Czech education system and it is interesting to observe their weaknesses but also their considerable advantages and benefits for pupils.

There are quite a few publications in our literature analyzing the issue and importance of small schools, which does not correspond to the continuing interest of parents in these schools. Daniela Bubeníčková is herself a teacher at a small rural school and is the author of a successfully defended thesis on music education in a small rural school. We publish here the results of her research among teachers of small rural schools in terms of music education and also her personal experience of teaching in this type of school.

## Small rural school – clarification of the concept

In the Czech Republic, the term small rural school (small class school) refers to a primary school focused on the education of pupils in the first grade, where pupils from two or three different grades are taught in one classroom. A small rural (small class) school educating pupils in the first stage of primary school may take the form of a one-class school (where children in Years 1 to 5 are taught together), or a two-class school (where two or three linked years are taught together) or a three-class school (where two years are taught together and one year is taught separately).

According to Act No 561/2004 Coll. on pre-school, primary, secondary, higher vocational and other education,<sup>1</sup> which governs both small schools and full schools, it is usual to divide the year groups into common classes using one of these options:

### Option A

1st class – 1st and 2nd year

2nd class – 3rd and 4th year

3rd class – 5th grade

### Option B

1st class – 1st and 3rd year

2nd class – 2nd, 4th and 5th grade

### Option C

1st class – 1st and 4th grade

2nd class – 2nd and 3rd grade

3rd class – 4th and 5th grade

The number of pupils in linked classes is also set by decree:<sup>2</sup>

- A school consisting of one first-grade class has at least 10 pupils per class.
- A school consisting of two first-grade classes has at least 12 pupils on average per class.
- A school consisting of three classes of first grade has at least 14 pupils on average per class.
- A school consisting of four or more classes in the first stage has at least 15 pupils on average per class.

The grading of classes shall be determined by the school management according to various factors. In particular, the number of children in a given grade and the number of teachers available to the school play a role.

Combined classes in one grade, i.e. small schools, are established in our country mainly in small villages so that children of younger school age do not have to commute to schools

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<sup>1</sup> § 2 odst. 1 Zákona č. 561/2004 Sb. Školský zákon – znění od 01.02.2022 [§ 2 (1) of Act No. 561/2004 Coll., the School Act – amended from 01.02.2022].

<sup>2</sup> § 4 vyhlášky č. 48/2005 Sb.

in larger towns. At present, small-class schools account for almost 40 % of the total number of primary schools, and about half of these schools report being catchment schools for one to five villages. They are subject to the same laws and have the same learning outcomes as full schools.<sup>3</sup> The founder of a small school may be the municipality in which the school is located, a registered church, or a legal or natural person.

## From the history of small rural schools in the Czech Republic

Elementary education in the historical Czech lands was organized as a small class from its very beginnings. According to many historical sources, there were around 60 or more pupils of different ages in one classroom, but the level of teaching corresponded to this. Among the first schools were church and parish schools, which focused not only on writing, reading, and arithmetic. They provided pupils with a musical education for the practical needs of performing musicians during worship, and talented children received an education that often enabled them to pursue careers in adulthood.<sup>4</sup>

In 1774, Maria Theresa established compulsory schooling for the first time in this country, and according to a reform proposal by the educator and abbot Johann Ignaz Felbiger, three types of schools continued to be established: trivial, main and normal. Even at that time, these were mostly small schools, none of which had as many classes as there were grades. There were as many as 80 children to one teacher in one classroom. Only after the number of pupils exceeded 100 were additional classes opened.

The term *small class school* was first mentioned in 1869 in the New Reich School Law, which introduced some progressive organizational and educational elements into the school system.<sup>5</sup> At that time, and for a long time afterward, we can say until the period after 1945, the small-class form of education applied not only to the first grade but also to the second grade of primary (general) schools.

In 1922, the so-called Small Schools Act was issued, which, among other things, set the maximum number of pupils in each class at sixty. Due to the large number of children after the First World War, 80 % of education in the Czech lands was small-class education.<sup>6</sup> Special curricula were issued for these schools with a somewhat reduced teaching content. Because of the narrowing of the scope of the curriculum, the small-class school was considered to provide a lower-quality education. Despite the democratic efforts of the reformist pedagogue Václav Příhoda, it was not possible to ensure that all children from villages were transported to the township schools and the problem remained unresolved.

In the 1950s to 1970s, with the changed political situation in our country, small classes were abolished and the state supported the establishment of complete schools. After 1989, municipalities could also become school founders. *Between 1990 and 1996, 308 new*

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<sup>3</sup> Trnková, Kateřina, Dana Knotová and Lucie Škarková. *Málotřídní školy v České republice: malotřídky* [Small schools in the Czech Republic: *malotřídky*]. Brno: Paido, 2010, chapter 2.3.

<sup>4</sup> Vomáčka, Jiří. *Málotřídní školy. Nástin pedagogické problematiky* [Small class schools. Outline of pedagogical issues]. Liberec: Technická univerzita. Fakulta pedagogická, 1995.

<sup>5</sup> Gregor, Vladimír a Tibor Sedlický. *Dějiny hudební výchovy v českých zemích a na Slovensku* [History of Music Education in the Czech Lands and Slovakia]. 2nd edition. Praha: Editio Supraphon, 1990, p. 41.

<sup>6</sup> Kasper, Tomáš and Dana Kasperová. *Dějiny pedagogiky* [History of pedagogy]. Praha: Grada Publishing, 2008, p. 198-199.



*primary schools were established, of which 257 were small.*<sup>7</sup> Municipalities wanted to provide basic facilities for their residents, and this included transport access to primary schools.

## Specificity of teaching in a small class school

The main characteristic of a small classroom is that it is attended by a small number of pupils and taught by a small number of teachers (usually three or four). The advantage of a school in a small village is therefore good social visibility, but at the same time, there may be pressures on parents or teachers, who usually do not have the anonymity in a village as they do in large cities.

The second distinctive feature of small schools is the status of **the pupil**. The authors of all the available studies agree that a child in a small-class school usually feels like an extended family: pupils know each other well and have regular contact with their classmates' siblings and parents. This can be exploited by the teacher in and out of class in the way that older pupils can help younger pupils with explanations and homework, and are natural role models for the younger pupils. Both younger and older pupils learn to work together on a common task.

In terms of **methods and organizational forms** of work, the alternation of direct and indirect teaching is the most typical feature of the small class. For example, the teacher introduces a discussion circle, a song, or a motivational game at the beginning of the lesson. Afterward, one group of pupils is given an independent work assignment to review and practice the material from previous lessons. During the independent work of one group, the teacher focuses on the other group. Then the activities of the two groups alternate. This alternation of activities can take place twice in one lesson.

A **teacher** in a small rural school must be a very good organizer of classroom activities. He or she has a good knowledge of the abilities of individual pupils and can adapt the assignments to their level. For pupils to work faster, the teacher should have extra work ready. For more gifted pupils, it is advisable to have more difficult tasks prepared, using the pupil's thinking and creative potential. The role of the teacher is demanding and very responsible in a small school.

## Supporting the development of musicality in small kindergartens

A small class school may also include a kindergarten. Kindergartens provide preschool education and have a long tradition in the Czech Republic as a complement to family education. They have a strong social care and socialization function, helping to balance differences between children in their social and cultural habits. The concept of preschool education in our country is guided by the Framework Curriculum for Pre-School Education, in which music education is an important area of education and is given appropriate importance for the comprehensive development of the child's personality. Small kindergartens, like full kindergartens, have as one of their aims to encourage the development of children's musicality and

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<sup>7</sup> Průcha, Jan. *Pedagogická encyklopedie* [Pedagogical Encyclopedia]. Praha: Portál, 2009, p. 304.

to arouse their interest in music in one of its areas, through vocal and singing, instrumental, musical movement, and listening activities.

Small kindergartens often organize public musical performances in their communities, especially Christmas programs and other cultural programs for parents of children and the general public, with whom these performances are very popular and receive well-deserved recognition. Children sing, accompany themselves on simple musical instruments, dance, etc. Small village kindergartens thus play an important role in the musical development of preschool children, similar to full kindergartens in towns, and are an important precursor to a child's entry into a small primary school.

## Teaching music education in a small rural school

The teaching of all subjects in small rural schools is governed by the Framework Curriculum for Primary Education, based on which each school develops its own School Curriculum, which replaces the former curriculum for individual subjects. The objectives and outcomes of this curriculum are the same for both small and full schools. With the more difficult organization of teaching in the context of combined year groups, the quality of teaching depends mainly on the pedagogical qualities of the teachers of small-class schools.

Music education in small schools is part of the Arts and Culture curriculum area. This area includes the educational disciplines of Music Education and Art Education. The Arts and Culture area is intended to enable pupils to learn about the world and human culture in its historical development and as part of the everyday life of individuals in society, other than in a rational way. At Key Stage 1 of primary education, pupils are introduced to the means of musical expression and folk art and learn to work creatively with them. They learn the laws of musical creation on selected works of art and folk art and develop their sensitivity. The starting point of music education is the musical activities of the pupils and the teacher.

## General recommendations for teaching music education in small rural schools and the author's suggestions for their implementation

The content of the subject of music education is governed by general music didactic principles. The curriculum<sup>8</sup> is divided into four areas of activities, namely vocal, listening, instrumental and musical movement activities. Each of the activities has its own specificities and requires very good organizational skills of the teacher, cooperation and mutual respect of the pupils.

**The vocal activities** at the first stage of primary school are focused on working with the voice, cultivating singing and speaking and developing and consolidating correct singing habits. Vocal activities are regularly implemented in every lesson. As a rule, the above-mentioned system is also used, whereby older pupils teach the younger ones, for example,

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<sup>8</sup> *Rámcový vzdělávací program pro základní vzdělávání* [Framework curriculum for primary education; online]. Praha: MŠMT, 2021. Accessible from: <https://www.msmt.cz/file/56005/> [cit. 21.09.2022].

repeating a familiar song with them, practicing the rhythm of a song declaimed in rhythmic syllables, or pointing out incorrect breathing, vocal or articulation habits to their younger classmates and correcting their performance. The teacher varies the difficulty of each song so that each year group develops its skills and does not stagnate at a certain level.

Since correct breathing, singing and articulation habits must be consolidated and improved continuously during the school year (with one music lesson per week there is little room for reliable consolidation of habits), and because there is no significant difference between the level of singing skills of younger and older pupils, it is possible to work with a whole mixed group of both years at once and only require the older pupils to have more conscious control over their singing skills.

Since the beginning of schooling, the teacher of a small school has the opportunity to include many breathing, voice and articulation exercises in other lessons, for example, Czech language or primary school, as part of cross-curricular relations. Thanks to the playful approach, pupils will not even know that they are improving their musical skills, which in turn facilitates their musical expression. As an example of the use of articulation exercises in 1st and 2nd-grade Czech language lessons, we can mention the song *Holka modrooká*. Although the lesson aims to distinguish vowels from consonants, pupils can sing a folk song and change all the vowels in it to just one designated vowel. They will create a kind of linguistic puzzle requiring a greater degree of concentration: for example, the well-known articulation game *‘Helke medreeke’*. Thanks to the playful concept of the Czech language, articulation skills are improved and two subjects are linked functionally. The appropriate incorporation of various musical exercises or singing songs into other subjects also has other positive effects on the teaching process, bringing in elements of relaxation or, on the contrary, encouraging pupils' concentration, making the teaching more varied, calming dramatic situations, etc.

**Listening activities** are connected with the perception and understanding of music samples from compositions of important composers or even from the field of popular music. Pupils learn about the basic qualities of tones, musical forms, musical styles and genres, they learn to understand the means of musical expression and to understand their meaning and function in a musical message. In a small school, it is challenging to differentiate listening activities for each year group, but it is possible, for example, to work with one listening piece and for each year group to observe different phenomena at the level of their listening experience and skills, which the teacher then analyses with each group separately. The teacher also requires the older pupils to know the music-theoretical concepts discussed. It is therefore important to analyze a piece of music or a sample of it gradually, from the younger grades and their level of perception and discussion of the piece to the older grades, whose pupils can complement, clarify and extend the answers of their younger classmates by adding their own emotional and aesthetic experience of the music. In this way, younger pupils learn from their older classmates, not only knowledge but also a way of expressing themselves about music.

**Instrumental activities** at the 1st level of primary school are realized as playing simple musical instruments mostly from Orff's instrumentarium, recorders, and keyboards. Pupils play motifs, themes, and simple compositions on them, most often playing simple instrumental accompaniments to folk and artificial songs. Instrumental activities are a very suitable means of developing children's musical creativity in the form of rhythmization, melodization of pop songs and nursery rhymes, improvisation in pentatonic space, creation of overtures, etc.

In a small school, the division into different grades gives the possibility of using group work and giving each group a specific instrument, appropriate to their musical level, on which the pupils create the given tasks. The groups then come together to play and sing together, using rhythmic polyphony or vocal polyphony as appropriate. Thus, working in a music education class can resemble working in a choir or instrumental group, an orchestra, where there are also advanced members and each year there are younger members who are still learning the repertoire. Some of the older students may like to try their conducting skills and lead the class „orchestra“. Again, preparation for a music lesson is demanding, and the teacher must think carefully about the selection of material and the procedure for rotating activities and groups of pupils to avoid downtime or chaos in completing tasks.

However, some small rural schools are struggling with poor facilities, not only in music education. This is an excellent way to link in with work activities; in our experience, making musical instruments is one of the most popular activities. If the school has enough musical instruments, this is a great advantage and we can use the instruments during other daily activities. Orff instruments or plastic trumpet boomwhackers are some of the most popular and commonly used. Teachers can also write their own songbooks for boomwhackers according to the colors of the trumpets or use the songbooks already created by other teachers on websites that share materials for teachers. They also find their use in various running exercises in physical education, e.g. squats to the sound of woodblocks, „rolling barrels“ to the sound of a cymbal, etc.

Due to the number of pupils, small schools invite, for example, guitarists or drumming groups to perform music every year, which always prepares an attractive program for young and old children. Each pupil plays his or her drum and learns about the different rhythms and possibilities of playing the instrument. Discussions of this type are popular and inspiring for the pupils.

It is the variety of activities and the skills that the pupils improve that are regularly demonstrated at Christmas parties, fairs, and other performances organized for the public. These are the basis of cultural events in the village. It has been shown that it is through involvement in social life that pupils form a relationship not only with the school but also with the place where they live and help to improve the overall reputation of the village among the surrounding villages for years to come.<sup>9</sup>

**Music and movement activities** are among the most popular activities for pupils of younger school age and can be included in music lessons, physical education, outdoor activities or some other subjects. We count among them, for example, movement reactions to music and its movement expression while working with a listening composition, as well as timing, movement accompaniment to music, dance games with singing, simple folk dances, movement improvisation to music, etc.

There are no significant differences between children of similar age in their musical and motor skills; on the contrary, all children enjoy spontaneous and organized movement to music. It can be said that combining music and movement activities in classes with different age compositions of pupils is not a problem. Again, it is possible to make very good use of the mutual cooperation of groups of pupils of different ages, where one group improvises

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<sup>9</sup> Hargreaves, L., Kvalsund, R., Galton, M. (2009). Reviews of research on rural schools and their communities in British and Nordic countries: Analytical perspectives and cultural meaning. *ELSEVIER: International Journal of Educational Research* [online]. Accessible from: <https://www.sciencedirect.com/science/article/pii/S0883035509000135> [cit. 2023-03-04].

a musical instrument and the other group improvises a dance performance. The groups then take turns.

## Results of research on the current state of teaching and teachers' attitudes towards the subject of music education in small rural schools<sup>10</sup>

In the Czech Republic, very few methodological materials and publications reflecting the current situation in teaching in small schools have been published. D. Bubeníčková conducted a questionnaire survey among teachers of small-class schools as part of her master's thesis, some of the results of which are briefly presented here. Daniela Bubeníčková was guided by a similar intention when designing her research among teachers of small-class schools – to examine the current reality of music education teaching in schools of this type.

Her research aimed to find out and describe:

- the attitudes of teachers at small class schools towards the development of lesson – preparation and their experiences in this area;
- the best methods and practices in teaching music education in a small classroom school;
- the organization of teaching time to take account of the individual needs of pupils.

The research sample **consisted of 34 teachers** of music education at rural schools in the Czech Republic. In the absence of an available database of small-class schools, the graduate student herself compiled a contact directory of targeted respondents. Of the 180 people contacted by e-mail, 34 teachers responded to the survey.

A **questionnaire method** was used for the research, which in a way respects the time commitment of the small class teacher and allows for a look back at the information provided. The questionnaire was formulated with both open and closed questions. The questions were also aimed at further characterization of the respondents to give the author an insight into the length of teaching experience of the teacher. Several hypotheses were established.

### Hypotheses

1. Teachers of small schools do not systematically prepare for music education lessons, rather they improvise in the lessons, implementing activities that will interest the students the most.
2. Music education is a subject suitable for teaching several grades in one teaching unit.
3. Teachers have an overview of which pupils are involved in music in their free time.

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<sup>10</sup> The research, the results of which are presented here, was part of the work: Bubeníčková, Daniela. *Hudební výchova na malotřídní škole* [Music education at a small rural school]. Master thesis. Plzeň: Západočeská univerzita v Plzni, Fakulta pedagogická, Katedra hudební výchovy a kultury, 2023. Supervisor doc. PaedDr. Marie Slavíková, CSC.

4. In music education lessons, collaborative work predominates and the difficulty of activities is rarely adjusted for each year group.
5. There is no time for individual teaching in the music class.
6. In the lesson, teachers focus mainly on singing activities; instrumental, movement, and listening activities are neglected.
7. Some teachers teach music education but do not play any classical instrument.

## Interpretation of research results

The author evaluated the relevant questions and summarized the findings to draw conclusions related to the hypotheses formulated above. A brief summary of the results of the questionnaire in the main points and topic areas covered is presented here. The questionnaire contained a total of 25 questions.<sup>11</sup>

**The period of experience** of the small class teachers who participated in the research is 70 % more than five years. Experience is one of the factors that influence the level of music education and a small classroom collective of children favors teachers with experience. Therefore, the result shows that music education is mostly taught by experienced teachers and they are not discouraged by the mixed collective of children, on the contrary, they consider it a challenge. 15 % of the teachers have more than one year of experience with the small class collective. These are recent graduates of pedagogical faculties.

A total of 76 % of teachers regularly **prepare for lessons**, at least in the main points. They think about the motivation and the form of teaching while taking into account the current level of pupils' knowledge and skills. Completely improvised lessons are almost non-existent in small classrooms, and even 12 % of teachers prepare detailed lessons with specific objectives, motivation and practice tasks. From the overall result, it can be more accurately determined that newly graduated teachers in most cases prepare each lesson in detail. Only about 9 % of the teachers are not prepared for music education, they are confident about their status, experience, and stock of various exercises for developing musical skills in small-class children. More than 50 % of the teachers modify individual exercises and activities to develop the skills of each grade separately. 42 % of the teachers try to modify some activities to the required level, but they also state that there are activities where this cannot be applied due to the time required, the complexity of organizing some activities, and keeping the attention of all children in the lesson.

**The family environment** and its good familiarity with the teacher, as well as the parents' trust in the personality of a well-known teacher, is one of the advantages of small schools. Teachers know their pupils and are better able to diagnose their abilities and possibilities for development. 97 % of teachers confirmed that they have an overview of pupils' further musical education outside the school environment. Learning to play an instrument and choral singing is the most common extra-curricular musical activity undertaken by children. A large percentage of teachers are familiar with the children's parents and have more discussions with them about the child's individual aptitudes and the realistic options for their further musical education.

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<sup>11</sup> The form of the questionnaire for teachers of small schools is included in the appendices of D. Bubeníčková's thesis.

**Facilities and equipment for music education** are not commonplace in 87 % and are characterized as inadequate with the need to improvise and adapt facilities for teaching. In the already limited classroom space, teachers themselves have to create a ‚music corner‘, including the aids and musical instruments used in teaching. Of course, there are also advantages to using this in cross-curricular relationships in other lessons, such as work or art, where pupils are motivated to make simple-sounding instruments themselves.

**The teacher’s playing of the instrument** is an irreplaceable advantage of the course and the effectiveness of the lesson. The teacher’s instrumental playing inspires and motivates the pupils to get acquainted with different instruments and their peculiarities. More than half of the small class teachers actively play at least one or more musical instruments, most often piano, guitar, flute, and occasionally a teacher who plays ukulele or violin. Of the 34 teachers in the questionnaire, the following number of small school teachers are proficient or satisfactory on an instrument:

- Piano, keyboard instrument 18/34
- Guitar 16/34
- Recorder 14/34
- Ukulele 3/34
- Violin 1/34

## Representation of individual musical activities in the lesson structure

Among the teachers interviewed, the predominant statement was that each of the four types of musical activities occupies a certain part of the lesson. In terms of time representation, **singing and musical movement activities** dominate the lessons. These are very well combined with other subjects (Czech language, foreign languages, elementary school, science, home economics, etc.) in a small school and can be naturally divided among the grades without limiting another group of pupils to work as teachers in small schools. These two activities also have their primary position in the subject of music education itself, being more or less the most important component of lessons aimed at preparing public singing performances and dramatic scenes.

For 93 % of teachers, voice and singing activities, including the singing of multi-part songs, dominate music education lessons.

57 % of teachers put musical movement activities second and 48 % of teachers prefer instrumental activities in addition to singing.

85 % of teachers in small schools consider music and movement activities to be one of the most motivating activities that can be successfully implemented in other lessons. Instrumental activities came third in terms of time, followed by listening activities. Although the importance of the social function of the small school is emphasized, with the representation of singing and music and movement activities being particularly associated with it, the author believes that instrumental activities could be included more often. Instrumental activities develop musical sensitivity and, in a way, also help to prepare pupils for conscious listening to music, as they enable children to be directly acquainted with the means of musical expression and their function in a song or musical composition.

**Singing activities** in small schools are most often developed by singing folk songs, songs composed by composers especially for children, and popular songs. The objectives of voice and vocal education are fulfilled by a system of breathing, vocal and articulation exercises. Teachers report good experience in performing spoken and sung tongue twisters and voice games. Most teachers use some form of singing at the beginning of the lesson or before singing activities. The author of the thesis adds her own experience and belief that pupils need to be led to feel and experience music with their whole body, not just when singing. Any exercise with pupils can then be conceived and performed playfully, involving movement. Another motivating factor for pupils is the use of humor and exaggeration, which helps to remove shyness and helps to psychologically balance the age differences between pupils in the class.

**Listening activities** are carried out by small class teachers mainly in separate groups according to year groups, with predefined tasks to be worked out by each group. A detailed analysis of the composition in terms of the musical means of expression used and their function in the composition is challenging with a small class group, both from an organizational and psychological point of view, i.e. keeping the attention of all the children. Perhaps for this reason it is understandable that only 35 % of teachers include listening activities in lessons regularly, 15 % rarely.

The author of the thesis considers the appropriate approach to be one in which the teacher can work with one listening piece with both grades at the same time but analyses the piece first only in terms of the overall mood of the piece, whether it corresponds to the theme set by the composer, and limits further analysis to simple tasks, e.g. to identify the musical instruments that the pupils identified while listening, or to determine what task the composer assigned them in the musical message. In addition, younger pupils can independently perform a simpler task, e.g. painting one of the musical instruments or searching for them in the worksheet. Deeper structural and semantic analysis can then be continued by the teacher with the older year group.

**Instrumental activities** are regularly implemented by the teachers interviewed in most lessons. Even though the lessons are noisier, the teachers meet their objectives and are able to meet the expectations of the pupils. Pupils are very interested in playing instruments. Only 2 teachers out of 34 respondents said that they do not use musical instruments at all, due to indiscipline and chaos during the lessons. The author recommends dividing pupils into groups of children playing the same instruments, with one of the groups always playing the role of conductor or leader. Collective playing of an instrument can only be realized once the pupils have acquired the elementary skills and the basics of playing technique, and have a unified experience of a common meter and tempo, responding to the instructions of the teacher or the children's conductor.

For instrumental activities, the optimal way is to allow each individual to play an instrument, which can be facilitated by making their own sounding instruments. Of course, if the school has enough e.g. Orff or ethnic instruments suitable for children, the work is all the easier. The most popular instruments are handmade instruments made from bottles, and glasses, filled with rice, stones and other small materials, as well as spoons and plastic bags. The children's orchestra has a very distant resemblance to the real one, but it is their own creations that motivate pupils to continue working in music education and lead them to be creative and inventive. Again, the cooperation of younger pupils with older ones is well applied.



## Musical movement activities

In these activities, the following forms are most frequently used by the teachers interviewed:

- Body play – 91 % of teachers.
- Rhythmic exercises combined with movement – 85 % of teachers.
- Dance and movement games – 70 % of teachers.

Among other activities, the following are represented to a large extent: pupils expressing the mood of music through movement, dramatization of a song, and pantomime.

**Individual care, working with one pupil** is quite challenging in a small class setting, yet given the small group of children in some schools it can be applied. Three-quarters of teachers surveyed have combined more than two-year groups into one lesson, and 18 % of teachers have the advantage of separate music lessons. In specific activities, it was found that 25 teachers out of a sample of 34 teachers implement singing activities in groups, 15 teachers work with pupils in groups, but 9 teachers have no problem working individually with children when necessary. This fact is surprising, but it confirms that even pupils from small schools with smaller classes can be given individual attention if necessary. If the number of pupils in one teaching unit is more than 15, group work is recommended.

## Possibilities for the organization of teaching

The option of teaching in ‚runs‘, where everyone learns everything regardless of year, is preferred by 27 % of teachers. A majority of teachers opt for the second option, where one activity is practiced together, then the teacher works with each group separately and grades the level of difficulty for the pupils.

**The consideration of small schools** is not specified in the curriculum documents; 18 % of teachers confirm this lack. This topic is rather speculative, both in terms of the diversity of Czech education and the specific form of small-class schools. Every music teacher should have the opportunity to participate in the development of a School Curriculum that suits the current conditions of the school. 20 % of teachers did not have the opportunity to participate in the development of the School Curriculum in their school, but almost 50 % of teachers implemented their proposals in the school curriculum.

## Conclusions from the research

Through the research investigation, we found that most teachers pay considerable attention to lesson preparation and attach great importance to it, even in cases where they are already experienced teachers. They try to adjust the intensity of the activities to meet the outcomes of all grades according to the national curriculum.

The assumption of a large role in the family environment in small schools is confirmed. Most teachers pride themselves on positive relationships with their pupils and are happy to give them more attention in music education.

In addition to carrying out the usual vocal, singing, instrumental, and movement activities, teachers include, for example, games and songs on request to stimulate the pupils' intrinsic motivation. Filling the lesson mainly with vocal activities has proved to be appropriate; teachers recommend supplementing vocal activities with playing musical instruments, body play, dancing, and listening to familiar songs. At the same time, they mention the fact that they do not strictly follow the School Curriculum, but they adapt the lessons so that the pupils and the teacher enjoy them.

Teachers consider the advantage of a small classroom school to be its interconnectedness with other subjects, so most teachers recommend the possibility of transferring music education activities within the framework of intersubject relations to the Czech language, primary school, as well as physical education and art education, for example in the form of relaxation exercises.

It has been confirmed that the appropriate form of the teaching unit is most often in a group or group setting. Where possible, some activities are adapted by the teachers for each year group according to the objectives set. Teachers also recommended activities that are popular among the students and can be shared between grades and during the music education lesson. These include: group singing (canons), playing musical instruments, creating accompaniments to songs, body play, movement games, dancing, musical perception of different genres, sharing feelings and ideas, using cross-curricular relationships, karaoke, combining all activities and dividing them between grades, or using computer-based learning programs.

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**Daniela Bubeníčková** is a graduate of the Faculty of Education of the University of West Bohemia in Pilsen in the academic year 2022/23, study program Teaching for the first stage of primary school. She has been teaching for three years at a small school, including all music education classes. She is interested in teaching music education in this type of school and in the future she wants to do methodological work in this area of teaching. This article is based on a research investigation she carried out as part of her master's thesis.

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# CHORAL ACTIVITIES IN THE CZECH REPUBLIC DURING THE COVID-19 PANDEMIC

Elvira Gadžijeva

## Abstract

The time of the COVID-19 pandemic and the subsequent government restrictions, which included a ban on singing in public places and companies, proved to be challenging for choirs in the Czech Republic. When group singing was listed as a high-risk activity that could spread the virus, many choirs had to transfer their choral practices into the virtual space and perform their activities in a novel way. The following survey was initiated by Elvira Gadžijeva from the Department of Music Education at the University of South Bohemia in České Budějovice to investigate how the pandemic affected Czech choirs. The authors of this paper contribute to an important research topic related to the disruption of choral activities in the Czech Republic during the global pandemic. It presents the results of a questionnaire survey which was completed by choirs of various types from all over the country.

## Keywords

COVID-19 – choirs – singing – choral singing – distance choral rehearsals – online survey

## Introduction

In 2020–2022, the COVID-19 pandemic strongly affected choral activities across the Czech Republic, an EU country with a population of about 10 million and 495 choirs of all types officially registered in the national choral database (according to the Czech Choirs Association, the number of active choirs is actually over 1000). The pandemic was so serious that it provoked a nationwide debate among choirmasters and singers, music teachers and organizations supporting choral activities in the Czech Republic. The declaration of a state of emergency by the government of the Czech Republic was issued on March 12, 2020, following the law of crisis management regarding the practical operations of choral education and singing activities in general.<sup>1</sup> During the state of emergency, government measures and extraordinary measures by individual ministries restricted certain singing activities. The state of emergency was declared repeatedly from March 12 to May 17, 2020, from October 5, 2020, to April 11, 2021, and from November 25 to December 25, 2021. During these periods, choral activities were transferred to the virtual space and distance form of practice. According to the Czech Choirs Association, about 30 % of choirs canceled their activities during the time of restrictions (Michálek, 2021). During the state of emergency, home education instituted by schools was also mandatory. Initially, there was no specific requirement by the Ministry of Education for a particular distance teaching method, and therefore teachers

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<sup>1</sup> Detailed statement available at: <https://www.zakonyprolidi.cz/cs/2000-240>.

and schools adopted the method they considered most appropriate. According to the Czech School Inspectorate report based on almost a thousand schools, one-third of the students did not communicate regularly with their teachers during this period. In almost one hundred schools, about 20 % of the students did not participate in distance education at all, with some schools reporting that over 50 % of the pupils did not participate. It also was challenging for parents, who had to assist their younger children with distance education and at the same time manage their duties as they worked from home (CSI, 2020). The main cause of this slow beginning in distance education was the lack of experience with online teaching methods (Brom et. al., 2020). The Czech school inspectorate suggested that schools focus on the profile subjects (CSI, 2020) and music lessons and choir activities in schools' curricula were of low priority. Further, teachers in the Czech Republic often lacked expertise in technology as well as access to technical equipment itself or a reliable internet connection (CSI, 2020; Ružičková, 2021). Towards the end of September 2020, singing activities became even more difficult when, at a press conference after an extraordinary meeting of the Government of the Czech Republic, the Minister of Health of the Czech Republic declared that singing was a high-risk activity for the spread of COVID-19.<sup>2</sup> Stricter measures then prohibited singing of all kinds, especially choral activities and singing during church services. The Ministry of Health and the National Institute of Public Health referred to a technical report and guidance document about ventilation in indoor spaces from the European Centre for Disease Prevention and Control (ECDC, 2020). The ECDC referred to the case study of the church choral practice at the Skagit Valley Chorale from Washington, USA, where after a 2,5 hour-long rehearsal with 61 attendant choristers, 3 developed COVID-19 symptoms and 2 died (Hamner et. al., 2020). This was the only document in Czech containing information from official institutions that indoor choir singing could be the cause of SARS-CoV-2 virus transmission. Czech official institutions failed to refer to international research that focused on virus transmission in the performing arts, such as the investigation at Bristol University (Gregson, Watson, Orton et. al. 2020), or about aerosol transmissions during the human speech, cough, sneezing, singing (Asadi, Wexler, Cappa et. al. 2019; Bazant, Bush, 2021).

The documented cases of virus transmission during choral activities led to the banning of singing in the Czech Republic for almost a year. The work of amateur choirs during this period depended on whether the choirs had free access to their practice rooms, the age of the choristers, and their health condition (senior choirs were more vulnerable). Government measures during the pandemic were often unclear, sometimes accompanied by discrepancies, and choral singing would be subjected to different rules depending on the groups. For example, when the restrictions were loosened in spring 2021, choirs in music schools could operate from the end of May 2021 and choirs in hobby centers or amateur choirs could also operate from the same period with a maximum of 30 persons at rehearsals, whereas choirs in elementary and high schools were not allowed to rehearse until September 2021.

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<sup>2</sup> Detailed statement available at: <https://www.vlada.cz/cz/media-centrum/tiskove-konference/tiskova-konference-po-mimoradnem-jednani-vlady--30--zari-2020-183869/>

## A brief overview of the possibilities of choir operation during the different stages of the COVID-19 restrictions in the Czech Republic

March 2020–May 2020	distance education, no possibility of the presence of choral practice, canceled concerts, choral festivals, etc.;
End of May 2020–October 2020	with the following anti-epidemic measures (hygiene, masks, distance) singing allowed with max. 15 persons;
October 2020–October 6	group gatherings allowed without singing activity;
October 9	individual singing allowed (one teacher – one singer);
October 16	distance education, no group singing in presence allowed;
End of November 2020	singing in the presence allowed with 3 persons;
December 2020	singing in presence allowed with 10 persons;
January–April 2021	distance education and choral practices.

The return to the presence form of choral activities took place gradually. Professional choral ensembles, which negotiated special conditions with state-authorized institutions, were the first to be able to rehearse live.

May 2021	May 10 – singing allowed without specific conditions with a group of max. 3 persons May 24 – singing allowed without specific conditions with max. 10 persons. With 11 singers and more, a negative COVID-19 test is required, or a medical certificate proving COVID-19 recovery is needed
June–August 2021	following hygienic rules, max. 30 singers allowed during practice
September 2021	following hygienic rules, max. 50 singers allowed during practice

The pandemic situation worsened during the autumn months of 2021. A state of emergency was declared from November 25 to December 25, 2021. Christmas markets were cancelled and many choral concerts and Advent singing activities were stopped again.

## Survey Questions

Since choirs were not able to meet in person for almost a year and singing activities were canceled due to the COVID-19 pandemic, choir conductors have questioned how the situation was dealt with and what impact distance rehearsals had on choirs' operations. The unusual situation presented choirs with the unique opportunity to explore the virtual space and to hold virtual choir practices. This paper presents the results of an online survey among Czech choir conductors and aims to understand how the choirs operated during the period of restrictions in the Czech Republic.

The questions of the survey were as follows:

1. In which region does your choir operate?
2. What type of organization sponsors your choir?
3. Number of choir members?
4. Age range of choir members?
5. Type of choir?
6. How does your choir work online during the government's Anti-COVID measures?
7. How do you get feedback from the choir members?
8. What percentage (%) of the choir members participate in online rehearsal?
9. What does the rehearsal consist of?
10. Have you noticed whether the singing ability of your choir members has worsened? (intonation, breathing technique, vocal range, etc.)
11. Are you worried about how your choir will continue to work in the future?
12. How many scheduled performances did you have to cancel due to the pandemic?
13. How high were the choir's financial losses during the pandemic?
14. Personal experience.

The original questionnaire is available in the Appendix A.

## Method

This survey was approved by the Faculty of Education of the University of South Bohemia. The 13-question online survey was created using Google Forms and it took only about 5 minutes to complete. The goal was to have as many respondents as possible. Except for the last question, which was open-ended, all other questions provided multiple-choice answers (Appendix A). The participants were contacted primarily by email. The link to the survey was sent to the 495 addresses included in the list of choirs registered in the national choral database. The Music Department of the Faculty of Education of the University of South Bohemia, the Czech Choral Association, and the social networks of teachers, musicians, and conductors on Facebook also helped with the dissemination of the questionnaire. The advantage was that the online form was a fast way to reach many respondents, with the disadvantage being that online forms limited the number of respondents (conductors) who do not actively use the internet, generally a problem for seniors. The lockdown in the Czech Republic began on March 12, 2020, and the survey was activated after over a year of distance choral experience from May 20 to October 20, 2021. Since we noticed a significant decrease in respondents during the July–August 2020 summer holiday season, we resent the survey link to choral organizations at the beginning of the 2021/2022 school year.

## Survey sample

The survey, which was 97 % anonymous except for 8 senior choirs, was based on voluntary participation. There were 238 responses to the survey from different types of choirs from 12 regions of the Czech Republic, including the capital city of Prague as a 13<sup>th</sup> independent

region (according to Act no. 129/2000 Coll. (“Law on Regions”). Most responses came from the South Bohemian region (25 %) and Prague (21 %), while the other regions were represented almost evenly (between 5–7 %). The respondent choirs were founded and sponsored by different facilities and organizations. Out of 238 respondent choirs, 46 % were functioning as choral associations or clubs, 49 % were from school facilities and 5 % belonged to the ‘others’ group, such as church choirs and citizens’ initiatives. In terms of size, most of the respondent choirs were medium-sized. Only 17 % of the answers were from choirs with over 50 participants. Chamber choirs with up to 21 singers and choirs with a maximum of 30 choristers represented 44 % of the respondents; 39 % of the answers were from choirs with 30–45 participants. The age range of the choristers varied between 4 and 80 years old.

Concerning the type of the choir, the answers were divided into the following groups: children’s choirs (age up to 15 y. o.) – 36 %, mixed choirs – 30 %, female choirs – 13 %, youth choirs (age between 15–26 y. o.) – 14 % (including university choirs), boys’ choirs – 2 %, senior choirs – 5 %. No adult male choirs participated in the survey.

It is necessary to note that only a few senior choirs participated in the online survey. As predicted, some senior members of the choirs did not communicate via mail, so our survey had no chance of reaching them. Therefore, we decided to contact eight senior choirs by phone and interview them orally. We contacted the conductors of choirs from South Bohemia and church senior choirs with senior conductors.

## Results

The results and data of the survey question responses are presented below.

Out of 238 respondents, 67 (28 %) reported that they had paused their choral activity. The conductors/ facilitators of the senior choirs (5 %), mixed or female choirs (18 %), and only children or youth choirs (8 %) stated that they did not organize any virtual forms of cooperation or any other form of distance choral practices.

### **How did your choir function online during the government’s anti–COVID measures? What does the rehearsal consist of?**

28 % of respondents did not operate at all during the restriction measures. The most common reasons for this were insufficient technical know-how or equipment, the poor health condition of the singers or conductor, personal hardships caused by the pandemic, lack of rehearsal space, and choral singing considered a low-priority subject, particularly in school choirs in after-school classes. Over 56 % of the respondents used online platforms such as Google Meet, Zoom, Microsoft Teams, Facebook, WhatsApp, and Skype (here listed in order of frequency of use). Virtual meetings mostly followed the timetable of the usual choral practices, but they were shorter than live meetings. Choirmasters actively made use of video recordings of the meetings, so that singers could repeatedly watch choral practices. The structure of the lessons was different for each choir. For regular warmups and song practice, different activities were included to develop musical skills, such as musical memory, rhythmic exercise, and musical hearing. Children’s choirs reported that the children



often needed the assistance of the parents to join the virtual practice or send video/audio recordings to the conductor for revision.

Almost 5 % of the respondents ran a YouTube channel for their choir freely accessible to the public. To simplify the process of home singing practice, 57 of the respondents (23 %) created audio recordings of the choral parts. Interestingly, the conductors who were used to public performances stated that they were initially quite shy to broadcast and needed to muster the courage to overcome their fear. Another form of distance work involved creating worksheets and materials which were uploaded onto the choir’s web page. 14 % of the respondents organized their distance choral work on the web page, where they shared documents and video and audio recordings of the songs for rehearsals. Less than 2 % of the choirs stated that they tried the online format of rehearsals but soon abandoned them (Figure 1). The respondents could choose multiple answers.

### DISTANCE REHEARSALS

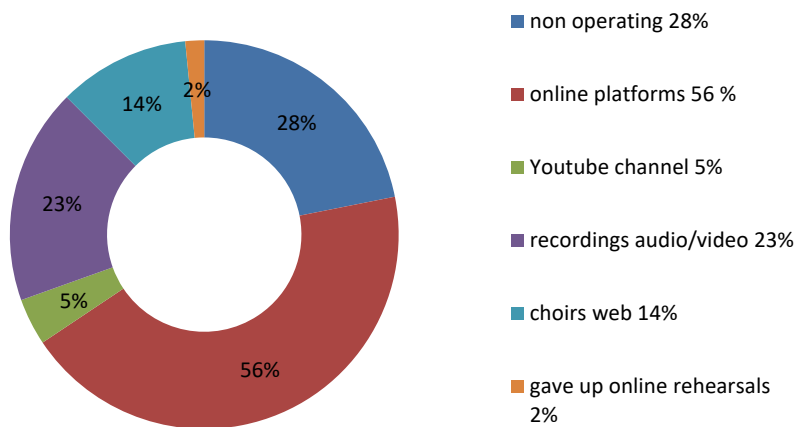


Figure 1: Showing the percentage of choice of the online platforms used for distance rehearsal

### Did you teach new songs during distance rehearsals?

64 % of the conductors stated that they only used the existing repertoire with songs the choir already knew. Many choirmasters focused on individual choral parts and rehearsed them with each choral part at a time. One-third of the respondents (31 %) taught new songs. The choral parts also worked separately on the existing repertoire. Conductors had a chance to hear the new pieces with the full live sound of the choir a few months later. Surprisingly, 17 % reported that instead of singing, they preferred to perform other tasks during distance teaching, such as recordings of the choral parts, accompaniments for individual singing, and worksheets for smaller children with games and quizzes.

## What percentage of the choir members participated in online choral rehearsals?

The number of participants during the virtual rehearsals varied according to the type of choir (Figure 2).

### DISTANCE REHEARSAL PARTICIPATION OVERVIEW

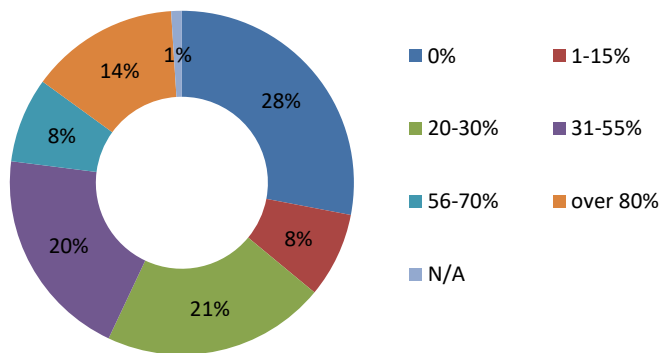


Figure 2: Showing the number of participants in percentage during the online rehearsals

The different percentage of participants was divided almost evenly. 28 % of the respondents answered there was about half of the choristers (56–70 %) participated in the organized online rehearsals. Between 31–55 % of singers during the online practices were reporting 20 % of the respondents. Between 20–30 % of singers reported 21 % and 14 % reported they had a very high participating rate, which is over 80 %. The choirs who did not hold online rehearsals were 8 % of the respondents and 8 % were also the amount of choirs with low participation (1–15 %).

## How did you obtain feedback from the choir members, and did you notice a decrease in the singing ability or quality of your choir members?

Conductors received feedback from their singers in different ways. The easiest and fastest way was during the online rehearsals when a chorister would individually turn on their microphone/video. For some singers, who were not used to singing on camera, it was a challenging experience to overcome their shyness. Conductors reported that their online lessons had the same structure as face-to-face rehearsals, with the conductor singing/playing, an individual singing while the others had microphones muted. Overall, the online sessions lacked the possibility for the conductor to hear their choir (Figure 3).

## CHORISTER'S FEEDBACK

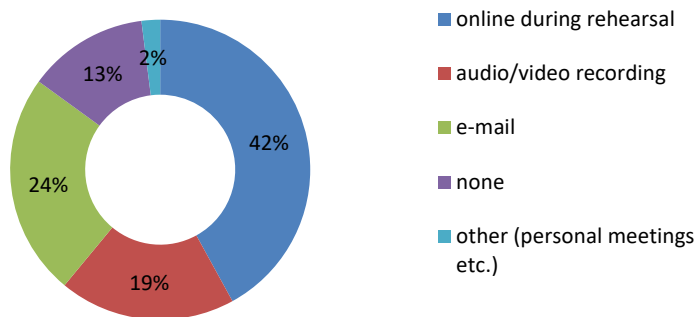


Figure 3: Showing the ways the singers were getting feedback from the conductors on their singing

Another form of feedback from the singers was recordings sent for consultation. This method was popular among choristers as it was easily accessible thanks to recording applications on smartphones. Although it was time-consuming for the conductor, it was generally perceived as positive since singers received personalized recommendations.

With the absence of live rehearsals, conductors seemed to be concerned about the quality of their members' singing ability. Even though the actual situation would be revealed once live rehearsals would take place more regularly, 51 % of the facilitators expressed their concern over the lack of improvement in the singing ability of their choir members. Almost 22 % of the conductors responded they had not noticed any vocal deterioration. Some conductors were not able to evaluate the vocal skills of their choristers (18 %), and 7 % of the respondents, despite being able to hear choristers singing, did not know if their singing ability had worsened. Children's choirs were the most vulnerable and showed deteriorating vocal skills.

All the senior choirs who participated in the survey stated that they did not practice during the emergency measures and that most of the members had health problems, such as a long convalescence after COVID-19, breathing problems, and fatigue. They stated that either the choristers or the conductors were not able to use technology to perform distance rehearsals. For the majority, singing in a choir had a social significance, the joy of physically being in company with others and experiencing choral singing.

### How many performances did you cancel due to the pandemic, and do you have any concerns about how your choir will continue to work in the future?

For two years, cultural life in the Czech Republic was strongly affected by restriction measures. Many choral concerts were canceled causing significant financial instability for many choirs since such concerts were the only source of income to run the choir and cover all

basic expenses (rent, fees, sheet music, etc.). Almost 44 % of respondents had to cancel between 6 to 9 performances, and on average they held about 4 concerts a year during the restrictions period. Between 1 to 5 concerts were canceled for 32 % of respondents while 22 % of respondents had to cancel 10 to 20 performances. 2 % stated that they had canceled over 30 concerts (we assume these answers related to the extended choirs including the preparatory sections of younger singers). The absence of public performances was incredibly demotivating for choristers, and the facilitators also noticed a decrease in the number of choristers in their choirs, especially from September 2021 at the beginning of the school year. During the time of restrictions, some members left the choir due to their health conditions or personal hardships caused by the pandemic. Children's choirs were left with a generational crisis when two years of graduates had left the choirs and younger children did not enroll in the same number as they had in the previous non-pandemic years. All these complications led to concerns about the feasibility of operating the choirs in the future. Over 62 % of respondents were concerned about how their choir would continue to work, while 37 % were sure the choir would survive and be able to continue its activity.

### Optional open response

Facilitators were able to share their personal thoughts in the last open question. Gaining insight into the conductors' individual experiences was the focus of the analysis here. Our evaluation is based on 68 voluntarily provided answers. Content analysis revealed a spectrum of topics considered important by the respondents. In general, they could be divided into four themes: social interaction, studio recordings, preparation for rehearsals (including technological preparation), vocal skills, and feedback.

Most respondents were concerned about the lack of face-to-face social interaction with their singers and most importantly, among choristers.

“Nothing can replace live singing.” [Conductor; response 13, Q. 13].

Some conductors had to adapt their instruction and its content, even cancel temporary vocal activities, to focus on maintaining social ties among the singers. They also created programs to develop musical skills other than singing (metro rhythmic exercises, activities focused on music hearing development, improving articulation, and memory training).

“I noticed a decreasing interest in connecting to the virtual choral rehearsals. Many of my choristers told me that they missed their friends. Instead of singing rehearsals, we prepared outdoor games for the choristers with quizzes and games every week, including some educational, theoretical music questions, guessing listening tasks, etc.” [Conductor; response 27, Q. 13].

“Our senior choir is not currently rehearsing, but we are trying to keep in touch regularly and maintain our friendship by going for walks into the countryside with small groups. We also set up a social network to help choristers who are lonely or sick with grocery shopping or with other tasks in general.” [Conductor; response 41, Q. 13].

The authentic experience of live singing, while performing the music piece was missing. Choirs looked for alternative creative ways to make music. They recorded CDs together in small groups at local studios and had positive results and memories from these events.

“Although COVID-19 took our regular group rehearsals and concerts away, we discovered new opportunities and focused our activities on recording studios. Because the children did not go to school and their after-school activities were limited, they were able to devote their time fully to the recording project and were very motivated.” [Conductor, response 53, Q. 13].

Conductors spent significantly more time on preparation for online rehearsals compared to their regular live meetings. A certain amount of extra time had to be set aside for technical preparation, internet connection, and camera and microphone settings.

“Unreliable internet connection slows down the broadcast, the ‘mute microphone’ button is a regular thing now, and sometimes we even have to turn the video off as well.” [Conductor, response 9, Q. 13].

“We had to shorten our online rehearsals. The regular 90-minute sessions of live practice lasted only 60 minutes in the online version. Sometimes online meetings were organized for a certain choral part (soprano, alto). We also actively sent groups into virtual rooms during online rehearsals, although this required a leader for each group. Our pianist was able to lead one group, while I was occupied with the other.” [Conductor, response 62, Q. 13].

Conductors commented on the development of vocal skills and feedback they received during the time of restrictions.

“Some of those who have had COVID-19 had problems with their voice (and with breathing as well). They got tired sooner. We noticed that those who regularly joined the rehearsals improved their vocal skills. They are more confident and not afraid of singing alone during the broadcast. For those who, for various reasons, could not join the regular practices, it was quite noticeable that they did not spend their time working on their voice, so we had to start all over again with an easier repertoire... maybe in a few years we will return to where we left off.” [Conductor, response 47, Q. 13].

“My singers were quite shy to sing on camera in front of the others. We used a voice recording format which they sent them via email for individual consultations. This way was effective for their vocal growth, even though it was a time-consuming process for both sides.” [Conductor, response 62, Q. 13].

While not being able to meet in person, many conductors were able to find new ways of maintaining the continuity of the choir. Since none of the platforms mentioned by the responders were able to allow synchronous virtual singing, conductors had to radically change the method and content of choral practices. They were unable to obtain immediate feedback from the choral sound and could not control the quality of the intonation

or common phrasing. It was often necessary for singers to have their microphones, and sometimes cameras, turned off most of the time for quality transmission, and they often experienced a high sound latency.

## Discussion

We have presented the results of the online survey examining how Czech choirs have coped with distance rehearsal formats during the COVID-19 restriction measures. The results show that choirs adapted to the new situation and continued their choral activities. Despite the initial technological difficulties, conductors learned to operate in the virtual space, which allowed them to create digital libraries of the scores and design learning material for individual study with audio/video recordings of the choral part. Some choirs engaged in studio choral recordings issuing new CDs or video clips for the choir. Music teachers had to be flexible and adapt quickly to the constantly changing government rules. Teachers tried to reorganize their sessions more interactively. Since online platforms proved unsuitable for multiple voice harmonies, the repertoire chosen was mostly simple: unison or two-part singing, and songs known by the choir. Many teachers conducted shorter online rehearsals than the live ones, and virtual breakout rooms were often used during the rehearsals to work separately on certain choral parts. Most of the time, singers had their microphones muted, and the lack of immediate feedback was frustrating. A similar situation occurred with singers and musicians in other countries (Daubney, Fautley, 2021; Octaviani, 2021, Price et al., 2021).

Despite all the effort and enthusiasm the conductors and singers placed into the distance rehearsals, the lack of social interaction, which is very important in group singing, was adequately compensated for. Other countries reported the same issue concluding that this aspect is indispensable in group singing (Theorell et al., 2020; Daffern et al., 2021). A recent study by WHO (2020) also highlighted the significant value of group singing among all ages, particularly in older adults. Choral singing provides psychological and social benefits for singers. (Livesey et al., 2012; Lonsdale, Day, 2021; Dingle et al., 2013) Virtual choirs and projects became very popular during the pandemic (Galván, Clauhs, 2020) and recent research by Grebosz-Haring (2022) investigated the popularity of group singing among children and adolescents. The research, performed in the Salzburg area (Austria), showed that, although children enjoyed singing in both the present and virtual settings, they preferred the virtual setting with familiar songs (Grebosz-Haring, 2022).

Distance rehearsals among young children needed more support and participation from their parents. Assisting their children with obligatory distance school education and with after-school online activities was very challenging for the parents who also worked from home (Brom et al., 2020). Children sent many drawings which later were organised into exhibitions.

Online rehearsals required more thorough preparation from the conductors, who created videos and audio recordings of choral parts or accompaniments. Some conductors created YouTube channels or pre-recorded online lessons on the web pages of their facilities. Conductors who faced the challenges of distance rehearsals reported personal professional growth, development of technical skills, better ability to time management and multitasking skills, especially when performing hybrid rehearsals from September 2021. Conductors also

chose to continue with online rehearsals for singers who were isolated in quarantine but remained healthy.

Internet connection quality, the availability of technical equipment, and the know-how of the singers and conductors played an important role in the number of virtual participants. The adult choirs, mixed and female, that operated virtually were able to continue with regular rehearsals. Attendance of children's and youth choirs went through several phases. At the beginning of the restrictions, effort was made to meet in the virtual space. After some time, the interest in meeting virtually decreased especially among older children due to the absence of performances, canceled concerts, festivals, and competitions, increasing frustration from not being able to meet in person, and lack of social contact with choral friends. Smaller children needed assistance from their parents during virtual rehearsals. While working from home, it was extremely challenging for parents to combine their work with their children's education and activities (Brom, Lukavský, Greger et. al. 2020). Facilitators reported decreased support from parents starting in January 2021. In many cases, parents unregistered their children from the second semester of the 2020/2021 school year. This tendency was caused by financial uncertainty, frustration with long-term online teaching, and preference for physical activities since the children used to spend several hours a day in virtual online classes in front of the computer. Some conductors responded promptly to this tendency and began limiting their online rehearsals, which they replaced with MP3 voice recordings that children could listen to during their walks.

Despite the many challenges faced during the pandemic, such as lack of social interaction, lack of immediate feedback, and unstable internet connections, choral rehearsals would also see several benefits. Conductors experimented with new ways of teaching, they were introduced to the online platforms suitable for group lessons and were able to use virtual rooms for working with smaller groups. All this helped develop their technical skills and digitalize choral libraries. They created learning videos for the choristers which were available for repeated playback.

## Conclusion

The period of the COVID-19 pandemic was challenging for choir singers and conductors. Strict restriction measures led to repeated lockdowns and interfered with the operation of the choirs. The unique situation of the two years of the COVID-19 pandemic was frustrating for choirs but also created several new opportunities to explore the virtual world and its possibilities, with the potential of combining future live rehearsals with more active use of digital technology. The survey reflected the choral activities and the ability of the choirs to continue their work during the restriction measures caused by the COVID-19 pandemic. It pointed to some positive and negative sides of the distance rehearsals. It also opened new topics for future research on how the choirs are recovering from the pandemic break. What innovations and patterns from virtual rehearsal do they still use, if they do so? How fast did the choristers improve their singing abilities and restore the choir's repertoire? Those are new relevant questions after the pandemic.

## Data Availability Statement

The raw data supporting the conclusions of this article will be made available by the author on request. The request should be made to Elvira Gadžijeva, t.elvira@seznam.cz.

## Ethics Statement

An ethical review and approval were not required for the study on human participants under the local legislation and institutional requirements. Written informed consent for participation was not required for this study following the national legislation and the institutional requirements.

## Acknowledgments

We wish to thank all participants for their time.

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## APPENDIX A

### Questionnaire for choirs

1. In which region does your choir operate?
2. What type of organization sponsors your choir?
  - School facility
  - Association/Club
  - Other
3. Number of choir members?
4. Age range of choir members?
5. Type of choir:
  - Children's
  - Youth
  - Female
  - Male
  - Mixed
  - Seniors
6. How does your choir work online during the government's Anti-COVID measures?
  - We do not practice at all
  - Through an online platform (e.g. Google Meet, Zoom, MS Teams, Facebook, etc.)
  - Through a created YouTube channel
  - Through recordings
  - Study materials on the choir's website
  - Other
7. How do you get feedback from the choir members?
  - Online during lessons/video call
  - Recordings
  - E-mail
  - Other
8. What percentage (%) of the choir members participate in online rehearsal?
9. What does the rehearsal consist of?
  - We learn new pieces
  - We only maintain the existing repertoire
  - Both
10. Have you noticed whether the singing ability of your choir members has worsened? (intonation, breathing technique, vocal range, etc.)
11. Are you worried about how your choir will continue to work in the future?
12. How many scheduled performances did you have to cancel due to the pandemic?

**13. How high were the choir's financial losses during the pandemic?**

**14. Personal experience – notes**

Thank you for your answers.

## **About the author**

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# SIMULATION INCUBATOR AS AN ACTIVATION METHOD OF MUSIC MANAGEMENT TEACHING AT THE FACULTY OF EDUCATION

Soňa Bařtipánová

## Abstract

The paper aims to show the reader how to use an economic-manager instrument in the shape of an incubator in the teaching process at the faculty of pedagogy. The research on the importance of using a simulation incubator as an activation teaching method is integrated into the subject Introduction to Management in Music and further subjects – Grant Projects in Culture (taught at the Department of Music at the Faculty of Pedagogy in Plzeň). These subjects should prepare the students for the future role of a project manager in the sphere of culture and art projects. Students acquire theoretical knowledge and terminology they can later use to realize their own project in a simulated incubator – the former Jesuit College Refectory in Klatovy. The method of teaching Introduction of Music Management stems from Graham Wells' theory and his art of thinking, which is the methodology basis of research.

## Keywords

Arts management – Graham Wallas – Incubator – Introduction of Music Management – Jesuit College – Klatovy – Refectory – Simulation methods

*Preparation. Incubation. Illumination. Verification.  
The aim of the art of thought is an improved coordination  
of these elements in the process of thought.<sup>1</sup>  
(Graham Wallas: The Art of Thought)*

## Starting points

*Activating simulation methods* are related to real problems in professional or scientific practice. They work with specific, difficult phenomena that call for being dealt with, which reflect reality, a certain bunch of relations and circumstances, and conflicts of interest. The method of a *simulation incubator* stimulates students towards active social learning, and application of theoretical knowledge in real time and space, and simulates practical life including emotional or conflict areas.

The paper introduces the research conducted on the use of the simulation incubator as an activation teaching method at the university, involved in the teaching of the courses

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<sup>1</sup> Wallas, Graham. 2014. *The Art of Thought*. Kent: Solis Press, p. vi.

Introduction of Music Management and Grant Projects in Culture, taught in the Bachelor's degree program Music with a focus on Education of the Department of Music Education and Culture of the Faculty of Education of the University of West Bohemia in Pilsen. Courses are based on the application of the basic principles of the dual system of education in combination with the creative process according to the theory of **Graham Wallas**.

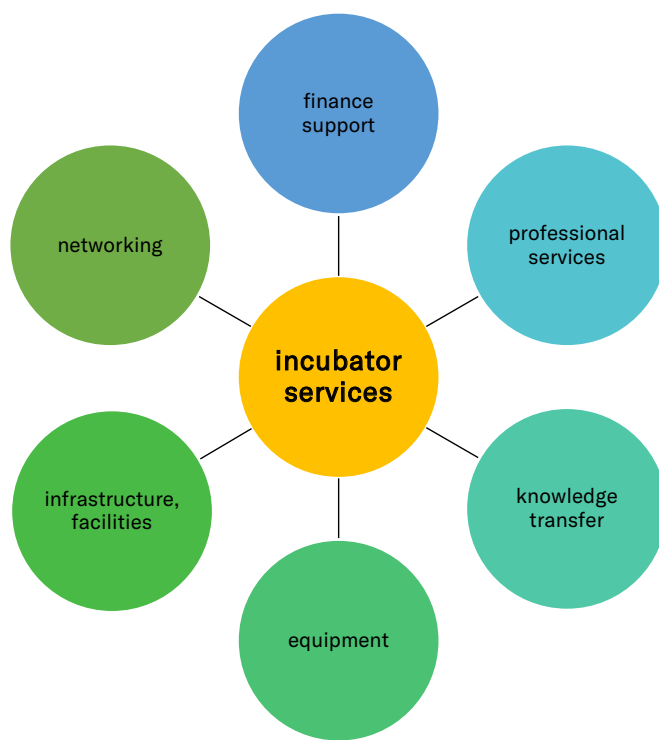
The complex educational system set up in this way is realized in the environment of the simulation arts incubator, which is represented by the **Refectory of the Jesuit College in Klatovy**, where the spaces, related services and the expertise for artistic activities development and artist project realizations are provided efficiently under the conditions of compliance with the organizational and management mechanisms of artistic management and with respect for the structure and internal order of the provider of the simulation spaces. It is a symbiotic relationship through information energy, knowledge, experience, and artistic value flow in both directions, aiming at enriching both parties involved and also providing a cultural service to the public. The teaching method implemented as "**learning by doing**"<sup>2</sup> **with the principles of Graham Wallase's learning** in the teaching environment of the Faculty of Education (*learning*) and the Refectory of the Jesuit College in Klatovy (*by doing*) is integrated into the educational system as its important element, through the education of the student is directed towards the fulfillment of the teaching goal. It is information-bearing, i.e. it conveys full information and skills, unbiased in content, which can be tested in practice with all the consequences and pitfalls that implementation may bring.

*An incubator*,<sup>3</sup> in the context of the research, is an instrument helping young arts management students in their theoretical and practical education. It employs direct support at the beginning of their music management practice and in the managing art projects strategy. Incubator as an economic tool is developed largely in the business sector. Culture and art are considered hybrid business environments – partly linked to state financial support, and partly dependent on its own resources. So, we suppose that certain characteristics of working of an incubator can be transferred into basic art management studies including culture projects realization, i. e. subjects lectured at the faculty of pedagogy. Research of the usage of a simulation incubator as an activation method is integrated into the subject of Introduction of Music Management taught at the Department of Music at the Faculty of Pedagogy in Pilsen.

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<sup>2</sup> Learning by doing means learning from experience resulting directly from one's activities, as opposed to learning by observing the activities of others, reading someone else's instructions or descriptions, or listening to someone else's instructions or lectures.

<sup>3</sup> A business incubator is an organization that helps startup companies and individual entrepreneurs to develop their businesses by providing a fullscale range of services starting with management training and office space and ending with venture capital financing. The National Business Incubation Association (NBIA) defines business incubators as a catalyst tool for either regional or national economic development. NBIA categorizes its members' incubators by the following five incubator types: academic institutions; non-profit development corporations; for-profit property development ventures; venture capital firms, and a combination of the above. In: *Wikipedia.: Bussiness incubatore*. Online. Available from [https://en.wikipedia.org/wiki/Business\\_incubator#cite\\_note-1](https://en.wikipedia.org/wiki/Business_incubator#cite_note-1).



Model of Business Incubator by Petra Taušl Procházková<sup>4</sup>

The present study focuses on two lines of research, culminating in a public presentation of original research and development results in the field of arts and arts management.

These lines are:

1. Modern approaches in the teaching of arts management in the Faculty of Education.
2. Musical and performing arts activities of students of the Faculty of Education and possibilities of their support and development.

## Graham Wallas and The Art of Thought

*The first in time I shall call Preparation, the stage during which the problem was 'investigated ... in all directions'; the second is the stage during which he was not consciously thinking about the problem, which I shall call Incubation; the third, consisting of the appearance of the 'happy idea' together with the psychological*

<sup>4</sup> Taušl Procházková, Petra. 2011. *Podnikatelský inkubátor jako nástroj podpory malého a středního podnikání*. Západočeská univerzita v Plzni, Fakulta ekonomická. Available from <https://theses.cz/id/729exi/>, p. 85.

*events which immediately preceded and accompanied that appearance, I shall call Illumination. And I shall add a fourth stage, of Verification which Helmholtz does not here mention.*<sup>5</sup>

Graham Wallas (31 May 1858–9 August 1932) was an English social psychologist, educator, and co-founder of the London School of Economics. He studied individual behavior, thoughts and feelings as they are influenced by social situations and, after forty years of teaching experience, proposed the first complete model of a creative process, which he described in 1926 in a book entitled **The Art of Thought**. For Graham Wallas, it became the primary basis for learning, the foundations of which had already been described in 1891 by the German physician and physicist Hermann von Helmholtz. His model originally included three phases of the creative process, namely **preparation, incubation, and illumination**; Wallas added a **fourth phase, which is verification**. To introduce this phase, Wallas was inspired by the French mathematician and physicist Henri Poincaré.<sup>6</sup>

In the **preparation phase** (= to be investigated in all directions) we gather information, the preparation is aimed at learning, improving the basics and circumstances of the problem or need, aiming at a comprehensive problem understanding, so that it can be well defined at the beginning of the creative process. The aim is to obtain as many facts as possible so that appropriate associations can be made in the later stages. The creative ideas generated in this phase are always the result of solved a problem or need.

In the **incubation phase**, the individual consciously withdraws from the issue at hand, the mind relaxes in this regard and unconsciously processes the problem. It is a process of free thought association – the open mind, preoccupied with other processes or work, internally processes these very insights to create a network of solutions without the need for the individual to consciously intervene.

In the **illumination stage** (= flash of genius) the individual realizes that they have found one or more solutions to a problem, Wallas speaks of this being preceded and accompanied by a flash of enlightenment that occurs when the individual realizes their solution. Wallas complements this flash with a moment called intimation (initiation) that precedes or accompanies the flash of enlightenment. This is the unbounded feeling or intuition helping to chain the associations of a problem, and to cultivate its solution. In **Gestalt psychology**, this phase is referred to as the *AHA experience*, and along with incubation and illumination, it is referred to as the intuitive stage of the thinking process.

In the **verification phase**, ideas or solutions to problems are evaluated, analyzed, and implemented, and through conscious work the result is tested in the real world to verify the effectiveness and feasibility of the idea and whether the solution meets the needs of users and the objectives set in the preparation phase. Ideas are evaluated, analyzed, and the outcome is refined to the point where we can be confident that it is useful and novel.<sup>7</sup>

Our method of teaching Introduction of Music Management stems from Graham Wallas' theory and his *art of thinking*, i. e. from the method of connecting ideas. Later it was developed by David A. Kolb in his cycle of learning (experience learning). The experience

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<sup>5</sup> Wallas, Graham. 2014. *The Art of Thought*. Kent: Solis Press, pp. 37–38.

<sup>6</sup> Ghinda, Lucian. 2020. *Creative Problem Solving – Wallace [Wallas] Model from 1926*. Online. Available from <https://ghinda.com>. 2020.

<sup>7</sup> Račková, Mariana. 2011. *Management tvorivosti*. Pezinok: Via Bibliotheca, pp. 58–60.

and experience learning are a great methodical path for realizing projects in the simulation incubator. It contains all four Wallas steps for the successful realization including feedback. It does not work with elements of research as isolated objects but with a concrete situation of many problems in practice. We presume that any connection of a research element with practice cannot be done without non-abstract contents. In social science, we understand that opinions on learning and science methodology will always imply an undescribable element which in humanities will express the scientist's approach to the research topic of his/her choice. Without this passion, as described by the Hungarian philosopher Michael Polanyi, without the famous *sparkle*<sup>8</sup> no problem of science would become so interesting to be explored and objectified.

The experience and experiential learning in question are a suitable methodological basis for the implementation of arts projects in the simulation incubator.

In the beginning, an abstract arts management system (a pure and fundamental theory of arts management) is worked with and the assumption is formulated that students specializing in music with a focus on education can develop arts management skills in a simulation environment located in an active arts house. The basis of the course is mixed – it starts with general management theory (terms, terminology, methods, organization, time management, crisis management, promotion, marketing basics, financing) and then moves on to the creation of art projects according to a pre-prepared curriculum, which at some point in the course includes the preparation of the content and the organization of the masterclass/workshop, prepared together with other lecturers and persons from the art management practice (mentors).

## Introduction to Music Management – contents of the subject

The bachelor course Music with Focus on Education is a step toward the master's program in Music for Comprehensive and Middle schools at the faculties of pedagogy. The program comprises grounds of specialized subjects, developing subjects, and arrangement skills subjects. The whole program aims to prepare graduates qualified for further teaching, artistic, scientific, or organizational activities in the sphere of musical education, musical art, and organization.<sup>9</sup>

The course called Introduction to Music Management intends to make the students familiar with terms from the area of management, arts management, art, culture, and marketing; it focuses on the specific management and marketing of cultural institutions, culture business, regional culture possibilities and making content plans for various events. Introduction to Music Management is followed by other courses, namely Grant Projects in Culture 1. Thanks to this connection, Introduction to Music Management can deal with management theory, terminology, activation methods, etc., and can make students speak up in discussions in course sessions or study prepared materials with pre-thought questions or problems to discuss.

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<sup>8</sup> Demjančuk, Nikolaj. 2002. *Filosofie a vědecké myšlení: proměna obrazu vědy v analytické tradici*. Dobrá Voda: Aleš Čeněk, p. 185.

<sup>9</sup> The official Annotation of Music with Focus on Education is available from [www.portal.zcu.cz](http://www.portal.zcu.cz).



The teaching of management, defined as a process of systematic planning and organization, precise decision-making, a process directed towards the management of people, in which there is continuous control and continuous coordination of resources to achieve a set goal, is an appropriate and effective teaching content aimed at helping to fulfill the goal of the Music with Focus on Education degree program. The combination of management and art adds value to the learning process, further developing student's creativity and ability to deliver a high quality artistic or professional performance. *Thus, part of the professional training is not only the experience of the great challenge of pedagogical creation but also the courage to implement new approaches, not to be afraid.*<sup>10</sup>

We believe that teaching of arts management should take into account the latest trends in the field, and so the theoretical teaching focuses in particular on:

1. History of general management.
2. The basic trends of modern management including creative industries.
3. Management and organization structure.
4. Relationships and roles in management, relationships and roles in the organization, management theory.
5. Levels of management, and managerial functions.
6. Management skills, division of management according to professional competence.
7. Project in general, its features and processes, interrelation with management.
8. Determination of objectives, content, measurable outputs, and logical framework of the project.
9. Culture, aesthetic value.
10. Art and its impact on society.
11. Art management, art project, and its specifics.
12. Project risk and change management.
13. Marketing an art project.
14. Marketing and public communication, branding, visual, social networks, fundraising.
15. Financial management of the project, project economics, and cash flow statement (income, revenue, expenditure, cost).
16. Project financing, project budget.
17. Grant applications and projects.
18. Program and project relationship.

The aim of teaching music management at the Faculty of Education in the profile area of music education is to expand the interdisciplinary knowledge and skills of the teacher to be able to manage processes not only in music education but also in cultural society. The tool of teaching music management represents motivation, self-knowledge, and dialogue learning for music education students. Music management thus opens up the possibility for music education students to get to know themselves and others in the organizational structures of an artistic project, how the means of management and leadership work, and communication, all of which are very necessary for their further professional life as a music educator in the sign of openness to music education, its instruments, whose organization is

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<sup>10</sup> Lukášová, Hana. 2000. *Pedagogická tvořivost studentů učitelství: tvorba pedagogických projektů studentů a řešení pedagogických problémů*. Ostrava: Ostravská univerzita, p. 76.

the result of systematic and concentrated work with people, information, culture, and art, with place and time.

Active learning, based on cooperation among the student, the teacher, and the expert in the field, but also on cooperation among students, is an appropriate approach meeting the European Union's call for improving the higher education quality. In such teaching, a space is given to modern teaching methods such as the problem-based method, heuristic methods, the project method, group teaching, cooperative learning, situational methods, and staging methods. In these, we emphasize the manifestation of creativity of the expressive student capable of self-presentation, critical thinking, and discussion, provided he/she is properly educated in the field that is the subject (substance) of these processes. Students are encouraged to verify knowledge and its sources, to think in deeper contexts about a topic, and to be able to situate it in current social, cultural, economic, political, and regional events.

## **Project realization in simulation incubator**

Basics from the Introduction to Music Management subject can be fully developed in the subjects Grant Projects in Culture 1 and Grant Projects in Culture 2 and are helpful for the student's own projects. One of the basic principles of higher education is the condition of motivating students of individual disciplines not only through the basic classified duties according to their field of study, but also by supporting their creativity, all the more so in disciplines that we consider to be highly creative (art education), the result of which is an original and original expression or product of the student. Expressive disciplines are expected to represent creativity as an act of creation and to make something new, as a natural component of the creative process. However, this must be shaped too. A student of an expressive field specializing in education is endowed with specific personality traits that oscillate from freedom of expression – i.e. art – to absolute order and organization – i.e. pedagogy and management.

Basic competence conditions for the realization of the projects in the simulation incubator are:

- students have gained substantial knowledge of project and music management;
- students are oriented in the project administration and various project participant roles, can coordinate projects operatively including gathering a project team;
- understand how an art project works (organization, coordination, risks, finance, technological support, dramaturgy, stage design, promotion);
- actively follow cultural events on state and regional levels;
- can take an artist part in a project;
- can evaluate the current state of a project, can find critical connections and influences on the project realization;
- work and find out about in-project activities, as well as external ones (politics, epidemic situation);
- define risks and uncertainties and choose tools to minimize them, find errors in realization, and solve them;
- work with a financial plan including multi-source financing, understand the cash flow within the projects;

- know the conditions for successful termination of the project, can control and monitor the project as well as the team and the contents of the projects;
- can present and evaluate the project realization;
- know how to make reports and follow the donors' conditions for contributions;
- operates basic project marketing strategies and promotion tools and their convenient use.

Equipped with the theoretical basis of the subjects taught at the Faculty of Education in the field of music education and theory, the students develop their skills in the environment of the art house, serving as a simulation space, in three lines:

1. **the dramaturgical and scenographic line**, combining the acquired knowledge of theory, cross-cutting subjects, and knowledge of the profile areas towards the realization of a quality artistic program (project content);
2. **the project/production line**, i.e. learning how to ensure the preparation of a project, including its financing. Because projects are compulsorily multi-fundable, students also learn the principles and conditions of the different grant incentives at the municipal and state level and their interdependent relationships (eligible costs, co-funding, content and program lines of grant programs, etc.);
3. **lines of artistic education**, i.e. to be an active participant in a masterclass or workshop and within the framework of these programs to acquire theoretical and practical skills for a better artistic experience and performance, to realize this in the environment of an art house in front of the public.

The aim is, therefore, to prepare for the students not only high-quality theoretical teaching, in all cross-cutting areas, which are interconnected and applied in the environment of the simulation incubator, but also the content and form of the projects carried out in the simulation incubator, and to ensure their overall organization.

## Simulation environment – the Jesuit college refectory in Klatovy

The refectory of the former Jesuit college in Klatovy works, after its conversion, as an art and education center. Besides Plzeň, Klatovy is the largest cultural center of the Plzen region; in history, the Jesuit order built here a large complex of a college and seminary. The refectory of the former college is a suitable venue for art, workshops, project lessons, lectures, or conferences. It is equipped with technology for all kinds of projects and students taking part in the simulation incubator can try project management directly on the spot of the concert venue.

The inner space, architecture and technology wise, is adapted to holding conferences, exhibitions, project days for schools, etc., it is barrier free. The space with its remarkable inner arrangement (cloister corridor, a small lecture room, and a large hall) is convenient generally for education purposes (from pre-school to university education), including art schools (the cloister corridor is equipped with a gallery system). The simulation incubator is based on the lecturer's cooperation with the Municipal Library of Klatovy, which is in control of the premises.

The teaching method in the simulation environment: approach students as good managers who know the techniques of planning and leading, controlling and marketing, public relations and personal management, and financial direction. Knowledge should be acquired on both theoretical and practical levels.

The first session of the Introduction to Music Management course contains structured interviews between a teacher and students. These map the students' state of education (its type) so far in art and music branches and active music performance experience to get better information about the group subjected to teaching and their whole competence. Based on these interviews and a questionnaire posed at the end of the Introduction to Music Management course it is possible to create a target group of both active and passive members of the project in a simulation incubator. It is necessary to find out about these competencies to set a suitable project realization in the simulation incubator environment, which will be based on compulsory courses of the branch Music with Focus on Education. In the simulation, students should be able to connect their knowledge from other courses or subjects lectured by the faculty of pedagogy. The common ground of these subjects will create a common ground for the simulated environment. From the compulsory block of courses (of the branch Music with Focus on Education), these courses are organology, musical history of the southwest region, history of music, contemporary music events in the region, and copyright in music. This knowledge will help choose a suitable dramaturgy direction for the art project regarding the region or its audiences. In the simulated environment, a concentrated core will be created where knowledge from other courses of the pedagogical faculty will intersect. An example can be the topic of *Action of the Jesuit order in the region and its influence on its education and art*. In such topics, students deal not only with general history, but also with regional history, history of art (Baroque), music and presentation of the period, selection of convenient dramaturgy stage design, and speech for performances. This improves abilities to concentrate on a topic and work in a team.

We formulate the hypothesis that music education students can develop their management skills in a simulation environment through the implementation (management) of artistic projects and their artistic activities added to it. We will start with general theory (terms, terminology). In the light of Graham Wallas' theory, this is a phase in which students have a certain assessment – some critical moments of the project or assessment are named, analyzed, and processed. Then students use their intuition (Wallas: *incubation*) and store the data in their minds. Wallas says that in this incubation phase, the situation moves into the subconscious, where it is confronted with subconscious analysis. The solver (student) becomes an explorer. Students are motivated to generate a concrete idea thanks to previous logical and subconscious approaches. They become discoverers (Wallas: *illumination*). According to Gestalt psychology, an 'AHA-moment' appears.

The last phase according to Wallas is *verification*, where the assessed and analyzed system is tried in practice. Depending on students' approaches received from the questionnaires at the end of the Introduction to Music Management course, a project is selected and the student's specific roles in the team are determined. Also, their skills as artists are screened. So, the simulation incubator environment comprises a team of artists and managers. The aim of this is to improve the role and competence of students towards better presentation and communication skills and artistic performance.

In the simulation incubator, there is a system of rules suitable for systematically acquiring or presenting theoretical knowledge or for rational arrangement of practical activity.

The aim is to move students toward their project thinking, towards creativity that can develop their cultural surroundings and themselves, too.

## Example

An example of simulation incubator realization is the project named **Illumination**, which took place in the refectory and was concluded with a concert on the subject of teaching Introduction to Music Management students. It was based on a student's project selected for realization in the simulation incubator by her colleagues. The project was dramaturgically oriented to music of various eras from Baroque to jazz. Piano evenings were accompanied with creations of art students linked to specific styles. The primary idea of composed evenings gradually developed in a project image including the reservation of artists, technical support, coordination, and funding. The concluding concert was on behalf of the students – they made a composed evening where they performed and also presented by themselves. They split their roles into managing and performing ones, and so they developed their competencies. Together they created the program, stage design, and promotion, and arranged all necessary equipment. They oriented well in the time possibilities and coordination plan. They also made a promotional video to inform the broad public and academics about their activities/activity. The video was placed on the university website.

What we consider vital in the simulation incubator method used in arts management at the faculty of pedagogy is the living experience and broadened ability of self-presentation. The role of physical as a perspective of *appearance of the world* – ‘the world opens itself in language’. The physical experience is rooted in the culture as well, there is some interaction of the person and the environment. We share the need to look for what unites our various life experiences *to add coherence to life, we look for our personal metaphors to give sense to our lives. Metaphors also influence our aesthetic experience, new metaphors can create new understandings, and so, new facts.*<sup>11</sup>

## Conclusion

The education method implemented as “learning by doing with the principles of Graham Wallace’s learning” in the teaching environment of the Faculty of Education (learning) and the Refectory of the Jesuit College in Klatovy (by doing) is incorporated into the educational system as an important element through which the education of the student is directed towards the fulfillment of the learning objective. It is information-bearing, i.e. it conveys full information and skills, unbiased in content, which can be tested in practice with all the consequences and pitfalls that implementation may bring.

Education at university is characterized by the following attributes:

- quality of teaching and influencing students' learning interests;
- concern for students, respect for students;

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11 Lakoff, George and Mark Johnson. 2014. *Metafory, kterými žijeme*. Brno: Host, pp. 250–251.

- appropriate assessment and feedback;
- clear goals and intellectual stimulation;
- independence and active involvement of students in learning;
- learning from students.<sup>12</sup>

It was found that the Introduction to Music Management course can strengthen and develop the student's competence in the area of management, being nothing more than *arrangement* (of time, people, means, contents). The primary hypothesis is that *with an individual approach, the student's competence can be developed in all areas – management, dramaturgy, presentation, creativity, organization, and production* using analysis of the students' personalities as future managers. Their strong and weak points were analyzed, their abilities to lead, assess risks, and operative thinking. The tutor ensured strengthening the students' competence as managers mainly through motivation, practical examples, removing stress in public presentation of opinions, discussion, and evaluating philosophical/aesthetic thoughts over study texts. Contents variety of seminary papers was also voted for because of different students' specializations (there are students of gymnasiums, lyceums, or conservatories).

Learning at the university level, and in expressive education in particular, is dependent on the transmission of information and energy from the course teacher, who is endowed with professional knowledge, skills, practical experience, and attitudes. Teaching style in this context is understood as the sum of the teaching method, the perception of the student's personality, the knowledge of the curriculum, the understanding of the objectives, and the relationship between the teacher and the students, favoring interactive methods of university study while respecting the individuality of the expressive student for whom the teaching is prepared and implemented. The core competencies of this expressive student are those seeing increasing demands for conceptual, procedural, formative, and attitudinal knowledge, i.e. the competencies of knowing – knowing how – knowing how to do – wanting to do and the associated process of education as a multidirectional flow of information, knowledge, skills, practice and also responsibility. Learning is considered an active process of the learner, which is carried out as a result of his/her perception and acquired knowledge and the overall context of learning both in theoretical education and in practice, represented here by the simulation arts incubator (see the following page).

It was verified that the Refectory of the Jesuit College in Klatovy is a suitable simulation space for the implementation of teaching at the Faculty of Education in the field of expressive education, both musical and artistic. It combines the offer of an incubation environment with all the services offered and a maximum support portfolio for students, at the same time with the *genius loci* influenced by the history of the place with a touch of the past times, whose legacy thanks to the successful reconstruction and the way of use still breathes today. Last, but not least, the Refectory can offer an already established and accustomed audience that attends events held there on a scale beyond the proportions appropriate to the location. It is a place where people come together to benefit of cultural productions and educational or multidisciplinary events. We have evaluated the operation of the Refectory both in terms of the public cultural service it provides, but also in terms

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<sup>12</sup> Slavík, Milan. 2012. *Vysokoškolská pedagogika*. Praha: Grada, p. 229.



Model of Arts incubator: Jesuit college refectory in Klatovy

of the value of using such spaces for activating teaching methods with elements of the dual system of education. The outcome of the research process has produced an analysis of the relationships developed in the Refectory environment, depicted above (Model of Arts incubator: Jesuit college refectory in Klatovy). It was found that in the refectory, compared to a classical business incubator, additional sessions are needed for learning by doing systems to crystallize. These have a direct link to the Faculty of Education's arts education in expressive disciplines and provide suitable facilities for learners. These are namely:

- creative space;
- equipment technology and systems;
- advice;

- audience;
- professional support and experience.

The anchoring of relationships among students, mentors, teachers, refectory, and the university is the basis for the functionality of the so-called “third role of the university”, whose reach beyond the primary educational function of the education university is to **act in society**, namely towards the public through cultural and artistic communication. The public then, with the experience already gained under such production, is the demander subject of a repeated public cultural service under the curatorship of the Refectory with the participation of the university students and identifies the cultural service thus provided as a familiar and experienced phenomenon and identifies with the cultural brand offered, the bearers of which are all the actors of such conditioned relations (students-university-Refectory-teacher/mentor). Thus, thanks to the fact that during the time the Refectory has been operating as a cultural center, the Refectory has found its audience, the university students and the university itself can benefit from this phenomenon for their own productions realized in the Refectory, offering a new artistic brand in proven spaces. This way, students and the university become carriers of aesthetic and creative values, which they embody in artistic productions outside the university’s headquarters but under its auspices.

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