

HISTORY OF CZECH MUSIC EDUCATION IN THE 19TH AND 20TH CENTURIES IN THE CONTEXT OF EUROPEAN MUSIC PEDAGOGICAL TRENDS

Marie Slavíková

Abstract

The current conception of music education in the Czech Republic draws on the excellent traditions of Czech music education in the past few centuries and on important European music pedagogical trends that have also significantly influenced it. In this article, we would like to recall the progressive ideas of the founders of modern music education in the 19th century, which should not be forgotten even today. We will then build on these to consider the new pedagogical thinking of 20th-century Europe, whose most important music education systems will be examined in terms of the demands of contemporary music education, which they have influenced.

Keywords

History of music education – music education – Carl Orff – Zoltán Kodály – children’s musical creativity

Introduction

Czech musicians became internationally famous as early as the 18th century when they were sought after for their skills throughout what was then an educated Europe. Much credit for the education of young musicians went to the colleges of religious orders and literary brotherhoods, as well as to the numerous monastic foundations, which generously supported the musical education of gifted pupils from the funds of religious and secular feudal lords. The guilds of provincial trumpeters and timpanists, who played an important role in the social life of the towns, also contributed to musical education.

The activities made the greatest contribution to the development of Czech and Moravian music education of rural teachers who, especially at the end of the 18th century, at the time of the educational reforms carried out by Empress Maria Theresa and her son Joseph II, laid the foundations for new methods and procedures in music education. Foreign experts, such as Charles Burney in his *Musical Travelogue of the 18th Century*, commented on the high quality of music education in Bohemia.¹ Czech music and Czech music pedagogy of the following centuries also benefited from the extraordinary flowering of Czech musicianship.

¹ „I came to a school that was full of children, from six to eleven years old. Children were reading, writing, and playing violins, oboes, bassoons, and other instruments. The organist had four clavichords in a room in his house, and a little boy practiced on each; his nine-year-old son was a good pianist.” ... „The cultivation of music contributes to the fact that they like music in this country, that they know it so well. The Czechs may be called educated because they can read, and they are equally excellent musicians because they can play musical instruments. Both are one of the main components of a general education.” Burney, Charles. *A Musical Travelogue of the 18th Century*, English translation. Prague 1966, pp. 277; 283.

Music teaching in the 19th century as a response to school reforms

The new conditions of the emerging capitalist enterprise in the second half of the 18th century, together with the abolition of serfdom and the incorporation of the Bohemian lands into the centralized Austrian Empire, placed a new emphasis on the education of the population. Maria Theresa's reforms brought new laws and regulations to education. The Empress supported the reform of Johann Ignaz von Felbiger (1724–1788) and introduced his *Allgemeine Schulordnung* [General School Code] into schools, which came into force in the Czech lands in 1777 and brought about the introduction of compulsory schooling and the nationalization of schools. However, only about a quarter of the children enrolled in school continued to attend regularly. The Felbiger Order established German schools for the towns, i.e. schools for members of the trades and industry. In the countryside, there were trivial schools for the children of serf parents. In his *Methodenbuch* [Method Book], Felbiger emphasizes rote learning and memorization of texts.²

Teachers had to be professionally prepared for the new type of school. Teachers were trained in preparatory schools for 3–6 months, and more care was taken in their methodological and linguistic training (knowledge of German). The social status of the teacher changed, and he was gradually freed from his dependence on the authorities. In reality, however, the teacher remained tied to the church in matters of music, and the local parish priests were in charge of the schools.

Singing has lost its privileged position compared to the previous period. Enlightenment rulers were driven by a concern for the economic and organizational consolidation of the country, which brought about a number of new measures for music. The status of music in worship was restricted so that instead of the previous rich instrumental accompaniment, only organ accompaniment was mandated. Singing was provided only by the congregation, so many student vocalists lost the opportunity to earn a living in the choir, and therefore the opportunity to study.

Singing was introduced as a compulsory subject at least in schools where there was a church. This was thanks to Maria Theresa, who valued music and singing „because it strengthens the religious spirit and leads to morality“.³ For the teaching of singing, the Felbiger *Methodenbuch* was in force, according to which the teacher had to practice thirteen religious songs for different seasons, in German. There were also songs for the beginning and others for the end of the lesson. Most of the songs had religious content or were educationally oriented, contained moral teachings, and exhorted the pupils to be diligent and hardworking. Only in trivial rural schools were Czech songs sung: children's folk songs, rhymes, budgets. Children often sang them there in nature, at work or in their free time. In secondary schools, singing was not introduced at all. It was not until 1849 that singing (*Gesang*) was made an optional subject.⁴ It was not introduced as a compulsory subject (under the title Singing or Music) until 1869.

² Gregor, V., Sedlický, T. *Dějiny hudební výchovy v českých zemích a na Slovensku* [History of music education in the Czech lands and Slovakia]. Praha: Editio Supraphon, 1990, p. 22.

³ Kovařík, V. *Vývoj hudební výchovy na českých školách* [Development of music education in Czech schools]. Praha: SPN, 1960, p. 76.

⁴ *Ibid.*, p. 78.

Rural teachers Jakub Jan Ryba and Jan Nepomuk Filčík

From the first half of the 19th century, several music educators stood out in our musical history for their teaching and musical erudition as well as for their strong patriotic feeling. Among them are especially the rural teachers J. J. Ryba and J. N. Filčík. Their pedagogical methods can also be an inspiration for contemporary music education.

Jakub Jan Ryba (1765–1815) worked in Rožmitál pod Třemšínem. He acquired a high classical education and an insight into didactic literature and new teaching methods. As a teacher, he also sought to promote a broad cultural awareness in his place of work. According to the new methods, he taught children many practical working disciplines (field farming, orcharding, etc.), built a library, introduced Sunday refresher courses for children and adults, etc. In Ryba's teaching system, there was one hour of music and singing a day, and twice a day an hour of instrumental playing. Pupils in the school sang before school and during the day, for refreshment. In total, Ryba devoted 15 hours of instruction in one week to music and singing in the school.

J. J. Ryba tried to create and introduce some terms from music theory in the Czech language. He also sought to produce Czech translations and adaptations of school songs and to elevate Czech songs as an educational tool.

J. J. Ryba also became famous as a composer. He drew on folk musical creativity (this can be heard in his church pastorals, the *Czech Christmas Mass*, etc.) and wrote songs for children in the Czech language. Ryba placed great emphasis on the educational value of singing and rejected songs with lyrics unsuitable for children, as they were generally sung at the time.⁵ He was convinced that singing noble songs to texts by poets and his own could contribute to the cultivation of the morals of „dissolute youth“ and considered singing and music education to be the best means of education, a model for children.

Jan Nepomuk Filčík (1785–1837) became famous as an author of Czech patriotic songs and a methodologist of rural schools, whose interest in the broad education of the people reminded J. J. Ryba. He worked at the school in Chrást near Chrudim and achieved excellent results in teaching. He was based on the views of Comenius and Pestalozzi that music and singing should be given to all the people, that all teaching should be based on opinion, should be natural, and should be built on good foundations. Filčík implemented the requirement of illustration with a new aid for singing intonation: a graphic record of the notes of a melody, the progression of which he wrote in perpendicular lines following each other in a linear progression. The height of the perpendicular line corresponded to the pitch of the note in the melody. The teacher showed the progression of the melody on the blackboard and the pupils sang along. Filčík was aware that basing singing on visual perception helped to recall the correct pitches of the notes in the imagination. Singing with visual support is much more effective than merely imitating the teacher, that is, singing by imitation, by ear. In this conscious approach to quality singing, backed by aural and intonation training, Filčík and his method are an example to us.

⁵ Ryba is the author of collections of songs for children: *Kancyonálek for Czech School Youth* (1808), *Dar dílné mládeži* (1800), *Radovánky nevinných dětí o Vánocích* (1804), and the Czech pro-composed ballad *Průvod dobré Bětulinky*.

J. N. Filčík was also the author of many school songs for children. Like J. J. Ryba's, his songs were primarily educational, calling for attendance and diligence in school work, and good behaviour.⁶

The children's art song in the national language, which, thanks to both authors, began to penetrate the schools, was very moral and religious, but it was nevertheless much more comprehensible to children than Latin or German songs. Gradually, new songs were also written, reflecting the events in society, e.g. the song about the little drummer (*Tluče bubeníček*, 1835, by F. Michl) was very popular because of its secular character and marching rhythm.

The development of singing methodology in the second half of the 19th century. Josef Leopold Zvonař, František Pivoda

The introduction of the compulsory subject of singing in 1849 stimulated interest in theoretical and methodological work in this field of teaching. Due to the development of social and political conditions, these writings could be produced in the national language, which allowed for a wide availability in this field of education. Important authors of textbooks on theory and singing, written in Czech, were J. L. Zvonař and F. Pivoda.

Josef Leopold Zvonař (1824–1865) worked all his life as a teacher and tried to strengthen the position of music education as part of general education and upbringing. In his methodical writings, he advised on how to teach singing from the elementary school level to the higher levels of music schools. His most highly regarded work was his *Instructions for Singing with Respect to National Schools* (1860), which is a methodology for elementary singing. Here the author gives in ten tasks (lessons) all that the pupil needs for intonation, singing from notes.

Starting from the major fifth chord and its reversals, it leads to the tetrachord and scale. Czech folk songs are the basis for the intonation, arranged in a system.⁷ According to the author's experience, all of the methods can be completed in any grade of a general school during one music lesson per week in a single school year. Zvonař inspired many other authors of methodological articles on children's singing, and new songbooks for school children, diagrams and wall aids for teaching music theory were created.

František Pivoda (1824–1898) devoted himself to special singing methodology. He taught singing to the children of Prince Khelvenhüller at the castle near Benešov for several years. In 1866 he founded the Pivoda Singing School in Prague, which focused on the education of opera singers. However, his pedagogical activities for general school music education are also of great importance. He based his singing method on thorough vocal and vocal training (practicing softness, flexibility, the fullness of voice, and technical proficiency), practicing pronunciation, intonation and polyphonic singing. The textbook was divided into an elementary and an artistic part and was also sought after by teachers of higher types of schools. For school purposes, Pivoda published the *New School Songbook* with many folk songs.⁸

⁶ For sheet music of the school songs *The Diligent Pupil* and *The Young Gardener*, see Kovařík, V. *History of Music Education in Czech Schools*, Appendix 8.

⁷ For details see Gregor, V., Sedlický, T. *History of music education in Bohemia and Slovakia*, pp. 48–49.

⁸ Pivoda, F. *Návod k vyučování zpěvu na školách obecných a měšťanských*. Praha: V. Neubert, 1890.

The curriculum in Pivod's textbook (1890) covers all components of music education. Pivoda emphasized melodic, rhythmic, and dynamic „beauty“, but did not overload the pupils with theoretical knowledge. The curriculum is thoughtfully arranged in grades 1 to 8. The author advises teachers to play instruments and sing all the time, and that the teacher should above all be a singer and instrumentalist. Pivoda's method has been very successful and represents the first comprehensive music education method in this country. The composer Leoš Janáček used this method as a singing teacher at the grammar school in Brno, and it is to his credit that the F. Pivoda was also approved for teaching at teacher training institutes. The teaching principles and systematic teaching methods of both teachers can be considered the basis of modern singing teaching.

The founding of music education institutions in the 19th century

Prague Conservatory, Organ School

The founding of the Prague Conservatory in 1811 was a fundamental event for professional music education. The Conservatoire of Paris and Vienna was the model for the school's concept and methods. The Prague Conservatory was intended primarily for the education of orchestral players and composers of music.⁹ Initially, only a few classes were opened: for teaching composition, violin and cello, double bass, and wind instruments. From 1815, solo singing lessons were added, from 1830 organ and harp lessons, and 1888 piano lessons. The teachers of the Prague Conservatory drew on foreign methods and sources, but they also created their schools of instrument playing, singing or composition (e.g. B. V. Št'astný, J. Janatka, V. House, F. D. Weber).

An important role in Czech musical life was also played by the Prague Organ School (founded in 1830), where future music pedagogues and music teachers were educated. Solo and choral singing, piano playing, music theory, aesthetics and music history were taught here. The music school of **Josef Proksch** (1794–1864), who was the teacher of the composer Bedřich Smetana, had a similar concept of teaching.

The establishment of several private music institutes at the beginning of the 19th century was an important step in the development of professional music education. The school of **Václav Jan Tomášek** (1774–1850) was renowned for its emphasis on a thorough theoretical education for music composition and piano teaching, and the school was also praised abroad. V. J. Tomášek published for his pupils the *Logical Piano School* and the *Doctrine of Harmony*, which laid a very good foundation for later textbooks on piano and music theory.

Dr. Karel Amerling (1807–1884), director of the 1st Czech Main School in Prague, came up with the demand for a unified national school. Amerling brought many new ideas about the school system. At a large gathering of all teachers from Bohemia and Moravia in September 1848, a comprehensive education was demanded, which develops all the child's faculties in a balanced ratio between rational and emotional education („all the child's faculties should be awakened and exercised, i.e. head, heart and hands should always be employed together“¹⁰). Amerling espoused the pedagogical views of Comenius, lectured on physiology

⁹ Československá vlastivěda. Díl IX. UMĚNÍ, svazek 3, HUDBA, pp. 155–156.

¹⁰ Gregor, V., Sedlický, T. *Dějiny hudební výchovy v českých zemích a na Slovensku*, p. 32.

and anthropology alongside pedagogy, called for education for girls, and introduced new teaching aids.¹¹ His ideas became the basis for the newly established teacher training institutes for music teachers.

The founding of the Prague Conservatory and the Organ School brought great development in the field of music performance. In addition to instrumentalists, numerous singing societies and school choirs were formed, led by performing musicians. For example, at the cantata concerts of the Žofín Academy in Prague, a sixty-member boys' choir appeared under the artistic direction of Antonín Apt, which was considered an extraordinary event at the time. The founding and activity of numerous singing societies in towns and countryside dates back to the 1880s. For the teachers, this meant that they exchanged their service to the church for enthusiastic cultural and national education activities in singing societies. Teachers served as choirmasters and also as authors of folk song arrangements. They were mostly graduates of organ schools and teachers' institutes who were entrusted with the leadership of choirs and at the same time took over the teaching of the optional subject of singing in grammar schools and other secondary schools. By a statutory decree of 1869, the subject of singing was introduced as compulsory at all levels of primary schools and lower secondary schools, one lesson per week. A new curriculum was issued which aimed to focus the teaching on the development of musical hearing, harmony, emotion, patriotism, and the acquisition of simple songs. From the 4th grade onwards, knowledge of music notation and basic intonation was required. From the 5th grade onwards, it was intended to sing two-voice and later multi-voice songs, especially national and folk songs. For older pupils, explanations about composers and musical forms were intended. Progressive efforts in the field of music education corresponded well with the general interest of all segments of the population in choral and community singing, and there were more and more enthusiasts and lovers of collective singing in schools and social life.¹² All in all, the end of the 19th century can be assessed as a period of flowering and national awakening in the field of musical culture and a great development of the choral activities of children and adults.

The period preceding the twentieth century was very stimulating and successful in terms of music pedagogy. It proved that the qualities of the teaching personalities working in this country could be based on the high level of musicality of the Czech nation, which is also mentioned by foreign observers and which is evidenced by the excellent performance of Czech musicians abroad. Another interesting phenomenon is the continued high popularity of traditional folk songs in Bohemia and Moravia. One only has to look at current music education textbooks to see that every grade from the lowest to the highest includes dozens of famous traditional folk songs suitable for children and young people. These songs boldly compete with classical and popular (pop-music) songs. No similar interest in singing traditional folk songs can be found in any sources from abroad; on the contrary, a recent study from the University of Brno research in England showed in a partial but fairly large sample of children and young people that the vast majority of pupils in English schools could not name even five traditional folk songs that they could remember.¹³ Although in recent decades there has been less interest in maintaining traditional folk activities in the Czech Republic,

¹¹ Holas, M. *Hudební pedagogika* [Music pedagogy]. Praha: 2004, p. 32.

¹² Gregor, V., Sedlický, T. *Dějiny hudební výchovy v českých zemích a na Slovensku*, pp. 42–43.

¹³ Stodůlková, Marie. Sonda do současného povědomí o lidové písni u anglických dětí [A probe into the current awareness of folk song among English children]. In *Hudební výchova*, 2023, vol. 31, no. 4, pp. 13–16.

there is still a very positive attitude towards traditional folk songs and traditional music among a large number of teachers, parents, and children.

The development of music education under the influence of European pedagogical trends in the first half of the 20th century. Max Battke, Émile Jacques-Dalcroze

The beginning of the 20th century in Europe was marked by the development of social sciences, especially psychology, sociology, and biology. Based on new knowledge about man, the approach to the child is changing. The official Herbartian pedagogy, based on drill and mechanical rote learning, began to recede and new ways of schooling were sought.

This period is also characterized by the movement for aesthetic education, which penetrated into Bohemia from Germany, America, and England. All education and teaching were to be imbued with aesthetic moments. The interest in traditional folk songs is not diminishing, but the singing and song repertoire, which formed the main focus of music education at that time, appreciates not only the national aspects but also the artistic and broader aesthetic and educational value of songs.¹⁴

As contrast to aesthetic-educational efforts and the development of artistic feeling in pupils, there are also efforts to rationalize the teaching of singing and to make it more methodically sophisticated. Many teachers criticize the mechanical and stereotyped rehearsal of songs by ear (the imitation method). Again, more demanding methods are pointed out (F. Pivoda), emphasizing intonation training, and aural and vocal education. The method of the German pedagogue **Max Battke** (1863–1916) was enthusiastically adopted by progressive Czech teachers and spread in the Czech Republic in the early 1920s, mainly thanks to Battke's personal visits to Prague and the organization of methodological courses for Czech and Moravian teachers.

Battke's method was called *Primavista*. It contained a sophisticated system of aural, intonation, rhythmic, and vocal exercises and dictations, through which its author aimed at the comprehensive development of the pupil's musicality. He combined this care with the acquisition of music-theoretical knowledge. In intonation, Battke based his teaching on the English method of *Tonic sol-fa*, i.e. relative solmization and the principle of the single note key. As an aid, Battke introduced the use of the so-called movable staff – a sheet of sheet music mounted on a thin stick, which the teacher moved around the staff on the blackboard and the pupils intoned according to the indications. This device was popular and was still used in some schools at the end of the 20th century. Battke's syntactic exercises also allowed for a creative approach to intonation.¹⁵

Later analyses of the Battke method by some pedagogues and musicologists praised, in particular the theoretical contribution of the method to our music education, and the fact that this method can be used to teach pupils in Czech conditions at all levels of school. Most of all, it was appreciated that the method enables the development of the whole musicality

¹⁴ The pioneer of the movement for art education in this country was the music scholar and aesthetician Otakar Hostinský (1847–1910). He summarized his ideas in his writings *On the Socialization of Art* (1903), *Art and Society* (1907), etc. He was responsible for the organization of the first educational concerts for young people.

¹⁵ Gregor, V., Sedlický, T. *Dějiny hudební výchovy v českých zemích a na Slovensku*, p. 68–70.

of the pupil. On the other hand, the reviewers of the method pointed out that *Primavista*, although very well thought out and comprehensive, is too difficult for general school pupils in one music education lesson.

Simultaneously with the Battke method, the method of the Swiss teacher and composer **Émile Jacques-Dalcroze** (1865–1950) came to us from Germany. His system leads pupils to express musical experience in the form of movement. Dalcroze's method is based on rhythm, which, according to him, is the basic component of music that one can perceive and respond to directly with one's body. Man has an innate sense of rhythm and movement, but he cannot combine the movements in different ways to express his experience of music directly. The Dalcroze method contains three basic components: rhythmic gymnastics, aural and intonation training and improvisation.¹⁶ The aim is to isolate the function of the individual muscles and to regulate their movement at will so that the listener's musical experience can be consciously improvised through bodily movement. In Dalcroze's conception, the pupil's body becomes an instrument for the expression of the music, its expression.

Dalcroze also actively cooperated with the Prague Conservatory and found a number of followers. However, in the general evaluation, this method was considered to be demanding for school general music education and found application rather in hobby clubs and art schools.

If we compare the influence of both teachers on Czech music education, the system of M. Battke was more popular in our country. Although there was some criticism of his method, overall it was evident that our music education began to focus more on intonation techniques. The method resonated with the Czech efforts to reform music education through singing at that time.¹⁷ It was again confirmed that singing was closest to the Czech and Moravian national mentality and that music educators had the greatest hopes for the future musical development and education of children and youth.

Children's choral singing as a tradition of Czech music education

The great wave of interest in choral singing for children and adults awakened in the 19th century, lasted well into the following century. In the 1930s, choirs began to be established in schools as a means of attracting children to music. The children's choir of the pedagogue **František Bakule** in Prague-Smíchov in 1920–1934 became very well known; its members were pupils from his institute for rehabilitation and education of invalids, and the choir became famous abroad. This choir was an important stimulus for the establishment of other school choirs in the Czech Republic.

At the beginning of the 1920s, music teacher **František Lýsek** (1904–1977) founded a school choir in the small village of Jistebník near Ostrava. The choir was called the Jistebniční zpěváčci [Jistebník Little Singers] (1929–1938) and united almost all the pupils from the small school. The choir developed to a top-level and managed to impress its listeners with its precise intonation, timbre balance of voices, and distinctive reproduction of regional folk songs. It has appeared on radio and has been invited on numerous foreign tours and overseas. F. Lýsek achieved excellent results in the musical and vocal development of children's choir singers through his systematic and methodically well-thought-out

¹⁶ Holas, M. *Hudební pedagogika*, p. 24.

¹⁷ Gregor, V., Sedlický, T. *Dějiny hudební výchovy v českých zemích a na Slovensku*, p. 70.

work. His intonation method, using motifs from well-known folk songs, was later taught in schools. Dozens of other children's choirs were founded in Moravia following the example of Lýsek's children's choir. Lýsek himself later went to Brno and founded the Brno Children's Choir (1945–1977), which had a high, even professional level.

The Kühn Children's Choir, which was founded in Prague by Czechoslovak Radio choir-master **Jan Kühn** in 1932, also gained great fame. Because of its exceptional qualities, the choir was affiliated to the Czech Philharmonic Orchestra in 1952, of which it was a part for 40 years. The choir still exists today and is one of the most important Czech artistic collectives, known not only in Europe but on all continents where it performs. The choir is open to children with an interest in singing from the age of 3 and provides them with thorough singing and musical training. Thanks to the enthusiastic work of the choir directors, the choir has a wide membership base and has been successful in winning many international competitions.

The emergence of numerous children's choirs also initiated a wave of interest in song and choral music for children from the 1920s onwards.¹⁸ The interest in choral singing spread to grammar schools and real grammar schools as well as teachers' institutes, which triggered the need to create methodological manuals, textbooks on choral singing and songbooks for children and young people. Choral singing played an important role during the political threat to the country, as it led not only to a boom in singing but also to the gathering of young people into meaningful collectives, where the artistic quality of the repertoire was the opposite of the declining urban entertainment in times of economic crisis.

The tradition of children's choirs in the Czech Republic continued to develop on a rich scale after the Second World War. Every elementary art school, as well as every primary school, had its own children's choir, which participated in social and political life in towns and in the countryside. In the last two to three decades, we can observe a slight shift of interest in choral singing among children, and choirmasters, and music teachers. The interest in aesthetic education is second only to the popularity of information technology, and schools are required to teach foreign languages and many other subjects. Nevertheless, it can be said, based on observations of school practice and professional articles on this issue, as well as on the placement of our children's choirs in international competitions, that there are still many enthusiastic teachers-choirmasters who can motivate children to active choral singing.

Efforts to modernize music education in the 20th century. The House of Childhood

In the 1920s and 1930s, the so-called New School and New Education movement penetrated the Czech lands. Its founders were e.g. M. Montessori, R. Cousinet, E. Claparède, J. Dewey, C. Kerschensteiner, and others. These educators built on the ideas of the great French philosopher and educator **Jean Jacques Rousseau** (1712–1778). Rousseau emphasized freedom in education, which he saw as a prerequisite for the development of the human personality and the fulfillment of life. According to Rousseau, natural education should respect

¹⁸ Well-known authors of songs and choral compositions for children were, for example, Josef Bohuslav Foerster, Jaroslav Křička, František Lýsek, Miroslav Krejčí, Karel Hába, Rudolf Wünsch, Adolf Cmíral, František Chodura, etc.

the biological and psychological predispositions of the child, and the teacher should be an observer of the child's psychological manifestations and empathize with the child's feelings. Rousseau also stresses the need for education in nature and in harmony with nature; the precursor of musical perception should be nature with its sounds. The child's understanding of music is to come about through creative experimentation, where the structure of music and its means of expression are first understood.¹⁹

The new direction of reform pedagogy placed the child at the center of educational action (pedocentrism). It represented the opposite of the 19th-century educational system, which was characterized by an authoritarian approach, enforced discipline, stereotyped teaching, and the suppression of the child's personality. Pedocentrism emphasizes free education, spontaneity, and the child's interest in learning. However, modern pedagogy has subjected pedocentrism to criticism: for its excessive pragmatism, lack of social adaptation of the child, overestimation of the theory of self-learning, and underestimation of the teacher's role in education. However, it is necessary to see some positive features of pedocentrism, which is the subject of the search for a balance between the two approaches in the following periods.

In the Czech lands, these tendencies of free and natural education manifested themselves especially in aesthetic and musical education, in the pedagogical experimental project of the House of Childhood in Krnsko near Mladá Boleslav. This educational project, highly modern for its time, lasted only a few years (1920–1924), but was a great success and is still an inspiration for modern music education.

The House of Childhood was founded based on the ideas of J. A. Comenius, J. J. Rousseau and the reform efforts of the so-called „new school“. Music teacher **Ferdinand Krch** and composer Josef Křička founded an experimental two-class school with boarding accommodation for orphans aged 4–16.²⁰ The school focused on poly-aesthetic education and collaborated with a number of artists. Educators saw aesthetic education as a principle that was to permeate all teaching, resulting in a free, creative individual who was surrounded by love and a positive attitude towards life, work, art, and an all-pervading respect for the child. Teachers did not use corporal punishment as a matter of principle. Educational practices began with the perception of nature, its sounds, colors and shapes, leading to the development of sensitivity and sensitivity to one's own and other people's experiences. Even in teaching methods, they distinguished between natural methods (based on nature, folk songs and folk music) and artificial methods.²¹ The school also paid attention to the aesthetic design of the classrooms, children were encouraged to engage in artistic activities and literary education, and singing and music permeated the entire teaching. The children showed a voluntary interest in the arts and were happy to participate in joint activities and intrinsically motivated events.

The concept of the House of Childhood, very modern for its time, has been appreciated many times at home and abroad. It can also be an object of research and inspiration for creative teachers who want to respect and develop the natural musical and psychological potential of the child.

¹⁹ The ideas of J. J. Rousseau penetrated our countries in the pedagogical works of Maurice Martenot and Michel Moureau. The pedagogical community is familiar with the book Moureau, Michel. *To music the natural way*. Prague: Artama 1995. In it, the music educator introduces Martenot's method of developing musical hearing, which he presented at numerous lectures in the Czech Republic in 1990–1994.

²⁰ Krch, František and Josef Křička. *Child and Music*. Volume I. 1917; Volume II. 1920. Volume III is still in the manuscript.

²¹ Sedlák, František a kol. *Nové cesty hudební výchovy*. 2. vydání. Praha: SPN, 1983, pp. 57–59.

Educational systems based on comprehensive music education.

Carl Orff, Zoltán Kodály

Music and aesthetic education in the House of Childhood anticipated the principles that music pedagogy arrived at in the second half of the 20th century.

Already in the early 1930s, some of our teachers were acquainted with musical educational trends, whose representatives include M. James, S. N. Coleman, and C. Orff. These authors wanted to arouse children's interest in music through the use of movement, games and dance, starting from elementary music education. Their aim was activity and creativity while respecting the child's abilities. Movement and playing children's musical instruments were to be a counterbalance to the intonation training that prevailed at the time. The suggestions of Orff and James were followed up by the Czech teacher **Antonín Hromádka**, who created the *Lasíbo* intonation method, based on songs, and also created a children's musical instrument, a children's dulcimer with colored keys for the development of intonation ideas.

The Second World War meant an interruption in the development of music education. It was only after 1945 that intensive efforts to develop the subject began in this country. Several important pedagogical personalities (Adolf Cmíral, Josef Plavec, Antonín Sychra, Václav Holzknecht, and others) contributed to the fact that, especially after 1960 with the new curriculum of the subject, the position of music education in general schools improved. Again, ways to modern, effective music and aesthetic education are being sought. In this effort, the music education system of C. Orff. The designers of the new curriculum emphasized student activity and the linking of the extracurricular world of music with school music education, and Orff's principles corresponded to this. At a conference in Budapest in 1964, a lecture by **Wilhelm Keller**, director of the Orff Institute in Salzburg, attracted great attention from our teachers. Keller was invited to Prague, where he demonstrated examples of the Orff method. Based on a very positive response, work immediately began on a Czech adaptation of Orff's *Schulwerk*, which was undertaken by the composers Ilja Hurník and Petr Eben. After three years of testing the method in school practice, the method, based on the new publication,²² was introduced into schools and music education textbooks. Sets of Orff instruments, including melodic instruments, began to be produced in large numbers for the needs of schools. From all the studies and professional publications dealing with the subject of the contribution of the Orff method to our music education and from many years of observation of school practice, we can declare its unquestionable importance and positive contribution to Czech music education.

Another important stimulus for Czech music education since the 1960s was the music education system of **Zoltán Kodály** in Hungary. Kodály and his collaborators reformed Hungarian music education intending to integrate music and music education into the entire educational system and make it a means of nurturing a harmonious child's personality. It is a comprehensive system, combining singing and vocal activities with music listening and movement. The best known of Kodály's musical educational system is his method of intonation, which was very popular and professionally recognized in our country in its time. Kodály's intonation method was based on the *Tonic-sol-fa* method (the author of the

²² Hurník, Ilja and Petr Eben. *Česká Orffova škola*. Vol. I, II, III. Praha: 1968, 1969, 1972.

method – Jean Weber), the French numerical method of Galin-Paris-Chev  (the principle of rhythmic syllables), and partly on the *Tonic-Do* method. It represents a synthesis of these methods and is supplemented and adapted to the requirements of Hungarian music education, based on Hungarian folk songs and national music.²³

The emergence of the contemporary concept of Czech music education and the international context

During the 1960s, the formation of Czech music education was shaped by numerous modernization efforts and inspirations from abroad, which were to result in educational reform. Prominent music pedagogues and music psychologists, especially Ivan Poledn k, Jan Bud k, Radko Rajmon, Libuše Kurkov , etc., were at the origin of the new concept of the subject. The authors of the concept took into account the new social conditions caused by industrial development and the migration of the population to the cities: the position of the mother in the family, the growing influence of the mass media, changes in the lifestyle of children, etc. The aim was to create music education that would be accessible to all children, regardless of their musical abilities. This goal was to be realized through a complex of musical activities of reproduction (singing, instrumental, and musical movement activities), perception (listening activities), and production (children's musical creativity). The application of these activities is intended to lead to maximum activity of the child and to enable his/her all-round musical development. The creative activities of pupils and the emphasis on children's activities were completely absent from music education in the previous 1960 concept.

This new conception of music education was thus based on our musical traditions and at the same time on the modernizing efforts of the world. It was very progressive, but it required well-trained teachers, new textbooks and aids, and the publication of new curricula. The new curriculum came into effect in the 1976/77 school year when a comprehensive reform of our elementary school took place.²⁴ The following years were marked by the implementation of new methodological materials and manuals, seminars and training for teachers, many professional researches, and important publications on music pedagogy and psychology. The new concept of music education has been accepted by the pedagogical, professional, and academic community and has been proven in school practice up to the present day, which testifies to its sound basis and quality.

The current concept of music education in the Czech Republic fully corresponds to the international requirements for active, creative music education with functional integration of its components and leads to the effective development of musical abilities and skills of pupils and at the same time to their personal development and care for their mental health.

Czech music education is represented in the European Association of Music Teachers (EAS) and cooperates with the world organization International Society for Music Education (ISME). Together with other EU member states the Czech Republic presents a position expressing the irreplaceable role of humanistic artistic and creative education, which is expressed in the *Charter on Music Education* in General Education Schools in Europe. In its

²³ Složil, Alois. *Maďarsk  hudebn  v chova*. Praha: Supraphon, Edition Comenium musicum, 1977.

²⁴ The new curriculum was based on the document *Further Development of the Czechoslovak Educational System* (July 1973) and became part of the 1978 Education Act.

eight articles, the Charter declares important requirements for general music education that are valid for all European countries:

1. two hours of music education in general education in one week;
2. music education in grammar and secondary schools;
3. final (matriculation) examinations in music education;
4. classrooms for the teaching of music education;
5. music ensembles in all schools;
6. support for gifted and talented pupils;
7. training of qualified teachers;
8. inclusion of music education in pre-school.

At the end of this brief overview of the most important milestones in the history of the past two centuries of Czech music education, it is necessary to mention the important tradition of general elementary art education in the Czech Republic. As part of state-organized education for a wide range of talented pupils, a rich network of primary art schools was established in this country as early as 1961/62. The schools have music, dance, art, and drama departments. Children and young people widely attend schools with an interest in arts education and provide an excellent base for studying the arts in secondary schools. It can be said that the functioning and educational results of primary art schools in the Czech Republic are unique in the world, referring again to the deep traditions of musicality of the Czech nation.

Conclusion

Contemporary music education in the Czech Republic is characterized by a modern and fully functional concept for its application in general schools. It has a large number of professionally trained teachers and choirmasters, who follow with interest the new impulses coming from abroad and learn new and effective ways of integrating activities in teaching. It is based on the great traditions of Czech music and its representatives cooperate with music education institutions in Europe and around the world. Music education continues to be very beneficial for the development of the child and young person and knows ways to help the development of their educational needs with a view to fostering a balanced and harmonious growth of all components of the young personality.

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About the author

Marie Slavíková is an associate professor at the Department of Music Education and Culture, Faculty of Education, University of West Bohemia in Pilsen. She teaches music pedagogy, music psychology, didactics of music education, and music skills subjects in the study program Teaching for the first stage of primary school, of which she is also a professional guarantor. She has also taught experimentally at several primary schools.

✉ mslaviko@khk.zcu.cz