

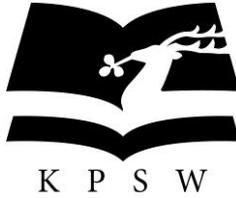
TRANSGRESSIONS IN ARTISTIC EDUCATION

PERSON – MUSIC – ART



JOINT ACADEMIC PUBLICATION EDITED BY

Maciej Kołodziejcki



**TRANSGRESSIONS
IN ARTISTIC EDUCATION
PERSON – MUSIC – ART**

**Joint Academic Publication Edited by
Maciej Kołodziejcki**

Jelenia Góra 2016

RADA WYDAWNICZA
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FOTO na okładce:

<https://en.wikipedia.org/wiki/Boy>

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ESUS Agencja Reklamowo-Wydawnicza
ul. Południowa 54
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WYDAWCA

Karkonoska Państwowa Szkoła Wyższa w Jeleniej Górze
ul. Lwówecka 18, 58-503 Jelenia Góra

ISBN 978-83-61955-42-9

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Recommendation for Publication

The issue of arts education in different public systems (education, health care, social assistance) is not new, many experts were and are still concerned about it. News arisen and imposed from one to another period of artistic, culture evolution and education were and are determined by scientific and artistic achievements, by knowledge enrichment opportunities and enhance experiences and accomplishments, both from the teaching perspective and also from the artistic creation point of view. The prospects considered particularly in the last half century, included a growing better knowledge of human physical and mental particularities (in his evolution from childhood to old age), his ability to form auditory, visual and kinesthetic perceptions and representations, and the fundamental goals pursued by specialists – teachers and researchers – were and have remained the improvement of the arts contributions to the human aesthetics and ethics education throughout his existence, especially in developing sensitivity and intelligence in other words, to the harmonious formation and development of the human personality.

The entire scientific approach of the volume „Transgressions in Artistic Education. Person-Music-Art” is designed in a natural harmonization of the education tradition values and cultural act, with renewals of content, teaching and information technology in recent years. In the same time, clearly articulated, compelling and often with warm enthusiasm, which demonstrates the passion of the authors for education and scientific research. Aesthetic education is an essential component of the education process in general, because by doing so it is intended the modeling the sensitivity,

the human beings receptivity to non-pragmatic aspects of existence as alternatives. The aesthetic is another form, a superior and particular one, to structure the objective world and the imaginary. Through aesthetic education the human being accedes to another form of organization, the transfiguration of existence, overcoming intellectual and rationalist or utilitarian nature routines.

In the well known hierarchy of needs developed by Abraham Maslow, aesthetic satisfaction, placed in the top of the pyramid, defines a key measure of humanity and spirituality: the complete man, is the one educated also for aesthetic reasons. Aesthetic/artistic education of a formal, non-formal or informal nature is achieved in particular ways through seven specific art disciplines. Therefore the research outlined in this volume „Transgressions in Artistic Education. Person-Music-Art” is an approach of great difficulty and complexity that can be achieved only with maturity and responsibility through extended works like those proposed by authors of the articles and its coordinator.

We would propose for publication the book „Transgressions in Artistic Education. Person-Music-Art” coordinated by prof. dr hab. Maciej Kołodziejcki.

Prof. Eugenia Maria Pașca PhD.
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Preface

We are presenting the reader with the publication 'Transgressions in artistic education. Person-Music-Art.' Artistic education (music, plastic, film, theatre) which has become the leitmotif of the presented volume, has always been and still is the object of interdisciplinary and transgressive interest of people engaged in art, pedagogics, psychology, sociology or history. Due to its educational and at the same time creative character, this volume presents art in various constellations and dimensions but a human being and their education and upbringing is always present as a common subject of discussions, research and explorations. Artistic pedagogics seems to be constantly in the phase of searching for its identity through repeating the inquires and responses to the basic issues related to the meaning of art and its place in everydayness and festiveness as well as the rules of obtaining the knowledge on man as the culture creator. These inquiries are related to ontological areas (what is a man as a performer and a creator of culture and art?), anthropological (relating to man in individual and collective dimension), epistemological (relating to cognition, science, its development, conditions and rules) and praxeological (didactics, detailed methodology.) Science is a category which is ever-changing, temporary and dynamical. The supporters of the transgressive approach in the artistic education – philosophers, pedagogues, psychologists assume that the centre of their attention is occupied by transgressions, actions and acts of thinking. Highlighting the changeability, temporary character, diversity and multilateral character of science, the evolving cultural surroundings are

underlined. This specific overcoming the boundaries of insofar arrangements, intellectual possibilities and achievements, social, material and symbolic favours the approach of innovative, reformatory and educational character – it favours constructing good, truth and beauty for a human being.

The purpose of this monograph is to present the multi-threaded psycho-pedagogical afterthoughts on child's artistic education in terms of interdisciplinary, trans-disciplinary and multi-sided concept. The presented scientific-pedagogical perspective seems as a category of crossing the borders of scientific disciplines and the individual articles highlight the cognitive, educational and extra-polar values. Some individual authors from different European countries (Slovakia, the Czech Republic, Latvia, Lithuania, Poland, Russia) occupy themselves with some educational problems while making inquiries regarding the legitimacy and rationality of artistic educational postulates in the area of culture, education and upbringing of man. Active understanding of art closely corresponds with penetrating (transgression) other forms of experience, arrangements and science, thus with pedagogics, psychology, sociology, philosophy, ethics and axiology. At the same time transgressive cognition corresponds with vast responsibility of subjects (academic scientists and teachers) since the collisions of different interpretations of the world of education and art do change the presentation of contemporary optics and at times trigger some positive qualitative changes in the area of culture and art.

Personally, I hope the problems presented shall become a contribution to wide consideration and discussion on artistic education which fulfils a lot of diverse functions in society – from educational and upbringing ones to cognitive and developmental. Thereby, the presented outlines, essays, announcements or academic report shall enrich the contemporary humanistic notion on a human being as a creator of culture – artistic, educational and organisational.

Finally, I wish to express my special acknowledgements to the reviewers of this book – Prof. Eugenia Maria Pasca, Prof. Justinas Sadauskas, Prof. Mária Strenáčiková and prof. Tomas Butvilas for their effort with regards to the critical-constructive analysis of some of the individual articles.

Academic editor
Maciej Kołodziejcki

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Arts education in polyesthetical and interdisciplinary context

Abstract. In this paper we would like to point out current problems in the field of integrative arts education in the context of wider trends in the philosophical and psychological thinking, which points to the importance aims of arts education, but in teaching practice was not still sufficiently accepted. At the same time, the paper aims to draw attention to a very effective and unique concept as proposed by Slovak composer and pedagogue Juraj Hatrík. This musical-pedagogical method very effectively solves the identified problems of integrative art education.

Key words: arts education, musical art, creativity, complexities, wisdom, sense.

The objective of my study is to attempt to suggest a new views on solving problems in the field of musical pedagogy, which are reflected along an interdisciplinary spectrum. We have decided to expand the musical-pedagogical questions into wider perspectives, i.e. to proceed from the knowledge of the most general connections of the meaning and objectives of human education to concrete areas of musical pedagogy. We concentrated on a widely framed objective which orientates the teachers' tasks in a new and innovative way because, in the present time, besides solving musical-pedagogical problems they are confronted with a lot of negative social phenomena (deformation of cultural and moral values). It has constantly been confirmed that in practical pedagogical activity teaching through art and the teaching of art itself can gain

new dimensions only by means of returning to ethical values, to the revelation of new spiritual and moral dimensions for society, and to the revival of ideals beyond the mere self-interest of an individual.

Philosophical and psychological contexts

Therefore in our opinion the objective is remind Frankl's conception of man's orientation towards uncovering the senses and personal values and making use of its principles in the area of musical pedagogy. That can be uncovered by an individual only through creative, experiential and attitudinal acts, especially in the area of music.

Franklian logotherapy contains a stimulating concept, the point of departure for which is formed by the „spiritual dimension of man”, which understands itself in today's complicated world as psychology, philosophy, and anthropology at the same time. This is a slightly older, but extremely topical concept at present, which attracted our attention in relation to the requirement that a man should have purposeful guidance in this chaotic time, in relation to the world of values, with the process of self-formation and self-modernisation of man; and thus also with the aims of the new school in the broadest sense of the word.

In this connection, V. E. Frankl (1997) points out three areas of the search and discovery of the sense: experience, creative and attitudinal values. This three ways lead to the formation of three value categories, *i.e.* creative values (man has an influence on the world also by virtue of creative activity where it is not only performance which matters, but also the need to be beneficial for others), experience values (man lives in a dialogue with the world, he forms multifarious bonds which enable him to perceive the world

as meaningful) and attitudinal values (not only an active life but also one that focuses on experience makes sense; life is potentially meaningful under any circumstances, even under the hardest conditions possible), which take up the most supreme position in the hierarchy of values according to Frankl.

Experience that is derived from a personal experience of the situation as well as from the consequences of one's own decision-making is a particularly important aspect of learning when searching for the sense. The ability to live through the moment in a focused and meaningful way is a certain pre-stage for searching for the sense. A full and deep experiencing presupposes that one is open to and accepting the experience, and that it is retained in the memory so that we are able to recall it in certain situations in order to be able to reproduce the whole atmosphere of the experience, *i.e.* sounds, scents, warmth, picture etc. Thus, what helps deep experiencing of the present is a perfect concentration on the experiencing a particular situation by all senses. It is shown that the one's personal experience has a far more significant impact on the attitude of children and understanding of the meaning of everything they do than a verbal motivation. The inclusion of the decision-making process into the life of children at a very young age develops a feeling of freedom and responsibility for decisions in them. By explaining and justifying one's decisions the child learns the essentials of searching for the sense. The gradual increase in the degree of the freedom of decision-making and responsibility for decisions leads to the sensation of distinctness and independence. The transfer of personal experiences and consequences of decision-making are usually applied by a child to a variety of real-life situations and thus it gradually starts to search for answers to the meaning of life.

The concept of the meaning of life is also closely connected with the focus of attention of the present-day psychology on

the phenomenon of wisdom, which is understood as a life integration and is the aim of educational efforts. Ruisel (2005) mentions the results of psychological research, which shows that man understands life and everything which is bound up with it as a meaningful whole due to wisdom. What is crucial in the context of our thinking, however, is that wisdom helps precisely to integrate and co-ordinate knowledge, various ways of thinking, clashes between contradictory poles of the given points of view, and thus solves thought, emotional and free opposites. In addition, tolerance for different attitudes, values and priorities also rank among essential characteristics of wisdom. Thus, wisdom leads to a higher degree of tolerance and helps to understand other people's way of seeing the world. Ruisel (2005 p. 123) takes the view that the „width” (empathy), „height” (intelligence) and „depth” (reflexivity)¹ of a wise man enable to form a more complex view of a certain problem, and thus act accordingly. According to E. H. Erikson (in: Ruisel 2005), man can achieve integrity and a harmonious state within his personality after having achieved a mature stage, having acquired the ability to accept success and failure, while being detached at the same time. Wisdom thus keeps the inner chaos in harmony and supplies man with identity. It integrates our person and roots it much deeper. This is why modern pedagogy regards it as one of the aims of its educational efforts.

In this way, wisdom connects the split processes of the logical knowledge with uncertainty and reflexivity; it represents a dialectic integration of all aspects of personality – affects, actions, will, knowledge, creativity and life experiences. Heading towards it is, therefore, closely connected with the requirement for new trends, which appeal to the development of the skill of overall perception –

¹ Petříček (2009) defines „depth” as that something which is an irreducible moment, being resistant against deciphering and decoding by its complexity. In: *Myšlení obrazem*. Praha: Hermann a synové.

getting to the gist of the problem, seeing the details from a detached point of view, finding interrelations among facts, etc. which would make it possible to deal with the gained knowledge in a creative and meaningful way. The integrative sense experiencing and keeping a whole are the basic prerequisites for experience instruction. Knowledge should be integrated by whole child's personality, by his „spiritual core” and the activated system of „creativity”. It is therefore necessary to secure a complex development and personality formation; the evolution of the psyche is a whole. A creative educational process should be instrumental in achieving the ability to regulate all psychic functions, which requires the cultivation of the consciousness as a regulator of mental processes and the archaic layers of the brain. The basic method of creative thinking in a given context is concentration due to which there transpire hidden interrelations where there is a creative integration in the broadest and deepest sense of the word. What really seems to matter in the area of musical-pedagogic efforts is the ability to discover in music all the possible ways to the sensation of being fulfilled and re-discovering the sense of our being, as well as those to the discovery of unity and a whole of the reality.

The position of art in the world is its basic ontological determination. An artistic picture in itself reveals a close interconnection with substantial human interests and aims. By these essentials we can see the possibilities of creative thinking about meaningfulness and the formation of integration concepts which would represent a stimulating room for the development of the complex personality. In connection with the demand for orientation towards the complexity of the personality's development and the facts mentioned above, it is very stimulating and effective to build the basics of the integrative pedagogy in junior school. It is shown that if this orientation is to be effective in the future, it means that it should help solve the problem of the complexity of the man's personality. Its advantage lies in evoking a direct model

situation which represents a kind of a pre-stage of the value system production with children, not only on the basis of cognition, but most importantly through inner motivation, discovery of the over-individual complexity and harmoniousness with the world. The created system of understanding of the world determines decisions and options through which by means of consciousness there is an agreement of free acting with the highest recognised values, which opens up man for his very own creative possibilities, by means of which he is realized in an authentic way. A creative man thinks by both brain hemispheres in a parallel way. Thus, learning through a complex artistic experience, where the cognitive principle were connected with the picture principle, is a prerequisite for the knowledge skill and feeling through the depth of a work of art. The prerequisite is thus keeping the whole and integrative sense experience. The impact of a wide range of sign incentives, the ensuing decoding and interpretation of their sense, affects conscious as well as unconscious layers in the personality's structure, represents a crucial cultivation means, which stands for immense educational potential. Thus, a symbiosis of an educational-pedagogic as well as artistic impact is achieved, where also the process, as well as the final form, formative and forming aims, make sense. Integration comes into effect where originality and creative thinking are present. The real integration should thus exist at a higher level of creative philosophy and attitude.

Pedagogical concept of composer Juraj Hatrik

As a possible solution, we see Hatrik's alternative pedagogical concept, who starting at the elementary level, where he addressed mainly conceptual and methodical questions. Hatrik was inspired by stratification of the integration processes according to Wolfgang Roscher (author of known polyaesthetical concept in Austria),

who distinguishes following types of integration: medial, anthropological, historical, geographical and social.

Composer Juraj Hatrík, creator and initiator of alternative pedagogical forms and projects for various age groups of children, students, or adults (he gave artistic gigs, talk-shows, thematic educational concerts for schools, radio and TV, and was involved in projects and music-educational theatre) called for the most distinctive way of using this principle in the Slovak music pedagogy. Moreover, Juraj Hatrík is a representative of the efforts for the transformation of the pedagogical paradigm in the arts pedagogy, for which the superficial level of methodologies are being held on to too tightly, pseudo-conventional activities and organizational steps towards the already mentioned freedom, creativity and playfulness, are typical. In the realm of music, Hatrík (1997) suggests to use of a metaphor of a quick and unexpected idea. Furthermore, the didactic application of the cognitive metaphor finds its counterpart in the phylogenetic and ontogenetic development of the language. Hatrík therefore suggests a pictorial equivalent of thinking to foster simultaneously abstract thinking (language, speech). He draws on the experience that a metaphor is a kind of a creative bridge between concepts (the left hemisphere) and pictures (the right hemisphere), gives training in overcoming paradoxes, opens up the way from the picture to the concept, and thus it may become a bridge between the artistic experience and artistic terminology.²

Thus, pictures, metaphors and allegories have their own cognitive potential and are hidden in the structure of our thinking.

² In the „Jar-raj” project, the author expressed the tone room metaphorically as mandala, magic circle or spiral. In practice he makes a rich use of the metaphorical „revision” of the older terminology, which was further elaborated by T. Pírníková (cf. Metaphorisation of the harmonious cadence T-S-D-T as a family, metaphor of „genes” and tones which have accords of cadence in common and which have various stages and levels of affinity.

According to Hatrík (2007), the cognitive-relevant metaphorisation is to be steered towards the connotation field of the sense in such a manner so that the focus was thought in the purest link with the gist of the matter. In the musical-pedagogical realm, J. Hatrík compares it to the „explosion”, which blows up the old, stable and rigid and brings in dynamics, suspense and breaks stereotypes, builds upon the strength of the metaphor, which is able to develop the knowledge from pictorial equivalents to an effective way of influencing the children’s thinking. The metaphorization of the musical-theoretical problem area is most successful when the *vehiculum* (the activating and energetizing) item of the metaphorical pair is genetically conditioned by the nature, biomorphic or anthropomorphic signs.³ Very valuable for the musical pedagogy is also Hatrík’s appeal to the gradual release of the mechanistic idea about the structure in the traditional thinking about music. He regards metaphorization of the relationship between what man experiences when facing music on the one hand and the way he thinks about it in the abstract way, on the other; how is able to orient therein rationally, as the most effective tool. Metaphorical thinking, according to Hatrík, requires a constantly recurrent listener and interpretation experience because it is only in this way that what Krupa⁴ refers to as „a consciousness of the open-endedness of object, bound up with the consciousness of his depth” is able to grow and mature.

³ According to Hatrík, the metaphorsics „the growth from the seed” is very effective from a pedagogical perspective. It is applicable, first and foremost, to getting to the gist of the musical tectonics and form. New trends of musical pedagogy rank musical processes and organisms among living processes in nature and in the cosmos. Music in its essence moulds living processes with the inner organism under development. According to Hatrík, metaphorization of the structural phenomena in music, shifting the boundaries of given, generally known terms, which are also originally of metaphorical nature, are effective.

⁴ Hatrík 1997, p. 47.

Hatrik gives paramount importance to integrative possibilities, which music is very easily open to. Making a musical composition didactic should according to Hatrik commence with an emotional participation, by an experience which is to be anchored in an inner structure, so that spontaneous and intuitive moments could gradually be made intellectual, which is done through direct activities, such as singing, instrumental activities, dancing, etc.

Through the integration of activities in a musical-educational process, a high degree of experiencing is achieved, and it is precisely this experience of togetherness that leads to feeling through the universal whole. Hatrik's perception model represents a rare pedagogical attitude towards an authentic approach to a work, capturing the deepest aspects of the mysterious and dialogical nature of education which centres on touching, perceiving and reflecting on the world as a whole. Hatrik (1997) steers his ideas towards the renewal of the quality of the personal relation to the work (work for me), ascertaining the degree of being interesting or effective for a particular person. Being apparent and hidden, which is given by archetypical meanings, triggers off amazement and opens up a relation and fascinates (cf. The symbolism of natural elements, symbolism of the tree, circle or temporal cyclicality, etc.). The unnatural removal of the formulas of thinking from those of nature and life, so typical of European, western civilization, weakens the archetypical base, denigrates fairy-tales and the whole educational room for the arts education in children. The work on live music is represented by the work with the wholes, uncovering and discovering a great many interrelations and levels against inanimate, stuffed, and in practice non-existing abstraction, e.g. removing melos from rhythm, metre, tempo and harmonious functionality, articulation and colour. Form-forming and expression-forming means are, in this view, two sides of the same whole as points of departure of hermeneutic interpretation. What is more, Hatrik places at the centre of attention a direct lively experience (a complex and

individual one) with touch, with a musical form, structure, idea and legacy as a principle for preserving a synthetic unity. In the view of music and its structure, where dialectics and dynamism „part-whole” comes to expression, he therefore suggests preferring form as a unity between the created and perceived, between the structure and phenomena.

Taking Hatrík’s view, the problem of the work for children is thus not the problem of quality reduction, even if some reduction cannot be avoided (especially psychological, ontological and ontogenetic ones). Nevertheless, children may get ready for their first experience with the big music, a quality art.

Hatrík’s (1997) method of the perception analysis corresponds with the essentials of hermeneutics, drawing on a musical-semiotic concept, interpreting music as a sign system. It is heading from phenomenology via intelligibility to the essentiality of the inner meaning, by gradual condensing, from which, in the set of associations and expression connotations, it is possible to arrive at a relevant semantic core. Thus, perception is understood by the author as a relationship between the listener and creator, which is being formed directly during the interaction. The projected and directed experiencing is inexorably bound up with the understanding of laws. What has not been experienced (orientation towards non-verbal or meta-verbal techniques of the analysis of the work) cannot be analysed theoretically or professionally.

Furthermore, making the musical-theoretical problem area didactic must be based according to Hatrík on gesture and structure, since every piece of music is a gesture (reflexive or contactable behaviour) as well as a structure (a sophisticated universe of relations, structures, subjected to the laws of life). This requires the teacher to lay bare the expressive-existential roots of the problem area at hand (emotional participation) first in order to model the experiential sphere in such a way that spontaneous, intuitive moments could be made intellectual gradually, without distorting complexities.

Conclusions

For contemporary practice of music pedagogy are certain generalizations, as proposed by Hatrík as a reflection on his own music-educational projects that he made with his HTF VŠMU students as well as with children and for children within his far-reaching pedagogical-educational impact, are of immense value.

The results of the qualitative analysis verified by us correspond to the results of experimental verification undertaken by E. Čunderlíková and Z. Sláviková in Slovakia. Almost all projects and methodologies of that are proven and effective in practice. Musical and dramatic projects of Hatrík have been realized with the students of the music lessons in the cooperation with the children and pedagogues of the subsequent artistic subject field (literary and dramatic, visual arts). In the publication „Dreams-Projects-Maturation” (Musical workshop as a space for integration) were analysed individual projects by T. Pirníková and Z. Sláviková. The focus of the description consisted in observing the aspects of the sign character of music and their usage in the pedagogical context – was used qualitative methodology.

The problem area of integrative procedures in the music education is nowadays being solved in Slovakia in the most up-to-date school documents, state ISCED educational programmes, where music and arts education appear in the educational area of Arts and Culture (within primary education, of course) as well is in the school subject names, such as „Education by Arts” at primary school (8th and 9th grade) and „Arts and Culture” at grammar schools.

From our point of view, however, there are still huge limitations as far as the determination of purposeful strategies and approaches is concerned. Moreover, music education more often than not takes place in the selected partial aspects of aesthetic education, without any systematic elucidation of the mutual inter-relations and bonds.

As a possible solution, we see consistent use elements Hatrík's method in teaching process in school, because the philosophy of this musical-pedagogical concept largely reflects indicated problems.

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Libor FRIDMAN

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Interpretation of music in the process of music education

Abstract: The study presents the process of interpretation of music in terms of educational process and education, stresses the importance of various forms of sound musical interpretation in the musical education of the school and the classroom, but also the importance of other forms interpretation of music, „non-musical” expressing and explaining of the music (verbal interpretation, visual, movement, dramatic interpretation).

Key words: Musical interpretation, history interpretation of music in education, interpretation of music in aesthetics, primary and secondary interpretive music, types of musical interpretation, sound, verbal, visual, physical, dramatic interpretation

Music interpretation - interpretation of the music

If we want to talk about the interpretation of the music, we must first determine whether we think of the area of artistic production – sounding work of art (Performance of the artistic artefact), or a didactic area of multilayer expression, demonstration and teaching of music in the educational process. There are common elements and connections for both these processes, but the final product is different and therefore we need to consider the differentiation of the basic determinants. With the problem of interpretation of music deals right musicology.

Musical interpretation in the process of production of the art artefact has always been in the center of its attention, either within the historical disciplines, music theory, doctrinal musicology disciplines,

problems of musical aesthetics and so on. Pedagogical interpretation of music began to reinforce its importance gradually from the aesthetic point of view thanks to artistic subjectivization and also from a cultural point of view thanks to general and musical education development.

The term interpretation has almost the same meaning in several languages and it does not vary very much. The term interpretation is not, in spite of this, simple and clear. The term interpretation comes from the Latin language and originally we could understand this word as an explanation, clarification, but also a translation, interpreting, or divination. Today is this word used in the meanings like interpretation, explanation, understanding, comprehension, than as aesthetic interpretation of the text of some work of from the art literature point of view, than in music and drama works as a rendition-performance and in the area of law as an interpretation of a legal text etc. Interpretation practically identifies quite complicated transformation, communication and heuristic process in which exists a specific cultural product as a communication object (for example, works of art), but its content, meaning and purpose are not given objectively, explicitly, precisely and definitively. The process of interpretation is used for identifying, defining and revealing the content and meaning of some concrete cultural product, work of art or artifact.

This process of interpretation is never definitive and clear enough. On the contrary, it is strongly subjective process, what means that it is as cognitive as affective, rational and also emotional and just for these reasons it is going more about approaching and unlocking coded meaning.

In general (out of area of the art, in inartistic way) the interpretation of a subjective and objective relatedness of the subject to the cultural object will manifest itself.

In the area of art and aesthetics will culturalism, symbolism, multidimensionality and figurativeness be determining attributes of the process of interpretation. Culturalism, or also a social ballast are determining factors of coding in the process of formation of artifacts.

It causes natural difference of national provenance of artifacts that comes from the same style and art period, also a difference of folk art products of individual nations and so on.

Similarly, the cultural aspect reflects in the interpretation of the product, artifact, effects on decoding and sometimes it can manifest in situations of dominant cognitive or rational approach. Symbolism – cultural products and artifacts are always more or less marked by symbolic, respectively symbolic coding in the production process.

This coding may not be made on purpose, it may be subconscious, unconscious, also it can be a natural part of cultural processes or rituals. Interpretative process must not only know the encoding algorithms for detecting meanings of interpreted product, but it is influenced by its own system of cultural encoding and decoding. Multidimensionality means that interpreted object is not related only to one exclusive and specific area of culture and art, style and period, people and nation, but often with more and sometimes directly unconnected regions.

Figurativeness is one of the important determining factors and it shows already in the basic approach to the artifacts and works of art. Interpretation reveals that the work of art is not just an object of linear meanings, but it is a set of amalgamating artistic images, metaphors, parables, symbols

Restricted and older understanding of the term interpretation in slovak and czech muzicology literature „Sheet music live performance recorded music tracks... ”; „...There is an equivalent to the term musical reproduction in a circulation, but it does not affect the creative, active nature of musical interpretation...” (Matzner, et al., 1980, p. 167).

Historical development of musical interpretation and its theory can be seen from about 16th century, when a severance, spin and emancipation of musical interpretation as a musical-cultural phenomenon began (which separates the work of composer and the work of artist) and that time also the first theoretical works about

interpretation began to appear. Although these works follow primary didactic goals, they also have an effect on the aesthetic character of performative musical production. Independent and sovereign theory and musical interpretation aesthetic as a musicology subdiscipline began in 19th century. It was developed for example by Reimann, H. Goldschmidt and others. Emphasizing of the creative nature of musical interpretation and theoretical foundations of means of expression as for interpretation and performance becomes its essence. (Matzner et al., Encyclopedia of jazz and contemporary popular music, Praha: Supraphon, 1980, p. 167).

Jozef Kresánek in his work about the scheme of musicology does not exclude musical interpretation as a discipline of musicology, but he reminds it as for the segmentation of musicology by Hugo Reimann together with the doctrine of composing within the doctrinal discipline of musicology, stressing that ‘...composing music or interpretation of music should have been artistic disciplines and at the art schools should be these mentioned disciplines perceived as educational and pedagogically focused...’ (Kresánek, 1980, p. 27).

He indicates the importance of the position and connection between interpretation of music and music pedagogy, respectively the education of music. The ism of interpretation according to classification of Jozef Kresánek had sub-disciplines: phrasing, dynamics, agogics, coloristic and naturally it becomes a part of the historical area in the musicology discipline-history of musical interpretation (Kresánek, 1980, p. 37).

An important contribution to the content and practice of musical interpretation is a work of the Czech musical esthetician Jaroslav Zicha. Innovative and detailed way he analyzes the meaning, role and mission of „executive” art, than various means of expression, overall interpretive concept of performance, he brings also analyzes of concrete works presented by significant music artists (Talich, Casals, Cortot, Panenka) and explains the essence of communication ability of music. As the title suggests us (Chapters and studies of music

aesthetics), he classes the gist of interpretation to the area of musical aesthetics in a broader meaning.

Vladimir Lébl and Ivan Poledňák in their work *Musicology II* single-handedly delimitates in a sphere of musicology a theory and a history of music interpretation (Lébl, V., Poledňák, I. (eds.) 1988, pp. 572). They remind that „...the issue of musical interpretation is discussed from various stannings and angles, while there appears a lack of a unifying aspects and also a need for some generalizing theory...” (also there, p. 572).

Also here we can find the connection between musical interpretation and pedagogical practice (Theoretically-didactic literature of the 18th century, p. 575). They consider musical interpretation to be „relatively young scientific discipline” and they solve the expanding problem of „...relation of the objective and subjective factors of musical interpretation” (ibid, p. 581). An objective factor was dominantly seen recorded work of music and as subjective factor its interpretation. In their approach ultimately prevails descriptive and documenting character of musical interpretation, not systematized.

Slovak musicologist Oskár Elschek brings a distinctive and a more modern look on interpretation of the music within musicology, but neither the definition and classification of discipline is not clear and definite yet. From the view of internal division of *systematic musicology* he alleges musical interpretation of 12 disciplines in the group of musically-technician disciplines (with music theory, music pedagogy and music paleography, Elschek 1984, p. 60). Elschek solo defines *music and text interpretation*, which „...studies and analyzes the concrete form of musical writing...” as a way to record musical work in written form with all possible positive and negative attributes referring to subsequent *music-sound interpretation and performance*. In such understanding is naturally emphasized objectifying factor for maintaining and developing the relevant authentic features.

Elschek stipulates that „musical interpretation deals with the sound form of musical work, the process of forming and developing sound form of music”. He explains the process of musical interpretation in its complexity and emphasizes individual creativity of artist, in which is not going just about mechanical transmission from written forms to sounded but about personal interpretation and rendering of sense and the importance of the work (Elschek 1984, p. 295).

He also analyzes the historical and musicological aspect of the relationship of creative process, improvisation, interpretation and meaning of uncovering content of music in the process of musical interpretation. In the technique of interpretation he indicates the different stages in the interpretive process : study of work, technical handling of the work of art, formation of adequate dynamic form, memory fixing of the work and individual-momentary interpretation.

In current musicology and musicaly-pedagogical literature is dealing with the problems of musical interpretation Slávka Kopčáková (Kopčáková, S., Dyrtrtová, K., 2011). It is going about a current, synthesizing, functional-aesthetic and musicaly- pedagogical (partial and also syncretic) view on the issue.

It contains a historical overview of the term itself, synthesis of forming the meaning and content of the term and also affect of objective and subjective in the creative process of interpretation. Kopčáková brings an aesthetic view on the assessment and interpretive models of music, than also generic arts overlaps are inspirationally presented in the interpretative models of the fine-art and she is using a relatively new term *performative musical interpretation* (performance) (Kopčáková, S., Dyrtrtová, K., 2011, p. 25).

She systemically tries to outline a unique process of transformation of content of the work to the formation of music artifact. From a didactic point of view, an important part of the work is dedicated to verbal and educational interpretation of a musical work.

Lawrence Kramer in his book *Interpreting music* (Kramer, L., 2011, p. 9) stresses the cognitive and creative aspect of interpretation:

„...Interpretation is not reproduction; it is a mode of performance, and specifically a mode of performance and cognition. It is responsible neither to an Authorizing source (intention, ideology, class interests, biography, psychology and so on), nor to the explicit contents of the text or event Interpreted, nor to the possibility (rarely Realized) of becoming synoptically present and unreflectively in the act of immediate perception...” and it presents its basic components, processes and attributes.

Interpretation of music in context of music pedagogy

Music pedagogy and music education presents spheres, where the interpretation of music has its specifics. It determines the composition of the subjects of pedagogical communication, process of intentional and institutional acquisition of the musical basics, musical enculturation process, objective determinants of culture and society, tradition, the importance of music education, material and technical subsidies and so on.

Music presents specific sound entity, which is made by man for man. For its creation are needed specific musical skills and abilities, material sources of sound creation and spreading in space and for its perception are on the other side needed developed competencies and human characteristics.

Only an organization of created sounds is capable to create an experience in man and to be considered as music therefore. It is a complicated complex of processes and means of expression. Music is an art beginning, ongoing and merging in time. So the music would not end up, it exists in double essence, in the recording pattern (sheet of music, sign, symbolic, branded and others), and sound demonstrations (sometimes also revival).

The process of converting the music registration to sounding music is in Slovakia still commonly called interpretation, but in the world is much more used a term performance. The very term interpretation (music) in the area of education music is a bit more difficult and wider and has, more meanings.

Interpretation means translated definition, but also rendering, clarification, explanation, expression, presentation or administration (as we mentioned above). If we want to explain understanding and use of this term (musical interpretation, or interpretation of the music) we must point out related semantic bipolarity:

- musical interpretation in the narrower and broader meaning,
- musical interpretation as a process and outcome of the process,
- musical interpretation as a reproduction process and creative process,
- musical interpretation as a process rational and emotional,
- musical interpretation as a process in which dominates subjective or objective factors,
- musical interpretation as a process of production and the perceptive process,
- musical interpretation as an interpretation of music, musical and nonmusical meanings.

Music interpretation in narrower sense means already mentioned process of transformation of the sound coming from another author of some music to score, what is called „live rendering of score model of a song” (Poledňák 1984, p.171), as a part of performing arts. Poledňák already reminds simplifying connotations of reproducing the interpretation and emphasizes the acquisition of creative contribution of the artist. From today's musicology and aesthetic point of view music score mostly represents the framework of music, some potential sound, but the music itself is created thanks to artistic competences creativity of the artist (a proof may be tracks demonstrated by computer „reproducing” some model and sounding „machinely” and unaesthetic). Also the current leaders of artistic interpretation pedagogy emphasize

and prefer more subjective creativity than just objective reproduction of music instrumental interpretation.

Ruth Waterman, the English violinist and music teacher in her work *Making Music: the work of a concert violinist* warns, that music notation itself is despite the often detailed editorial notes, deficient, incomplete, insufficient and musical instrumentalist is literally forced to his own interpretation, involving his own feeling of the music, realization of subjective means of expression such as the intensity, attack, dynamic levels, volume, heat, signs, direction, length, speed and so on (Waterman, R. 2001, str. 2, [http:// www. ruthwaterman.com/pdf /music.pdf](http://www.ruthwaterman.com/pdf/music.pdf)) while music sound interpretation itself is the result of complex preparatory and educational processes (gathering of historical information, analyzing the musical material and means of expression etc. and ultimately by creating someone's own individual interpretation forms).

In wider meaning may be interpretation of music understood both as, yet mentioned, creative reproductive sound performance and as well as the interpretation with music associated senses, expression of subjective feelings, opinions, attitudes etc. which may be of any sense perceptible form (verbal, visual etc. see below).

- musical interpretation as a process and outcome of the process,
- musical interpretation as a reproductive process and creative process,
- musical interpretation as a process of rational and emotional,
- musical interpretation as a process in which dominates subjective or objective factors,
- musical interpretation as a process of production and process perceptive.

Musical interpretation as an audio production of music and as an interpretation of musical and nonmusical meanings.

The primary meaning and sense of music interpretation process will always be connected with the music production whether it would go about creative „reproduction” – performance of sheet music of some

song whether it is going about a solo or collective improvisation. This comes from the very nature of music and music production process, in which music is considered to be only a sound entity of specific aesthetic character.

From a perspective of communication will go about expedition of information, which is created in a specific language, that is result of a complex creative process and that sometimes carries multiple coding expedite (primary e.= composer, author, secondary e.= artist, performer, who is also the primary interpreter of authors encoding), is determined by a so-called communication space or communication channel. A specific of music is precisely its finality in space-time; Music will be heard at the moment and in that place in a certain way and there's no going back in this process, nothing can be stopped, repaired or modified and so on. It is right this finality and exclusivity of the moment that can bring us rareness of interpretation and music production of the performance so we can see sometimes unpredictably good performance and interpretative and music production power and unpredictable artifacts, but also technical imperfections, aesthetic nevpovedaností, misconduct, failure and so on.

Figuratively, we could say that this is a „centripetal” process of concentration of artistic essence and aesthetic expression into a definitive sound form. Perception and its subsequent, secondary interpretation can be on the other side seen as „centrifugal” and this results from divergency of individual, subjective understanding, experiencing, receiving and accepting of performed music artifact.

Secondary can be music and its meaning, content and effect expressed (interpreted) through other „sound unvocal” means of communication:

- verbal,
- visual (art, photography, video, etc.),
- movement,
- dramatically (connect other).

There are two important factors of secondary musical interpretive process: apperception, perception of music and expression in perceptible way in a social communication by human receptors and understandable decoding competencies of percipient.

In a space of intentional and institutional general education, have already mentioned ways of secondary interpretation of music a great importance for a music education. Pupil in the on classes of music learn not only to listen, getting know the music and emotionally feel the music, remember its sound form, understand its content but also explain the content of perceived and experienced and its uniqueness and sometimes also subjective uniqueness through different ways like for example verbally in different text forms, than through the visual art (paintings, drawings, modern technological forms, videos and so on) and not last through movement respectively scenically (creative drama...).

The above mentioned analysis of musical interpretation has important impact on the music educational process. Teacher must, as far as music production, in school (in a classroom) focus on the essence and character of the sound interpretation (reproduction) of the songs of different authors, than on improvisation and musical games for the selected artworks (such as ways of free, playful, aleatoric music interpretation- expressing music), as well as the musical interpretation as the result of perception of music, than „non-musical” expressing and explaining of the music (verbal interpretation, visual, movement, dramatic interpretation).

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Creativity and art in education

Abstract. Creativity is a phenomenon addressed by a large number of experts from various scientific fields, including psychology and pedagogy. Its development is at the forefront in educational school programs, and it requires a thoughtful, systematic, purposeful and deliberate approach from educators. In the development of creativity, art has a significant partake, and therefore its implementation in the education should be given sufficient attention and consideration, for example in the form of an Integrated Arts education program.

Key words. Education. Art. Creativity. Integrated Arts education.

Questions concerning creativity have been appearing in psychology since its birth in 1897, but creativity itself became the focus of psychologists' attention in the fifties of the last century. Among the first ones who began to devote their time to creativity was J. Guilford, followed by E. P. Torrance, F. Barron, R. Arnheim, G. Wallas, A. Osborn, J. G. Young, H. G. Gardner, V. Kirst, U. Diekmeyer, C. W. Taylor, Z. Pietrasinski, and many others. Over the past 70 years, many theories of creativity have been developed. They view it from different aspects, and they differ depending on the psychological trends, under which they developed. Among the most frequent are psychoanalytic theories, gestalt, humanistic, cognitive and socio-psychological theories. Psychoanalytic theories focus on the essence of creativity stemming from instincts and needs

(sublimation, regression, compensation...) or from the collective unconscious; Gestalt psychology links creativity to creating a gestalt changes and rearranging its parts; humanistic theories emphasize the importance of self-actualization and self-realization in creative manifestations; cognitive theories monitor relationships between intelligence and creativity; socio-psychological theories view on the creativity as a phenomenon influenced by the society...

In relations that are accented by various theories, differences to the question of creativity appear in the approach of their supporters and representatives. Consequently, many definitions of creativity were created highlighting various aspects of its substance.

In addition to defining the term creativity, psychologists further addressed topics that directly seek the answers to questions based on practice: factors of creativity, the creative process, creative product, and creative personality traits. The issue of the research in the creative personality traits culminated in constructing many assessment scales and tests of creativity¹.

Among the Slovak and Czech scientists who devote their research to creativity, are for example, J. Hlavsa, E. Szobiová, D. Kusa,

¹ E. P. Torrance TTCT (Torrance Test of Creative Thinking, 1966, 1999), test battery of J. P. Guilford, K. K. Urban & H. G. Jellen TCT-DP (Test of Creative Thinking – Divergent Production, 1996), S. A. Mednick – RAT (Remote Associates Test, 1962), J. H. Doolittle CRT (Creative Reasoning Test, 1990). To assess the creativity, also personality enquires of creativity are used: Johnson – The Creativity Checklist (CCL, 1979), H-G. Gough, & A. B. Heilbrun – Adjective Check List – Creative (ACL-Cr, 1983), H. G. Gough – Creative Personality Scale (CPS, 1992), Torrance & Khatena – What kind of person are you? (1976), F. Williams – Creativity Assessment Packet (CAP, 1980), Dunce – Creative Activities Checklist (1987)... Several scientists constructed the inventories: Biographical Inventory: Creativity (Schaefer & Anastasi, 1968), Life Experience Inventory LEI (W. B. Michael & K. R. Colson, 1979), Creative Behavior Inventory (Lees & Haley, 1978), The Group Inventory for Finding Creative Talent GIFT (S. Rimm & G. A. Davis, 1980), The Creative Behavior Inventory CBI (Kirschenbaum, 1989), etc.

M. Jurčová, J. Hvozdík, L. Klindová, I. Lokšová, M. Zelina, J. Maňák, J. Semrád, M. Solárová, V. Smékal, L. Ďurič, and others.

Moreover, particular seminars, conferences, and symposia focusing exclusively on creativity are organized, and anthologies are written.

Thanks to numerous researches and publications, the importance of creativity in human life proved to be so important that deliberate efforts to develop creativity were applied to schools and afterschool programs. The issue of children's creativity has become a part of the investigation of teaching science, and its development is currently considered to be one of the most important and topical issues of educational theory (Spousta 1997, p. 76, In Uherová, Z. 2012). Creativity even appears in the National education program for Slovak schools.

♦ Pre-primary education:

„...Meeting the targets assumes favorable educational climate with emphasis on the development of creativity prior to memorizing learning, in which the learning by playing is executed...” (National education program ISCED 0, p. 5)

♦ Primary education:

„...Primary education provides the initial basis for the gradual development of pupils' key skills (competencies) as base for a general education, through the following objectives:... to provide students ample opportunities to examine their closest cultural and natural environment in a way, so that their imagination, creativity develops... to promote cognitive processes and competencies of pupils to think critically and creatively, through the acquisition of their own cognitive experiences and through the active problem solving...”

(National education program ISCED 1, p. 6)

♦ Lower secondary education:

„...The main objective is the students' acquisition... of the interest and the need for meaningful activity and creativity...” (National education program ISCED 2, p. 6)

♦ Upper secondary education:

„...The objectives of upper secondary – general education can be grouped into four categories: – personal: maximum development of the potential of each student for the personality maturing and for becoming an original, autonomous (independent) and creative personality...” (National education program ISCED 3A, p. 6)

In terms of the need to develop the creativity of children in schools, experts' attention also turned to areas such as a creative climate in the school, methods of developing creativity, barriers to creativity, creative teachers, creative students... A number of experiments was carried out in the field of implementing new methods in teaching; and new programs, models and concepts were created, all aimed at the development of creativity in school. They try to incorporate elements of developing creativity in the educational process in general terms or in particular subjects². Most of them respect the conditions of creatology as stated for example by M. Zelina (Zelina 1996, p. 189-190), W. Kirst a U. Diekmeyer (Kirst, W. – Diekmeyer, U. 1998, p. 7):

- ♦ Everybody disposes of creative potential, but people differ in the level of applying creativity and in the level of its development.
- ♦ Creativity could be manifested in every activity, but not every activity provides equal opportunities for creativity.
- ♦ Creativity is a trainable function; it could be developed, trained.

² For example: The Model Of Creative – Humanistic Education (THV) – M. Zelina, Program for the development of creativity linked to the curriculum of Slovak Language – E. Sollárová, Program for preschool children – T. Kováč, Program of creativity stimulation for preschool children – Fichnová, The development of creativity in the visual art education – I. Lokšová, J. Lokša, Program of creativity development in children and juveniles – E. Szobiová.

- ◆ Creativity is the highest cognitive function, which employs other cognitive functions such as perceptual skills, memory, thinking, imagination, etc.
- ◆ Creativity is possible to train, as well as it is possible to train the courage to create and the ability to take advantage of every opportunity for its development.

Creativity is closely related to art. Creating the art could be considered a solution of a problem – situations in which the author does not dispose of a quick solution. However, he has a creative pursuit, which can be achieved based on the amount of artistic skills, abilities and experience. „*The artist or scientist generates a wealth of ideas, and then subjects these ideas to aesthetic or scientific judgement, selecting only those that have the best chance to survive and reproduce.*” (Simonton 1999, abstract). A prerequisite for this process is having enough knowledge: an artist must have a cognizance of art, for example, he has to be aware of different procedures and methods of creation, and he has to master the implementing of various means of expression of art in order to create valuable work. Indeed, the creativity depends also on the emotional charge of the artist, on his effort of self-expression, on his will power, etc. When creating the art piece, the basic requirement of generally accepted definitions of creativity is fulfilled: the author of an art work produces something new, original and useful (even if it is not a benefit to the society). Artistic creation is in various arts specific, it is determined on whether the author creates final product (primary creation type), or whether he interprets an art piece that needs artistic realization (creation of a secondary type). Experts reflect the diversity of artistic creation using the following classifications:

- ◆ α (Alfa) creation: primary self-existent creation type – painting, sculpturing, electronic music composition,

- ♦ β (Beta) creation: primary non-self-existent creation type – music composition, dramatic production,
- ♦ γ (Gamma) creation: secondary relatively self-existent creation type – conducting, choreography, stage-directing,
- ♦ δ (Delta) creation: secondary relatively non-self-existent creation type – performance of the actor, dancer, singer, instrumentalist. (Kulka 2008, p. 381)

It would be a mistake to assume that creativity is manifested only in art creation, respectively in improvisation. Creativity becomes an active function in the perception of a work of art, which requires an entry into its deep essence, decryption, decoding and understanding the content, revealing its layers of expression and meaning. The art work is in this process modified by (artistic and non-artistic) imagination ideated by the recipient, and by the emotions which the recipient experiences during the perception. The fantasy and other mental (conscious and unconscious) processes are also activated and influence the final form of perceived art piece. Major factors affecting a creative grasp of an art piece are emotional and social components. They determine the uniqueness, originality and unrepeatability of each individual perception. The same art piece can be perceived the same way neither by two different people, nor by the same person during repeated exposure.

In arts, in which the final product requires a practical realization, the creativity is also applied in interpretation. It could be said, that it is a matter of secondary production, in which it is necessary to perform the work of art, to „translate” it to the spectator (audience). The actual interpretation is based on the own interpreter’s understanding of the piece. He externalizes the piece, includes his own emotions, uses the means of expressions in his own discretion, and emphasizes different aspects of the interpretation. His performance is influenced by the number of previous experiences, skills and abilities in the field of particular art, his emotional

treasures, current mental state, and not least, his personal characteristics and situational factors. Also important is the nature of the interpretation in terms of the approach to elaborating the piece. Some artists focus on the details, preferring miniature portrayals within the sound or movement; their final output construction grows out of details. Others emphasize the need of more poetic impressions, prospering from a complex of mental powers, imagination and feelings; their art speech is full of emotion while they often deviate from the generally accepted aesthetic norms. Others are able to „detach” from the work itself, expressing the subjectivity of personal experience... The mastery of interpretation lies not only in interpreting the author’s art content to the viewer, but also in balancing own artistic contribution which makes the interpretation an original, inimitable, unforgettable... creative.

It is thus clear that creativity plays an important role in all artistic activities starting with the perception of art up to creating art works. It can be said that art and creativity are in certain conditions compatible.

In the educational process, creativity has its leading position. In educational field, within particular subjects such as mother tongue and literature, mathematics, physics, chemistry, new methods of development of creativity are looked for... but the potential of art that is the everlasting source of creativity, its „epitome”, still remains on the periphery of interest. Although creative educators recognize the potential of art in developing the child’s creativity, and try to integrate arts activities into the teaching of different subjects (e.g. in the form of dramatization, singing, and creative writing), they often face the problem of time spent in similar activities, and a deficient sources of inspiration for implementing dance and singing in „academic” subjects. Such creative arts activities are only isolated attempts that are rarely connected to each other and do not pursue common goals. These are aimed mostly to enrich „academic”

subjects³, but in the field of art, neither the acquisition of artistic skills nor the development of artistic abilities, are considered to be a part of the development of artistic creativity. If one of the objectives in education at all levels is creativity (which is confirmed by the national education program), why then is such a little attention paid to art in schools?

In the school educational programs, a separate space is allocated for art, but its representation in the total program is relatively small. Pre-primary education ISCED 0 contains the thematic strand Culture, in which content standards related to music (rhythmisation, playing children's musical instruments, motional portrayal of the character of music, dance and movement improvisation, dramatization...), to visual arts (experiments with colors, drawing, painting, modeling, creative use of different art techniques, evaluation of works...), to literary arts (listening to the child's folk and author's poetry, fairy tales, stories; „reading” cartoons and pictorial material), to dramatic art (perception of puppet theater, pantomimes, operas for children; performing short literary forms; expressing feelings and impressions of fairy tales and theater stories using various artistic means of expression...) are covered.

At higher levels of education, the art education is embraced in the strand Art and Culture. At ISCED 1, it is represented by only two compulsory subjects Visual Art and Music Education, with the possibility of introducing an elective subject of Dramatic education. The total number of hours is 8 during 1. – 4. year of attending primary school, i.e. 4 hours for Visual Art and 4 hours for Music lessons.

³ According to the most recent research carried out in the USA (Henriksen & Punya, 2015), excellent teachers, those who were nominated, or received the prize National Teacher of the Year, apply creativity in the classroom. They incorporate elements infusing art and music into the content of different subjects.

In ISCED 2, a new subject Education through Art⁴ appears in the eighth or ninth grade (Music and Visual art are in the fifth to seventh grade), which aims o.i. to develop the creativity (Annex to the National education program for the subject Education through Art, p. 2). Education through Art is subsidized only 1 hour/week while attending 5th-9th grade. Overall, therefore, only 7 hours (lessons) are imparted in the educational strand Art and Culture at secondary school. An even more difficult situation exists at high schools, where the Arts and Culture strand is represented by the sole subject Art and Culture. The number of hours is laid down to four for 1. – 4. grade, respectively for the 5th – 8th grade in eight-years-long grammar schools.

It is evident that the hour dotation in the educational strand Art and Culture progressively decreases with the increasing level of ISCED. Music and Visual art are replaced first by the subject Education through Art, and later (in high school) by the subject Art and Culture. It is worth noting that one hour a week in higher grades cannot be sufficient to get acquainted with a wide scope of art or even to gain acquired artistic skills in music, singing, dance, drama and visual art at satisfactory levels that would allow pupils to develop their creative abilities.

Further, it should be noted that the art in schools got somehow downgraded to visual art and music. But art also includes other „subjects” such as dance and acting. It would be appropriate to combine all artistic „fields” using Integrated Arts Curriculum. Integrated learning reflects curriculum synthesis in subjects or cognitive close educational areas, with an emphasis on the complexity and globality of knowledge acquisition, in which cross-curricular relationships apply (Podroužek 2002). Integrated education in the field of arts would lead to a quality of results that

⁴ It supersedes the subjects Visual Art and Music Education, which are mandatory in the 5th – 7th grade.

would not be reached without interconnection, i.e. in isolation of artistic areas.

In this context, an appropriate solution seems to be the implementation of an Integrative Arts Education (further IAE), in which auditory and visual perceptions would have been associated, the connection between music, literature, dance, drama and visual art would have stood out. The pupil could have experienced a holistic artistic experience that would have helped him understand the world in its entirety and in context. Such a concept has been materialized in the form of the idea of Integrative Music Education⁵, „*socially organized process that through music, image, words and movement develops a human being, not just his musicality; and it is directed to creativity, to awareness of owns feelings through artistic experience...*” (Medňanská 2010, pp. 26-27, 51) The Integrative Music Education was brought to the awareness of Slovak music teachers thanks to J. Hatrík, T. Pirníková, Z. Slavíková B. Felix, and others who research mainly within the general education subjects. In the field of professional music education at primary, secondary, and high art school levels, this topic remains still in a vacuum in Slovakia.

Suggestive, however, is the work of the Hungarian pianist Maria Apagyí, the author of piano school *Zongor-álom* (I play piano) from 2008. It is based on the idea that „*music and visual art are capable of forming a strong interaction bond and also a bond toward the child. The prerequisite is a carefully defined objective and consistently elaborated methods in the implementation of activities*”. (Strenáčiková 2004, p. 54) In her approach, Maria Apagyí implements into teaching of piano a number of stimuli from the field

⁵ Integrative Music Education is a object of research of Integrative Music Pedagogy, the scientific discipline that deals i.e. with the relation of a person to music and visual arts, to music and literature, to music and theater, to music and movement, respectively with the syntheses of music-practical activities (Medňanská, 2010).

of visual art and literature. She highlights the bonds and relationships between the arts and she helps children understand the most diverse parallels between music, literature, architecture, and fine arts (such as the art of a language, color, space, intensity, intonation). An improvisation plays an important role in her pedagogical work.

Similar efforts to integrate arts also appear in the Slovak visual arts education in primary schools, in which could be found even the link to music in the Annex of ISCED 1 – National educational program for the subject Visual Art Education (p. 7). In this document, methodical series Impulses of Music indicates the topics: Expressing mood and rhythm of music piece in Visual art, and Music like the image of tones (color tones, color scales).

The connection between music and visual arts is also required by the Annex of ISCED 2 – National educational program for the subject Visual Art Education (pp. 4-5). It includes methodical series that contain Impulses of Music and Literature (graphic partiture, colorful music – sound sculpture, music-visual tool, and visual poetry) and Impulses of film and video (connection of image and sound in film, music, voice and word, editing, literary preparation of a film and a video).

From the 7th grade, a student has no possibility to take Music or Visual Art Education classes. Instead, he has the mandatory subject Education through Art. In the Annex of the National education program ISCED 2 for the subject Education through Art (pp 4-14) appear topic areas such as Image in Music, Music in the Image (creating music on selected visual artifacts and finding visual art equivalents to the musical language, forms and types, styles), Environment and Situations/link of music and fine art to a specific environment (...creating musical-scenic models typical for life in the town and in the village), Theater and Dance/Connection to Music and Design (interdisciplinary project of music performance: costume design, conversion of prose to dramatic text, movement externalization of a character), Common Interdisciplinary Project

of a Group (fantasy and magic in the arts: creation of a visual environment for a ballad, fairy tale; selection of appropriate music to enhance the plot; setting selected parts of the draft to music; playing the musical directors and composers; creation of the video-clip...).

In high schools, the educational strand Art and Culture is represented by the sole subject Art and Culture. In the Annex of National educational program ISCED 3 for the subject Art and Culture, in the thematic unit Specific Contribution of Art Types – Differences in Aesthetic Experience, the educational topic The Cross-sectional Means of Expression in Art: Rhythm, Symmetry, Melody, Composition, Gradation, etc., and Their Elements (point, line, surface, shape, color; tone, chord, melody; grapheme, word, phrase; gesture, facial expression, movement, space, light, shadow, surface, reflection, etc.) is presented.

The implementation of Integrative Art Education could open the room to provide the student with time to develop and master his artistic skills, and to be creative. IAE should integrate all the arts at about the same level. However, one has to be aware of the fact, that one hour a week does not create such a room. It is absurd to assume that during 33 hours throughout the school year, pupils could succeed in producing learning outcomes of The national educational program e.g. for the first year of high school. We introduce particular thematic units and the learning outcomes according to the Annex of The national educational program ISCED 3 (p. 3-7).

1. Landmarks in the region: elaborated in the form of journal, or digital processing on CD..., discussion.
2. Perception and experiments with everyday culture, with everyday objects around us:
 - a. Producing a company logo, poster, billboard, advertising banners, advertising slogan, advertising campaign scenario... content analysis,
 - b. Creation of video-clips from the school environment or from students' everyday life; Cooperation in small staff (scenario,

- libretto, sound, scene, body design, costumes, camera, acting, post-production)....,
- c. Creating assemblages, sculptures, collages, installations; happenings, performances with objects brought, creation and presentation of „life stories” of individual objects.
3. The means of expression in daily activities of the pupil: working on stage performances – pantomime, performances retelling in own words, creating an analogous expression by other means,
 4. The means of expression of the culture around us: producing own text (fairy tale, poetry, short story, screenplay, song and other), following dramatization, setting to music, illustration, adjusting text, digital processing of the images, elaborating the poster etc.
 5. The cultural noise, visual-, sound-, movement-, text-information: Projects of the environment that is not harmful to humans, discussion.
 6. Specific contribution of art types. Differences in aesthetic experience: Own work – on the basis of impulses from one art form creating in another art form.
 7. Communication by the gesture, facial expression, clothing; Function of the clothing:
 - a. Body design, body art and own visual – designing the hairstyle, makeup, body painting and others (photo-collage, assemblage, 'live' experimenting with hairstyle and makeup. Proposals of body design for different musical genres, social roles,
 - b. Individual work: an essay on the topic current fashion and individuality of a man. Possibility to add sketches, drafts...
 8. Lifestyle culture: Dramatic situations, vivid images. Discussion about demonstrations and creating own situation scenarios.
 9. Body culture, sports appreciation: Group creation of media presentations of a sport event – fashion show, ball etc.:

collection of materials, evaluation, and presentation. The project on own healthy lifestyle (essay, sketches, assemblages).

10. Popular culture: Creating comics. A parody on the popular brand/logo. Own sound-, photographic or video-recording of music (folk) festival. Performance at the festival (class show) – training, presentation, promotion, documentation, and others.
11. Mass culture: Creating a souvenir from own village... discussion.
12. Electronic media: logo design, website. Connecting the text (scenario), animation, music insertions. Contest for the best scenario and design. Presentation of group works, discussion, selection.

We pointed at various thematic units with the learning outcomes, because we consider them very stimulating. There is no question about their sophisticated elaboration and about the fact, that their fulfillment would bring significant improvement of the students' creative abilities. For example, only the realization of 2b requires the preparation of a scenario, libretto, audio components of a video-clip, body design, preparation of the scene, camera work, students' performances, and post-production. Assuming that students already have developed the skills necessary for the realization of the entire video-clip, the total work (no matter how well organized) would have certainly taken more than two hours (average amount of hours that could be dedicated to different units). However, the teacher does not work with professionals and it is likely that students need their skills and ability to develop...

Therefore, it is quite in place to articulate a requirement that classes in the strand Art and Culture be extended from one lesson to at least 4 per week, while 'traditional' weekly dotation for individual arts (visual art, music, drama, dance and literature) should be enriched by additional (for example) biweekly or monthly „blocks". They would enable students to bring into praxis as a group their own

creative ideas, discuss them, improve them and select the best ones. Indeed, such a solution would require the necessary cooperation among art teachers, time and energy and will, since the planning for IAE would have to be coordinated and planned in detail in advance. And even if such work poses considerable demands, many enthusiastic teachers would undergo this workload in order to help develop the creative potential of each student through the arts.

With proper planning and systematic teaching, all three models of integration described by Australian Professor Deirdre Russell-Bowie⁶ (2009) could be achieved within IAE:

- Service connections – one subject serves the others, i.e. uses its materials and other resources, but gains no specific results itself (such as the use of singing in teaching of mathematics).
- Symmetric correlations – the subjects share resources, materials and ideas, while the same results are obtained in two or more of them (through dramatization of the story, it is possible to achieve the objectives both in dramatic arts and in literature).
- Syntegration – outcomes in particular subjects are better, than they would be as if the subjects were taught in isolation; subject boundaries are broken down, children acquire the knowledge and experiences that are authentic and holistic (syntegration program based on a common theme or concept, which enables the student to grasp the concept of the world and life in broader context, while their creativity also inevitably develops).

As the total syntegration of all subjects would be obviously very difficult to reach within current conditions in our education (especially at the higher levels), since it requires a high readiness and previous experience, it could be applied at least within the arts education.

⁶ Currently works at the University of Western Sydney. She is the president of Creative and Practical Arts Association, which is the founder of a web-site artsmmadd.com. She supports art teachers' effort to integrate the arts into primary education.

The main obstacle in implementing IAE into praxis is the number of hours that would be needed. But if we take into account that, for instance, in grades 5. – 9. are: Slovak language granted 23 hours, Mathematics 19, Foreign language 15, History 6 etc., we consider the proposed concept being adequate.

To justify the proposal we argument:

1. Art has a broad ambit and covers essentially five separate subjects: Music, Dance, Literature, Dramatic arts, and Visual arts, and therefore the number of hours should be higher.
2. Through the artistic integration at the subject IEA, also the curriculum of Literature, History, Ethics, Religious education, Foreign languages, Geography, Physical education and sports, and partly Informatics, Biology and Mathematics could be presented in the form of experience learning.
3. The development of creativity is a requirement at every level of the school system, and therefore it is most desirable to take advantage of the enormous potential of art as a limitless source of creative activity.

Within IAE, students should have the opportunity to develop their creative abilities, their artistic interests, and artistic skills. Artistic education would meet its objectives in all four spheres that were described already in 1974 by V. Jůva (Jůva 1974, p. 32-35): adequate artistic perception, cognizance of art as a cultural phenomenon, the development of artistic creativity, general intellectual and moral development of pupils.

Adequate artistic perception represents the perception of works of art. In addition to sensory (mainly visual and auditory) perception, it includes emotional experience of art works, their understanding, and ultimately also their evaluation. The pupil must be able to orientate himself in the basic problems of particular arts, to understand the content of artistic images and functions of means of expression in arts, which will help him better and more deeply understand the work. If he understands them, he can gain a deeper

experience and the art work would invoke a more intense emotional response, thereby creating better conditions for its evaluation by verbalized aesthetic statements. These are initially intuitive, but gradually they improve, based on multiple artistic experience and consequently increasing the number of possibilities of comparison. Adequate artistic perception is included not only in the perception of art, but also in creative artistic activity (even in elementary artistic expressions) and in the actual art interpretation.

The perception of art is also a means to gather the knowledge of art as a cultural phenomenon. The pupil becomes acquainted not only with particular art pieces, but also with artists – authors of works (and performers), with historical eras in the development of various arts, and with expression-, compositional and performing means of art. When selecting works to be explored by a student, educators should respect fundamental criteria: they should focus on works that are appropriate to the age of the child respecting his previous experience, and also on works that have artistic and educational value. If the student does meet artwork that greatly exceeds his possibilities of understanding and processing, his experience could result in his indifferent or negative attitude towards the art itself.

Intellectual and moral education is then carried out using all three previous spheres of art education.

IAE should create adequate conditions for the development of artistic creativity of each pupil. In order to develop creativity, it is necessary that the student masters the complex of art skills (habits) and the basics of art techniques to the necessary level in artistic activities. These may be: reproduction or production in singing, playing the instrument, musical-movement activity, dance, conducting, „directing”, stage managing, dramatization, recitation, writing, drawing, painting, modeling, etc.

It may be stated that an important determinant of adequate artistic perception is the presence of works of art in the child's environment. It potentiates pupils' constant contact with the art

and consequently generates his positive attitude toward it, forming the certitude that art is ubiquitous, unique and valuable. The child automatically interiorizes the tradition of art being a natural part of human life, and he gradually develops the need for further contacts with the art. It is not necessary that, after reaching a certain age, the pupil is able to create art on a professional or at least a semi-professional level; he does not have to be able to paint, to dance, to play an instrument or to portray the character role in accordance with all technical and aesthetical criteria of a particular art. It would be satisfactory, if he be able to emotionally experience, understand, and appreciate art, and to adopt his own critical attitude resulting from the cognizance of art as a cultural phenomenon and from an adequate artistic perception.

To support the implementation of an intentional IAE, it needs to be emphasized that any kind of artistic activities of a student becomes a means of education through art. Art impacts all educational areas. It enriches the intellectual education – students get to know art, to acquire new knowledge, to develop their thinking abilities of analysis, synthesis, comparison, and also to create a picture of the world and themselves, to deepen the understanding of human relationships... In the area of moral education, many changes happen: forming a pupil's understanding of reality, society, and nature, acquisition of moral ideals and standards, development of positive personality traits and volitional qualities, attitude shaping etc. In terms of multicultural education, pupils get to know the culture and arts of other nations, and learn to respect them. Art itself is a source of inspiration for aesthetic education – it contributes to the improvement of the ability to perceive beauty, enables pupils to experience the aesthetic experience and develop aesthetic emotions; it helps build child's artistic taste and acquire basic art skills and habits. In the area of labor education, the active artistic activities accessorize the pupil with practical artistic skills, improve his motor skills and support his efforts focused on fulfilling

the requirements for the qualification of a professional artist, performer or an art teacher, respectively of a staff of cultural institutions.

From the above it may be concluded, that mission of IAE is – in addition to the development of creativity – also the education through art and education in the arts. The impact of arts on human personality is undeniable, as evidenced by gradually changing opinions of philosophers, scientists and artists throughout the development of the human society: starting with penetrating into the mysteries of God's creation (Pythagoras), through mimesis – imitating nature (Plato), catharsis – purging of the soul (Aristotle), facilitating work and uplifting the soul to God (J. A. Comenius), all the way to suppressing the will to live and avoiding the eternal suffering of mankind (A. Schopenhauer), or evoking positive social emotions by experiencing beauty – the highest form of consciousness of belonging to the human society (J. M. Guyau) and fostering spiritual growth (G. Mahler)... Either way is the art viewed (from any historical perspective), its impact on humans is undeniable:

- It provides artistic cognition – through the knowledge in art, the child explores the world and himself. Even though, the artistic cognition is subjective, greatly influenced by emotion (as opposed to scientific cognition, which is objectively expressed by facts, rules, cause-and-effect relationships, etc.), it allows to take a hold of the reality in a specific way.
- It supports memory.
- It has a positive impact on moral aspects of the personality; it facilitates learning moral standards and their internalization.
- It contributes to the development of self-control and will power (tenacity, purposefulness, perseverance, self-control, initiative...).
- It provides room for reflection, for getting to know oneself and self-expression.

- It develops the emotional aspect of the personality, expands aesthetic emotions, contributes to deepening and enriching emotional experience.
- It helps awareness and deeper understanding of peoples' emotional differences, and respecting their individual traits; brings people together, promotes tolerance.
- It aids to improve interpersonal relationships, to develop social skills and competencies such as conflict resolution, empathy, prosocial behavior...
- It contributes to refine the communication competencies – oral presentation, verbal and nonverbal expressions, perform monologue and dialogue, learn the principles of communication, expanding vocabulary.
- It is a source of joy.
- It helps overcome difficult situations in life.
- It motivates, inspires, and stimulates the child to learn, to play and to work.
- It boosts the development of creativity, fantasy and imagination, openness to new experiences and experimentation.
- It encourages the improvement of orientation in time and space (depicting the time order and space in visual art, orientation in space while dancing, orientation in music *spatium*).
- It leads to mastering the fine motor skills and controlling the large body movements.
- It is used in the diagnosis and therapy (art therapy, music therapy, etc.).

It is undeniable that art shelters unbelievably huge potential that could help one grow, make him better, more perfect, more spiritual, more active, ...and more creative. Therefore, we find it necessary to pay adequate attention to art in the education, and encourage students' apprehension of art being a part of their lives. This way the art would be involved in the development of their creativity, and would impact forming their personalities,

so that they become the best and the most human people which they might be.

„Art altogether is one of the noblest features of humanity; in it, where it had been fastened, better part of a man and a nation shows.”

L. Štúr, leading figure of Slovak National Revival (1932, s. 12)

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Vocal creativity in artistic expression

Abstract: This work provides a look into creativity, bearing in mind in particular the development of elementary vocal creativity in primary level students within the subject dealing with the Fundamentals of Artistic Expression. Despite many positive aspects that creative musical activity certainly possesses, we have to say that both, the theoretical reflection and practical training, are underestimated, which is due to the lack of proficiency of future pre-school and primary educators.

Key words: vocal creativity, artistic expression in education.

Creativity development programmes and curricula have a relatively long tradition everywhere in the world. Their analysis showed that they are mainly verbally-oriented, which means they focus primarily on the promotion of verbal creativity. At first, the programmes mostly concentrated on the development of various creative abilities, such as fluency, flexibility, originality and elaboration, later more versatile and comprehensive methods of creative thinking were implemented, along with the stimulation of the cognitive domain (mainly based on the Bloom's taxonomy still applied today: remember – understand – apply – analyse – create – evaluate). At the knowledge level, instructions like *name, describe, define* are used, at the comprehension level – *clarify, illustrate, explain in your own words*, at the application level – *apply a solution*, at the analysis level – *explain why*, at the synthesis level – *invent, create, suggest*, at the evaluation level – *evaluate the result*.

In spite of the fact, that a significant attention was paid to the systematic research of creativity in Slovakia and the Czech Republic in the 1970s and 1980s (Ďurič, Sedlák, Zelina, Herden, Jenčková, Felix, Holas, Kolář, Váňová, Duzbaba, Hlavsa, Drábek, Baranová, Tichá),

this area is still quite neglected by musical educators at schools today. Concepts like invention, activity and artistic expression were considered as synonymous to creativity in the past. In the 20th century, a new set of concepts and terms was introduced to refer to creativity, including invention, inspiration, intuition, imagination, divergent thinking, intelligence and other.

Musicology understands creativity as a musical-psychological category that accompanies creation (production) and in its elementary form can be found in children's expression. By the development of creative skills through creative musical education, we try to turn music creativity into a permanent personality trait. Thus, by integrating the activity and personality aspect, creativity becomes multidimensional (Váňová, 314). The comparative approach to creativity versus creation is also emphasised in the work of Felix. (In *Hudobno-dramatické činnosti na základnej škole. Teória a prax*. Banská Bystrica: Pedagogická fakulta UMB, 2013, s. 38).

Comparative approach to creativity and creation according to Felix:

<i>Creativity</i>	<i>Creation</i>
<i>Significance:</i> for immediately surrounding environment (school, class)	<i>Significance:</i> for broad public (city, region, nation, humanity)
<i>Space and time:</i> for the specific moment, at a given stage of personality development	<i>Space and time:</i> a message of a universal value, or at least valid for one generation
<i>Novelty, originality:</i> for the creator as individual, or a group of peers at the same intellectual level	<i>Novelty, originality:</i> for the whole field, nation, humanity
<i>Origin:</i> spontaneity, unconsciousness	<i>Origin:</i> intentional (although not conscious and planned), consciousness, often planned or requested by a client
<i>Qualification:</i> not necessary, without special skills, the spirit shared by the group as more important than that of an individual	<i>Qualification:</i> high qualification, specialization, often unique abilities (virtuosity), talent, idiolect/individuality of the creator
<i>Evaluation:</i> what is important is the process, journey, contribution for the creator	<i>Evaluation:</i> what is important is the result, product, and completed piece. The process might be significant, but not decisive for the quality of the work.
<i>Frequency:</i> occasional, sporadic, a noble hobby	<i>Frequency:</i> continuous, long-term, life-long, often a profession

Effective education trends today prefer active and creative participation of students throughout the educational process. A flexible, dynamic, professional, modern and stimulating approach to musical education is the be-all and the end-all of its success. It is a difficult process that can only be mastered by a perfectly trained, proficient educator, who is able to encourage students to apply divergent thinking, innovative solutions, detection and verification of underlying issues, original ideas, modifications and other ways. Creative designs change seminar work significantly and positively affect students' relationship to education, and to music itself. In order to set creative tasks, teachers must take into account: the age and participation of their students; the motivation aspect of the task, the possibility of transfer, variations, alternative solutions; viability of the task; adequate degree of difficulty, feasibility (tasks that are too difficult demotivate, suppress self-confidence; on the other hand, tasks that are too simple are uninteresting and without any benefit for the musicality in students). Sometimes, participation may be inspired by an allusive initial impulse (setting a topic or a task, putting forward a word, a poem, or an illustration). Sometimes, the teacher extends the task. Students follow up and add a consequent phrase to an initial phrase, create rhythm to a given melody, or a melody to a given rhythm, compose music for a given text, or set a poem to music. Music creativity depends on the presence and quality of individual stages of creativity: motivation, mobilization of knowledge and experience, initial idea – imaginary adaptation of the initial idea, presenting a solution, evaluation of the new creation and self-reflection.

It is paradoxical that students of pre-school and elementary pedagogy are taught in the spirit of a comprehensive and integration approach in big groups, often without insisting on having at least the basic knowledge of musical science (music theory) and without examination of their vocal predispositions. Therefore, the pre-gradual training of future primary level educators should be more

concerned with disciplines based on aesthetical-educational principles and artistic expression. Specially-targeted seminars (limited to 10 students) that helped to refine musical abilities, enhanced vocal skills and habits, stimulated participation, creativity and assertiveness in students, are now the past.

The cyclic process of training in the area of rhythm, vocal-intonation and practice, aimed at pre-school and elementary pedagogy students, is carried out during two semesters in the 2nd form of Bachelor Studies within the subject Fundamentals of Artistic Expression¹. In case of primary school teachers, one semester is dedicated to this type of training in the 1st year of the Master Studies within the subject Musical Instrument and Vocal Education. If nothing else but a creative approach to musical education at elementary schools is the must-have of a good teacher, it is very little indeed. Teachers of music must use multiple ways to bring in creative processes of education. They should avoid schematism and routine in class, as well as stereotype methods, forms and means of educational work. By choosing and applying interesting procedures, musical games and adequate motivation, teachers can create for students an attractive learning environment with absence of boredom and dullness.

Vocal and intonation practice is carried out through *vocal reproduction* (imitation, imitation of teacher singing), *vocal intonation* (sight singing based on visual perception and the sol-fa hand signs²) and *vocal creativity* (creating motifs and melodies within a given

¹ Students of pedagogy are taught the fundamentals of artistic expression as an obligatory subject within the accredited programme of Pre-School and Elementary Pedagogy. Full-time students are trained in cyclic blocks consisting of three units. The curriculum includes: musical science, rhythmic, vocal education and intonation, auditory and vocal practice, fundamentals of harmony, musical instrument (piano).

² Phonogestics – exactly defined movements and positions of hand signalling different pitches. Since 1997, elementary school manuals for musical education have been applying a progressive intonation method of the relative solmization with the use of phonogestics. For more details, refer to: Kološtová, M. Vokálna intonácia a vokálna tvorivosť v primárnom vzdelávaní. Kreativnosť w edukacji muzycznej. Redakcja naukowa Macieja Kołodziejskiego. Pułtusk 2014, p. 109-117.

tone range – mode). In pre-gradual education, the aims of vocal creativity practice include: effective development of music abilities of individual students, development of conscious elementary vocal creativity, learning about the characteristic features of melos. It also aims to lay the foundations of active perception of music, and enable students to show their potential for elementary music thinking independently and creatively.

Vocal creativity in pre-gradual professional training

Vocal creativity is not an isolated element of music education, but an immanent part of each musical activity. It is an ability to actively discover and reveal simple relationships between tones, create motifs and small forms for human voice, whereby putting a special emphasis on the *process-oriented* educational work. While composers focus on the product, for students it is the process of creation that is of the greatest importance, during which they learn how to think in a creative and logical way, formulate musical ideas and use imagination to turn them into reality by means of a proper vocal expression. In the beginning, elementary vocal creativity is developed through text declamation, such as:

*Sto – pka vy – ku – ku – je tak ňou za – zvoň,
v ka – ždom ja – bl – čku je skry – tá ja – bloň.*

Next, students proceed to rhythmization and take down the rhythmical structure of text; they look for words and phrases suitable for the given rhythm (rhythmic ostinato, complementary rhythm, canon), do rhythmic gap-fill exercises, read rhythm and create simple binary measures. Melodic creativity is developed through melodization of words, rhymes and rhyme poems (e.g. Stopka vykukuje...in the major third, second voice is formed by melodic ostinato in the major second, sometimes with lyrics Jablčko v tme alebo V tme jablčko...), musical games (the name game,

the wise echo game, the chain game, the game of questions and replies, the lost melody game, the mime game, let's make a song), melodization of the rhythmic structure (*create – sing – write down – sing*), creation of a melody to an ostinato or chord sequence, watching the changes in expression (rhythm, tempo, dynamics, timbre) when dealing with various types of melos, getting to know the basic rules of formation (motifs) and other. A big advantage of games is that they can be innovated and extended; moreover, they allow teachers to increase the level of their difficulty. Apart from that, creativity games based on a specified tone range have a didactic force, too. They can be integrated with other activities in various lively manners: they may inspire body movements and creations, painting, modelling, verbal action through words, phrases and short stories. Universities have been traditionally using the musical drama, music workshops and polyesthetic projects conducted by applying the methods of creative drama and experiential learning with a special emphasis on vocal creativity in students.

Summary

In pre-gradual training of future educators, it is necessary to evaluate the originality and independence of their creative vocal expression in relation to the acquired music knowledge, skills and experience. Usually, this creativity is not significantly valuable from the artistic and social point of view; however, it is extremely powerful in the formation, cultivation and the overall musical development of the student's personality. In case of students with advanced musical abilities, vocal creativity can express itself through an outstanding skill of improvisation or attempted „naive” song writing. At this stage, their work depends heavily on the knowledge of notation, which means they have to be able to visually represent music, e.g. prima vista singing (vocal intonation). Despite many

positive aspects that the creative musical activity certainly possesses, we have to say that both, the theoretical reflection as well as practical training, are underestimated, which is due to the lack of proficiency of future pre-school and primary educators. Therefore, the main condition of its improvement is an enhanced professional musical training at pedagogical faculties.

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Musical Activities as Means of Relaxation and Rest For Children in After-School Clubs

*„Successful school administration is a matter of fostering helpful climate
Rather than 'command' and 'control'.”*

(Sir Kenneth Robinson)

Abstract: Music can provide a stable, secure and relaxed environment for children to develop their full potential through positive, social, emotional, physical and intellectual experiences. The paper deals with music activities for children and their integration in after-school club lessons. Within this work there was undertaken the research in an after-school club during which the potency of musical activities of young school aged pupils was investigated. There was also performed the research to examine the behaviour of young school aged children before, during and after musical programme by using the method of unstructured observation. The observation was used in the after-school club in Senec, the Slovak Republic. The research results are assessed in the context with their contribution to the school environment of an after-school club and with the verified potency of music to young school aged.

Key words: music activity, younger school aged children, an after-school club educator, atmosphere in the classroom.

Musical Activities and Younger School Age Children

Every activity is made by human beings with certain goals, for example to satisfy his/her needs or interests. Musical activities are considered at school the basic tool which can be used to develop musical skills of pupils. However, irreplaceable, central and forming environment of musicality development is a child's family environment: mother's voice and singing can develop emotional constituents, motivate a child to singing by means of imitation. Balcárová (2004, p. 240) claims that musical activities are not the isolated part of the process of musical education. They form integral system of mutually interconnected activities that contribute to the development of musical abilities, skills and habits, are involved in the formation of musical interests, attitudes towards music, they enable the formation of musical taste that means they have an important place in the development of musicality.

In after-school clubs there dominate the following musical activities: vocal intonation, music and movement activities, listening to music (music perception), instrumental, and music and drama. A teacher should be able to teacher guide and facilitate the educational process, so as that would increase the self-confidence and self-esteem of students and bring joy to the class, because in the younger school age, there are originated musical experiences that remain for the rest of our lives. Every musical activity must be meaningful, achievable for pupils, for the most able pupils it should be stimulating, and it should encourage and support weaker students.

The Role of an Educator in the After-School Clubs

The role of the educator lies in the fact that he or she is a counselor, instructor, inspirer, for children, but also their friend.

An educator leads children to the meaningful spending of their leisure time. For children in after-school clubs s/he should be the authority who does not threaten them and a child should not be to him or her one from many. An educator should respect the personality of every child, build personal relationship with every child, based on mutual trust, s/he should use the procedures, methods, forms and means to develop cognitive, conative and mental processes of pupils (Zelinová, 2012, p. 31).

To become a successful educator s/he should have important personal characteristics such as: the love towards children, empathy, communicativeness, creativity, pedagogical tact, sense of humor, organizational skills, desire to play, being positive, management of leisure activities for children, ability to create the repertoire of games for children. It is equally important that he or she accomplished the general education, has a broad cultural horizon and professional, vocational, educational, psychological and methodological preparedness. According to Grác (In Zelina, 2004) an educator should be able to use in an effective way the following educational methods:

1. Clarification,
2. Persuasion,
3. Pointing and demonstration,
4. Exemplification,
5. Exercises and their application,
6. Assessment, valorisation.

Tutoring is primarily a task that requires a creative and enthusiastic professionals.

Atmosphere in After-School Clubs

The term atmosphere is often connected with the terms like class climate, environment, and the character of a class. The main difference is between the terms climate and atmosphere. It lies in

the length of its effect. While the atmosphere has a short-time effect, the climate represents long-time attunement and relationships. The atmosphere is affected by the particular situation and environment in which it is originated. In the classroom it is affected by emotional attunement of children and their educator, their personal characteristics, tiredness and mutual relationships. Kollárik (1990) claims that the internal feature of each group is a notion that implies a broader social aspects, particularly the inner group aspects that are formed in the group based on the relationship towards the activity and relationships with other members of the group. Králová (2015) says that *class atmosphere* affects not only school work of children in particular class, but also their personality. It can be induced by relaxation activities, in positive and friendly atmosphere, such as games supporting trust, co-operation, creativity, joy and games with music. The very important element that affects the class atmosphere are no doubt, the relationships between pupils and their educator, or mutual relationships between pupils. The role of an educator is help to create an optimal atmosphere in co-operation with pupils. The best way is to set out clear rules and requirements for the behaviour of students.

Integration of Musical Activities as Means of Relaxation after School Teaching

The term integration is in the field of education often explained as interconnection, integration, alignment, and classification. Integrated musical activities, not only in the after-school-clubs, are an appropriate motivational element and they can recover mood of children and educators, help them release and relax (Ustohalová, 2012).

Music serves in after-school clubs to the listening, dancing, elemental musical expression, vocal and instrumental. Background

music can be used to accompany other activities, such as drawing, cutting, folding and so on. The task of after-school clubs is not to replace the school by music lessons, but to arouse the interest of children to music and to awaken positive attitude to music in them through musical activities and games. It is good for children to choose music as a natural part of their lives, not another school subject.

Relaxation and rest activity is irreplaceable in after-school clubs. Education causes physical and mental fatigue that is shown especially in younger school aged children. These activities are different from recreational ones, they are very calm, mentally and physically undemanding. It is integrated in the schedule of after-school clubs on arrival from school and after lunch when there is the highest fatigue in children. It should last from 30 to 60 minutes, but it has individual, social, organised and spontaneous character.

The games that are suitable for relaxation and rest are the following ones:

- Relaxation on the carpet, deck chair, a chair, sleep, relaxation exercises.
- Games: thematic, drama, role-playing, board, movement, music and movement.
- Viewing images, working and games with the children's magazine, reading, speaking.
- Listening to the lyrics, joint monitoring of video.
- Games outside, in the playground, sandpit, ball games, walking.

Musical Development of Younger School Age Children

Period of younger school age (from 6 to 11 years) is relatively peaceful and it ends with the beginning of puberty, approx, when children are 11 year old.

It is characterized by rapid development of intellect and personality formation. The careless all-day period of games and activities ends and there starts regulated school education. This represents one of the biggest changes in the life of a child. Thus it is important to mobilize their forces to adapt to the new environment and conditions. Children have to learn new norms and standards, rules of behaviour and they have to accept the authority of a teacher, because s/he controls and motivates their school learning. Children build their relationship to teachers continually as they know each other better. The next important change is *concentrate on learning and integrate between new schoolmates*. The assessment of a child's performance by his teacher and classmates has a significant impact on his individuality shaping. A child needs to cope with the separation from his or her family, which length depends on the exact time when parents take their child home after lunch (4-5 hours) or after school club activity ends (8-9 hours).

Children try to be very active in this developmental stage, they co-operate with the others, learn about the world around them, cope with many duties, because performance has impact on their self-evaluation. Thus children do not like bad luck. For a child it is important to grow in functional family that can offer him or her security (Králová, 2015).

Musical Activities and Models for a Child of Younger School Age in After-School Club

The musical programme that contained models with musical activities (vocal, musical listening, instrumental, music and movement, music and drama) was made for children 6 to 8 years old. We wanted to provide children in after-school clubs with joy, fun, relaxing form of pleasure, release after tough educational process (Kudriová, 2009).

The rest and relaxation fastens regeneration processes in muscles and thus help to clear out fatigue. Based on the theoretical background we realised that musical activities, chiefly music listening and music and movement games, contribute to relaxation, and if they are selected in an appropriate way, they can be favourite activity for younger school age children. The aim of our models is to provide children with activities that help them relax first, so as they were able to concentrate on finishing homework and other preparation for school. Musical activities in after-school club depends on the purpose of the meeting, but also on actual tuning of children in the group. The second goal was to verify the potency of musical activities as a tool of relaxation for after-school club children.

Via and in musical activities can strengthen tonal feelings and learn intervals, develop their harmonious feeling as the ability to understand polyphonic music, develop their sense of functionality for means of musical expression, the symmetry of musical phrases and they can strengthen the basic sensorimotor (instrumental) skills in children (Holas, 2004, p. 60). Children learn quite fast and they learn by their whole bodies, that is why music and movement education is natural for them. Since early childhood children learn to manage basic locomotor movement, which when mastered, they start to depict rhythm (Vargová, 2015). In music and movement activities the vitality of children is showed, their soft motor skills, harmonisation of movement, mainly in boys, and in girls, aesthetic perception and experience (Kudriová, 2009).

Musical Activities – Models to Rapid Relaxation

1. How would it be in a Fantasy World

Musical Activities: Perception/Music Listening dominate (background music – chiefly instrumental without significant musical contrasts, e.g. music genre Baroque, spiritual, gospel, easy listening,

relaxing harp, romantic piano/guitar/flute and sounds of nature, soft jazz).

For example *Silky Viola – Sametová viola* (no. 1 Jan Nepomuk Hummel Allegro Moderato 10'32''), *The Romantic Guitar of Francis Goya, Unspoken* (piano by Jim Brickman).

Or playing the glockenspiel, guitar, piano by educator – the selection of genre is the same, without sharp musical contrasts).

Goal: *Keep children away/Release children from school duties, direct them to the perception of their bodies and feelings.*

Position: In this activity, children can lie down on the carpet, if the space of the room does not allow it, they can sit near their desk and lay their head on it. They lie in a relaxed way, their eyes are closed, with softly played background music, or relaxing sounds, tones.

Procedure: The educator tells story in a pleasant voice, between individual sentences s/he puts pauses that have a special meaning, to „bring” children to a particular situation:

„Imagine that you are walking on a meadow full of flowers....., the sun is shining... the birds are warbling, butterflies are flitting from flower to flower... you are walking across the meadow.... you are approaching the lake... The lake is of a beautiful blue colour... (you can share your own feelings from blue colour), near the shore there is a boat, it is tied.... Release it as you are getting into it.... The boat is slowly and quietly floating down the lake.... The ripples are gently pattering... you are feeling comfortable... you immerse your hands in water... You are happy ... you are feeling good and warm ... your neck is warm... your hands are warm... your toes and your whole body ... The boat slowly stops near the shore... and you are getting off. ... You are lying down ... and slowly open your eyes... first your right eye ... then your left eye ... I am counting into 5 and when I say 5, you will open your eyes. ... One, two, three, four, five ... You sit down slowly ... and smile on everybody around you.” (Zelinová, 2012, p. 129)

Looking back/Conclusion: Instrumental/Music and movement activities: After finishing the „journey” aimed at the release, it is

needed to meet the needs of those children who need to get yourself out of your experiences or feelings verbally or non-verbally, by playing the musical instrument, dancing or by other artistic demonstration or verbally.

2. Relaxing Breathing

Musical Activities: Music Perception, Music and Movement activities: background music – chiefly instrumental, it does not need to be slow and dreamy, however, it is important to select peaceful music, for example: Chris Tomlin's *Amazing Grace*.

Goal: *Relax children from school duties, release them from tension, and direct them to the correct breathing stereotype and to the perception of their bodies.*

Position: Children quietly lie or sit in a comfortable position, otherwise they perform no movement. They keep their hand on their heart and try to check their breathing and heart rate. The educator turns up the CD player with music in the rhythm of the heart beat, from 60 to 70 beats per minute (neither too slow nor too fast). S/he asks children to their thighs to the beat of their heart beats per minute.

Procedure: S/he selects one child with regular and calm pulse frequency and asks the other children to imitate this child (assume his or her rhythm). The educator can, if children wish, background music for live and pleasant. Children are encouraged to perceive mood, tempo and rhythm of the music.

During the next step an educator cares that children have enough room between themselves so as they do not crash against the others. When they are synchronised, an educator starts moving from the initial position (lying) in the rhythm of music, first starts rotating his hand up and down, then moves fingers and a palm is directed up and down. Then s/he prompts children to do her/him a mirror, and directs them verbally (activities, in: Sabol, Kolčaková, et al. 2004, p. 29):

1. **Rag doll:** *we stand in a mild split, release our head and shoulders. When exhaling we bend down to earth, our fingers touch the tips of our feet. The whole body is relaxed, we are a rag doll. We are moving in that sense with our right arm, left arm... legs should be bent at the knees, and are stretched. With slow exhale, we straighten up.*
2. **Flower:** *we sit down with crossed legs, and straight back, with our head upright there, hands behind the head, we breathe when rotate to the left, after that we pause, and exhale.*

Variation: Children may be moving, while lying down, without any structure of the educator, according to their mood they can add or reduce the intensity of movement, or change tempo and search for new variants of movements.

3. Earthworm and Weather (Tichá, 2005, p. 75)

Musical Activities: Music and movement, instrumental activities dominate and the rest can supplement them. We used background instrumental music without significant musical contrasts, e.g. music genre, Baroque (fugue), spirituals, gospel music, easy listening, relaxing harp, classical, romantic piano, guitar / flute, „sounds of the nature”, and soft jazz.

For example: Mozart W. A. *Concert for Piano, no. 21 C major, 2nd sentence (5'36'')*.

It is also possible to use *instrumental music or accompaniment* of one group of children /a couple (chimes). The second group of children that instructed by the educator hit cymbal, triangle or drum. The other children relax during their creative instrumental performance.

Goal: *Be aware of our body, what hurts us, and what is nice and interesting on us.*

Position: Children lie and relax. They change their position on the set/arranged signal (keystroke/stroke on drums, cymbal, and triangle).

Procedure: Educator leads children verbally: „*You lie peacefully and as a little earthworm you are basking in the sunshine... The cloud is approaching... earthworm curls up...*”. Children curl up when they feel silent vibrating. „*It starts raining, earthearthworm breathes in and curls up even more ... Short rain showers ended ... and on the sky there appeared the sun (clash of cymbal)... and an earthworm sharply but joyfully unrolls himself in all directions!... Stretch out... your hands are even longer than you thought... enjoy your stretched arms..., even your legs are now so long... Now only lie, think of nothing and relax..., enjoy the sun..., worm up your belly on the sun... Relax... As soon as you hear silent sound of drums, you become a small, curled up earthworm again.*” (Tichá, 2005, p. 75).

After children finish the activity, an educator brings musical instruments spreads them in front of them and intives them to choose random musical instrument by which they can interpret/play light rain, storm, wind, breeze, frost, and sun. In the end s/he can distribute colouring (musical) books to them.

Potency of Musical Activities for Pupils in After-School Clubs – The Survey

After we have learned the theoretical background to the study, we asked the following question to which we tried to find an answer:

- *What is the potency of musical activities in relaxation and rest for the pupils in after-school clubs?*

Main goal: Verify the potency of musical activities in the relaxation and rest of after-school club pupils.

Partial goals:

1. Find out, verify the potency of vocal musical activities in relaxation and rest of after-school club pupils.
2. Find out, verify the potency of instrumental musical activities in relaxation and rest of after-school club pupils.
3. Find out, verify the potency of music perception in relaxation and rest of after-school club pupils.
4. Find out, verify the potency of music and movement activities in relaxation and rest of after-school club pupils.
5. Find out, verify the potency of music and drama in relaxation and rest of after-school club pupils.

Survey method: For our qualitative survey we selected the method of unstructured observation and free conversation.

In our survey, we used the following qualitative methods:

1. Main method: Unstructured observation
2. Supplementary method: Free conversation with children and their educator in after-school club.

Table 1 *Structure of the Survey*

Unstructured Observation	Before Music Intervention
Participatory observation	During music intervention
Free conversation	Immediately after the intervention programme
Unstructured observation	After completion of the intervention program

Survey sample: consisted of 24 children aged from 6 to 8. Insofar as there were not all children involved in the survey, almost every one their number was different, thus we selected the sample of 19 pupils who were present during our survey and intervention: 9 girls and 10 boys. In our survey group there were children with various character traits. In the very first days of the intervention,

we could see the differences in their behaviour and temperament. Some of them were quite distinctive, eye-catching, while the others were serene, silent and almost invisible. And the more silent and invisible caught our attention. Because of the validity, we decided to narrow the number of observed children to 10. Every pupil was given a code, under which we present the obtained data. In the *Appendix 1* we introduce the brief characterisation of all 19 pupils, created based on the interview with the educator. Before the musical intervention we got the agreement of school headmaster from October 28th, 2014.

Analysis and Interpretation of Results

The children in observed group were homogenous. There were not seen any „power” relationships. The activities were interesting for children that was seen in their activity and creativity. They co-operated, were cheerful, and respected the instructions of the educator. There were no frictions between them during the activities, and they had respect for each other. The educator encouraged them, praised them for their discipline and creativity. The behaviour of the children was influenced by the new educator, thus some children were ashamed, and others were showing off. She explained the goal of her presence and of each separate activity and how long it would take. The children were quite interested in singing, dancing and playing the musical instruments.

The most important was to concentrate on building the relationship between the educator and pupils, meeting face to face. In the very first days we could recognise some distinct personality features of children (*Appendix 1*).

We tried to reach the goal determined based on set of partial goals. By means of collected and elaborated data from observation

and free conversation, we tried to find the answer for the following survey question:

- *What the potency of musical activities is in relax and rest of after-school club pupils?*

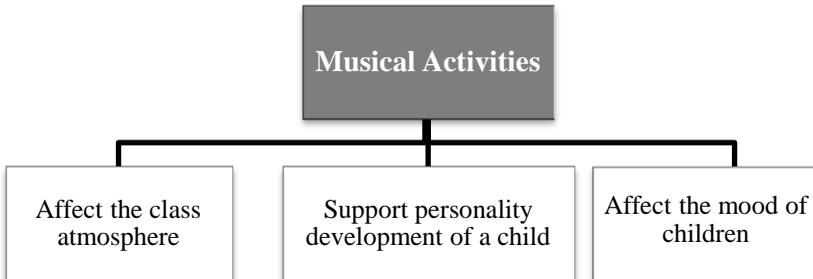


Figure 1 *Potency of Musical Activities (Source: our own research)*

Based on the data collection and analysis and on the processing of survey results of partial goals we can claim that the potency of musical activities lies in the following:

- Creating (building) a positive classroom atmosphere.
- Support of personality development of a child.
- Affect the mood of children, strengthen the relationships in the group.
- Affect co-operation and accept yourself and the others.

In the long term perspective, the musical activities lead to creating and maintaining positive atmosphere in the classroom, which is reflected in the interaction between students and teachers, or students between themselves. Combination of musical activities – vocal, instrumental, music listening, music and movement, music and drama; it activates children and develops in them their own creative potency.

Results of Partial Goals

In the description of survey results there can be seen the development of the atmosphere in the after-school club before, during and after music intervention programme.

- *What the potency of vocal activities is in relax and rest of after-school club pupils?*

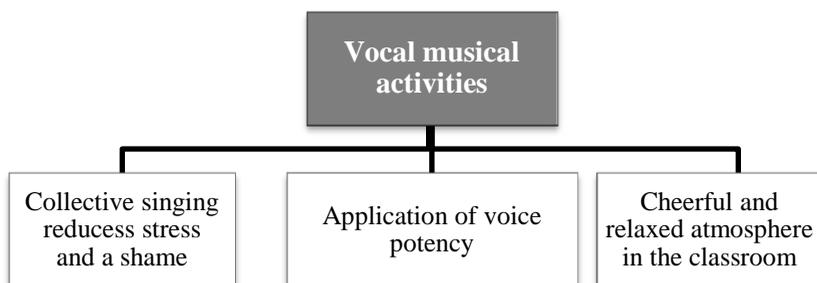


Figure 2 *Potency of Vocal Musical Activities*
(Source: our own research)

By means of vocal musical activities the children can apply their voice potency and these activities allow to uncover hidden musical talents in children. In relaxation and rest activities, there was found positive potency of collective singing, during which children feel suspenseless and without shame. Individual singing is stressful for some children. Vocal activities during which children could sing in a group, were fun and relax for them. This activity evoked joy and fun in children, and there was relaxed and joyful atmosphere. Children refused individual singing, they felt ashamed and there was a tense atmosphere. Thus we did not force them to singing.

- *What the potency of listening to music is in relax and rest of after-school club pupils?*

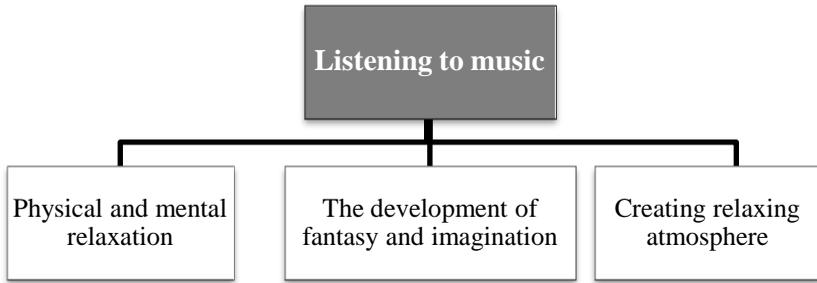


Figure 3 *Potency of Listening to Music* (Source: our own research)

Based on the processed results of observations and interviews with students, we found that perceptual activities have relaxation potency, which consists mainly in the provision of physical and mental relaxation and rest. Children learn active listening, perceive music in a deeper way, and they also promote imagination and fantasy. Children in our research sample claimed that they relaxed most of all during the activity „*Relaxing exercise*”, music listening.

- *What the potency of instrumental activities is in relax and rest of after-school club pupils?*

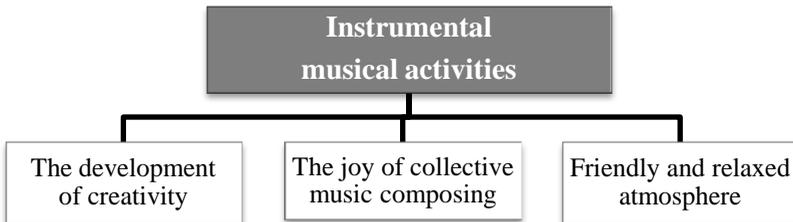


Figure 4 *Potency of instrumental musical activities* (Source: our own research)

Potency of instrumental activities lies mainly in creativity of children. They are used in relax and rest activity to bring children joy and new skills, but also relax and rest. They might be the first impuls to children to play musical instrument. Similarly vocal activities include in themselves the potency to discover the musical talent in children.

- *What potency of music-movement activities is in relax and rest of after-school club pupils?*

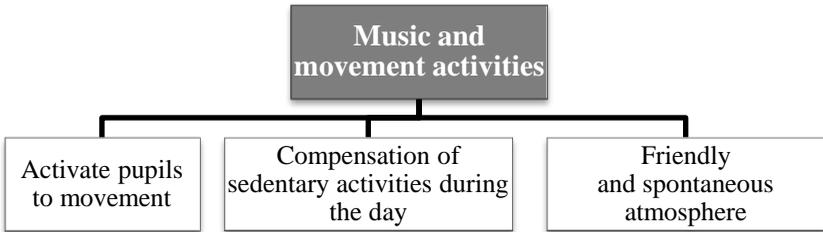


Figure 5 *Potency of Music and Movement Activities (Source: our own research)*

Music and movement activities activate children to movement, competitiveness, rivalry, and co-operation. Their potency lies chiefly in activation of pupils to movement. Mainly music and movement games with competition can involve even shy pupils in a game. During the game so called „Chair game” was involved Miško 2 and Zuzka 1 in a game. Both were very shy and passive. We believe, that music and movement activities are effective tool to compensate sedentary activity during the day. Music, movement and a game are the most favourite of all activities, and more they are natural for children of all age groups.

- *What potency of music and drama activities is in relax and rest of after-school club pupils?*

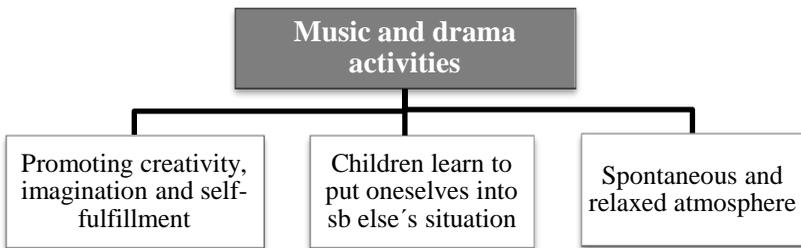


Figure 6 *Potency of Music and Drama Activities (Source: own research)*

Music and drama activities integrate all other musical activities. By means of these activities children learn to put themselves into

somebody else's situation and feelings, they play various roles and engage their imagination. Their potential is enormous. These activities integrate in themselves musical voice, relaxation, emotional and self-fulfilling potential. During these activities children showed spontaneity.

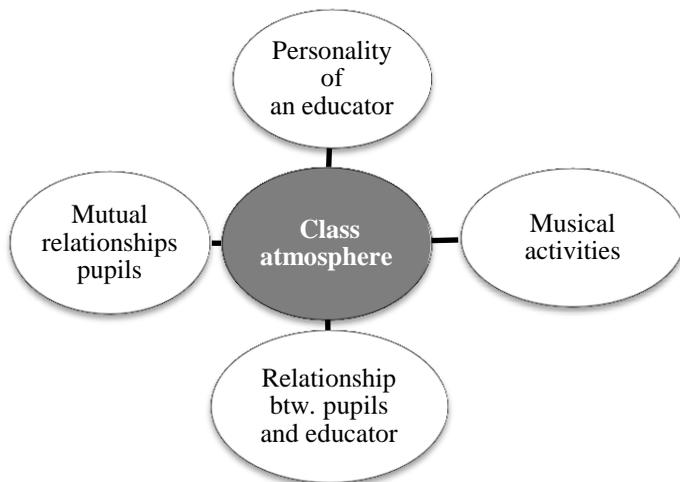


Figure 7 *Hierarchy of exposure to the atmosphere in the classroom* (Source: own research)

For those reasons we have come to believe that the potency of musical activities consists essentially in changing climate in after-school clubs. Particular musical activities affected atmosphere in the class. Before realisation of music-activational programme the class atmosphere was peaceful, but children were tired and bored. They sat behind their school desks, talked, drew or just laid on the school desk. After the activities the atmosphere was significantly affected by collective experience that they got from games with music. The atmosphere was significantly affected by the personality of their educator too.

On the last day of our survey we conducted an interview with children with the goal to evaluate the music intervention. Pupils

answered our question: „Which activities did you like the best and would like to play more often?” Each student said which two activities he or she liked most of all. These activities have included the musical activity that prevailed most. Exact answers of children are listed in *Appendix 2*. Their answers were reported in the table 2 and processed graphically.

Table 2 *Popularity of Musical Activities (Source: our own research)*

Musical activities	Vocal	Music listening	Instrumental	Music and movement	Music and drama
Pupil's code					
Miško 1	x			x	
Miško 2		x		x	
Miško 3	x			x	
Miško 4	x				x
Miško 5				x	x
Miško 6	x			x	
Miško 7	x			x	
Miško 8	x			x	
Miško 9	x			x	
Miško 10	x			x	
Zuzka 1		x		x	
Zuzka 2		x	x		
Zuzka 3	x		x		
Zuzka 4		x	x		
Zuzka 5	x	x			
Zuzka 6			x	x	
Zuzka 7			x	x	
Zuzka 8		x	x		
Zuzka 9	x	x			
Spolu	11	7	6	12	2

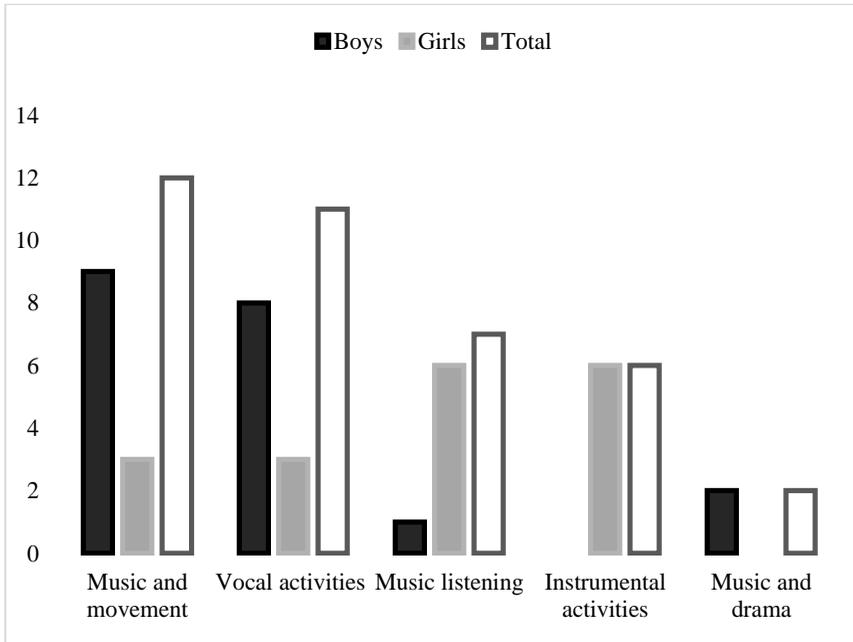


Figure 8 *Musical Activities in Terms of Popularity*

To our question, which activity they liked the most of all, the majority of boys said „Chair game” (music and movement activity) and „Warm and cold” (vocal activity). The girls liked most of all „Relaxation exercise“ (listening to music) and „Collective musicking” (instrumental activity). However, they did not like vocal activities, for example „What is your name?” was ranked between the most unpopular and the activity „Cold and warm” was the second most popular.

From these findings we can claim that much more important for an educator is to select appropriate musical activity, that are appealing to children, can satisfy their needs and encourage their self-confidence.

Based on data collected during the survey and their subsequent evaluation were summarised the following observations (fig. 9).

The description of the activities used is in the *Appendix 3*.

Music and movement activities
<ul style="list-style-type: none"> - These were very popular, especially boys liked them. - Activated children to movement. - Children mentally and physically released when using them. - They experienced joy after sedentary learning process. - The atmosphere during the game and after it was released, spontaneous and joyful. - A very shy boy Miško 2 was also involved in these activities.
Instrumental musical activities
<ul style="list-style-type: none"> - These were popular, especially girls liked them. - Even children who were shy, were involved and tried to play musical instruments. - The atmosphere during and after the game was friendly and relaxed. - The activities provided children with relax and rest.
Music perception
<ul style="list-style-type: none"> - Especially girls preferred them. - Shy children just liked listening to music, everybody got involved in them. - More temperamental children need time to calm down. - The atmosphere during listening to music was relaxing. - Miško3 did not get involved in games, nor in dialogue. - Children said that they relaxed very well during these activities.
Vocal musical activities
<ul style="list-style-type: none"> - Individual singing refused Miško 2, Miško 3, Zuzka 1, and Zuzka 3. - Children said that they did not like a game, <i>What's your name?</i> - Collective singing connected with a game of searching for treasure was interesting almost for everybody, even Miško 3, Zuzka 1, and Zuzka 3 took part and were singing. - Miško 2 did not sing, wasn't involved in a game, only observed the others. - The atmosphere during the first game was rather tense. - Collective singing released the tension during a game.
Music and drama activities
<ul style="list-style-type: none"> - Children liked all the activities. - The activities stimulated children and awaken spontaneity in them. - Spontaneous and relaxing atmosphere persisted during the game and after the game. - During the activity <i>Bewitched Animals</i>, children behaved and spoke as animals and it made them laugh. - Miško 3 had fun, but he did not get involved in the game, he just sat and observed the others.

Figure 9 *The Description of Survey Results (Source: own research)*

Based on realised music intervention programme we can conclude that music activities are an effective tool to higher quality of life in children and chiefly in their free time. For children the kind of musical activity is not very important, important is to select a particular musical activity that integrates in itself more musical activities. The appropriate selection of the activity is key to success. As we mentioned before, the activity „What is your name” was aimed at individual singing and belonged to the most unpopular activities, what had an impact on quite negative classroom atmosphere. The activity „Cold-warm” was aimed at collective singing and belonged to the most popular, that had a positive impact on classroom atmosphere. Similarly, music and movement games, one was more interesting, the other was less interesting for children, depending on their mood, tiredness, health condition e.t.c.

We can claim that musical activities realised in after-school club had potency to affect class atmosphere, mood of children, their mutual interactions and the development of musical skills in children. However, very important for the success is the proper selection of musical activities that respect the age of the children, their needs and interests. The potency of relaxation and rest brought mainly music perception and instrumental musical activities during which the classroom atmosphere was relaxed and calm. The potency of movement and joy from collective experience belonged chiefly to music and movement games. Here can be ranked also vocal activities that were connected with movement and games. Music and drama had the potency to stimulate spontaneity in children and their imagination.

We do not have doubts about positive effect of music on a human being. This is proven by the use of music in medicine or as music therapy, with the aim to bring children satisfaction, joy, happiness and hope for the future (Králová, E., 2015, pp. 88-89).

Conclusions

The goal of the study was to verify the potency of musical activities in rest and relaxation of after-school club pupils. We used the method of unstructured observation and free interview. The other goal of the survey was to select appropriate musical activities and apply music intervention.

Based on the theoretical background, our music-activity intervention and survey results we found that musical activities integrated in the after-school club had the potency improve the quality of life of children, in their leisure time. Realised activities arosed the interest in children and activated them. Music and movement had the potency to activate even shy and passive children. To more active children they offered the possibility to compensate movement after sedantory educational process. Music listening and instrumental musical activities provided even quieter and shier children with the opportunity to excel. Music perception, most of all musical activities, contributed to the rest and relaxation of children. During our survey it was proven, that the potency of musical activities lied chiefly in the improvement of class atmosphere and in positive mood of children. And finally, musical activities contributed to the development of musical skills of children and to their positive attitude to music.

We believe, that our theoretical overview, music intervention programme and survey results can contribute to successful integration of musical activities in after-school clubs and leisure time of children.

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APPENDICES

Appendix 1 Brief Characterisation of Survey Participants

Miško 1 – restless, noisy and active boy, whom other children regard the worst boy in the class.

Miško 2 – a child with no interest in games, does not have any friends, plays alone or with girls, shy, obstinate to the others and unconcentrated.

Miško 3 – distracted, doesn't engage in games, does not respect the instructions of educators.

Miško 4 – very sensitive, with tendency to cry, an educator claimet that it took him longer time to get used to school, cried often, he lives with his mother.

Miško 5 – social, lots of friends, always has to win, it's hard to bear defeat.

Miško 6 – quiet, does not express himself.

Miško 7 – friendly, talkative, obedient.

Miško 8 – friendly, acvite boy, very skillful.

Miško 9 – quiet boy from Russia, who does not speak Slovak properly, tries to participate in games.

Miško 10 – very sociable, cheerful, a „clown” of the class.

Zuzka 1 – very shy, quiet, does not show off, her parents are getting divorced.

Zuzka 2 – disobedient, problem behaviour, such as shooting her tongue at classmates, children consider her to be the worse girl in the class.

Zuzka 3 – sociable, cheerful, likes talking.

Zuzka 4 – quiet, obedient, diligent.

Zuzka 5 – diligent, skillful, with a tendency to command.

Zuzka 6 – nice, talkative, friendly.

Zuzka 7 – speech defect, confabulation, children do not accept her.

Zuzka 8 – very intelligent and sensitive.

Zuzka 9 – active, friendly, talkative, always cheerful.

**Appendix 2 Answers of Children to the Question:
„Which Activity did you Like the Best and Would Like to Play
More Often?“**

Pupil's code	1 st most preferred activity	2 nd most preferred activity
Miško1	Chair game	Cold and warm
Miško2	Relaxation exercise	Chair game
Miško3	Chair game	Cold and warm
Miško4	Cold and warm	Bewitched animals
Miško5	Chair game	Bewitched animals
Miško6	Cold and warm	Chair game
Miško7	Chair game	Cold and warm
Miško8	Chair game	Cold and warm
Miško9	Cold and warm	Chair game
Miško10	Cold and warm	Chair game
Zuzka1	Relaxation exercise	Chair game
Zuzka2	Relaxation exercise	Let's play the musicians
Zuzka3	Cold and warm	Let's play the musicians
Zuzka4	Relaxation exercise	Let's play the musicians
Zuzka5	Cold and warm	Relaxation exercise
Zuzka6	Let's play the musicians	Chair game
Zuzka7	Let's play the musicians	Chair game
Zuzka8	Relaxation exercise	Let's play the musicians
Zuzka9	Cold and warm	Relaxation exercise

Appendix 3 Evaluation of the Activities by the Method of Unstructured Observation

1st day – What's your name?

Vocal musical activity that was interesting for children. Majority of children was ashamed to sing. Miško 2, Miško 3 and Zuzka 1 did not want to sing. As is seen from table in the *Supplement 3*, this game was not considered popular. Children missed spontaneity. They were smiling, but one on the other one. The atmosphere was not free and relaxed.

How do you sing, our little bird? – This activity was most popular, community singing made the class atmosphere more pleasant. During this game children did not mind individual singing, they were interested whether they recognise their classmates according to the voice. Miško 2, Miško 3 and Zuzka 1 did not get involved in the game. The atmosphere was getting continually better and better.

2nd day – Cold and warm

Vocal activity was connected with movement. The game was very popular, everybody were singing, and everybody wanted to search for treasure. Miško 2 did not involve himself in a game, he prevented other children search for treasure and did not want to sing. Moreover, he did not allow other children to hide the treasure in his schoolbag. Miško 3 – another boy who did not want to search for treasure, nor sang, but he helped the others to find a place where they could hide treasure. Miško 1 all the time wanted to be a searcher of treasure. The atmosphere was joyful and cheerful. Children co-operated and liked community singing, they also created new songs. The communication via singing was effective and children managed to lead searcher to the treasure.

3rd day – We are getting acquainted with musical instruments

Instrumental musical activity connected with singing and musicking. Children were sitting in a circle, in the middle of which there were musical instruments. They together with an educator named the instruments and explained how to play them. Then they selected a musical instrument and tried to show their feelings by playing it. Miško 2 was sitting quietly and observed the others. He did not involve himself to the game in the beginning, but continuously

decided to play the musical instruments. Miško 1 wanted to play all the instruments, he outpaced the others, the educator had to rebuke him. Zuzka 1 took musical instruments, even played them, but was so shy. Zuzka 5 wanted to educate everybody on the technique of playing the instruments and took them instruments from their hands. The other children respected the rules.

4th day – The colour of the night

Children were sitting in the circle on the carpet. In the middle there were pictures of musical instruments. The real musical instruments were hidden behind the curtain. I played continually individual musical instruments and children guessed what they are – showed them in the picture. They could co-operate. They guessed almost all the instruments, they were mistaken only when I played sticks and castanets. We tried to create relaxed atmosphere by playing that way the instruments.

Group musicking

We learned to play a rhyme *Cence – lence*. Children liked it very much, and managed to play it without a mistake. Even Zuzka 1 wanted to play with the rest of children. Miško 2 did not want to play, his classmate passed sticks to him and he added, however did not want to recite it. Miško 3 did not want to play the musical instrument to the song, nor recite. This game stimulated in some children (shy and quiet) the desire to participate in the game. Zuzka 1 liked group musicking, the atmosphere was relaxed, friendly, and free.

5th day – Relaxation exercise

Children lied on the carpet while listening to silent background music. They were quiet and listened to my voice. Miško 3 was moving his fingers, legs, hands, it was hard for him to calm down and concentrate on the game. He played with everything and everybody around him. Miško 1 could not concentrate in the beginning, but continually calmed down. When everybody was quiet, I started to read the text. Miško 3 was asked not to disturb others. Zuzka 2 disturbed her friend next to her, the rest of children were quiet and listening to my voice. After the activity they shared their feelings and fantasies. The atmosphere was quiet and free.

6th day – The birds and wind

Children liked the activity and were activated to move in a relaxed free way. They tried to make balance between the music they listened and movement. Zuzka 1 participated, even when she tried to hide in the beginning. Miško 3 only stood with no reactions

Chair game (on children's wish) – the most popular game for boys. Everybody participated in the game. Miško 3 ended the game as the third, and it was hard for him, felt insulted. We were surprised by Miško 2, he did not want to participate nor compete, but his behaviour was nice. It was not clear who sat on the chair as first. Miško 2 left the game in favour of his classmate, everybody praised him. Music and movement activities stimulated all children, even shy and quiet. They contributed to friendly atmosphere and co-operation of the others.

7th day – Earthworm and weather

Very pleasant, relaxing activity. Children were quiet, concentrated, respected the rules. Miško 1 was talkative. Miško 3 participated and co-operated. Miško 3 lied on the carpet, but did not follow the rules. This activity provided kids with rest, peace, physical and mental release.

8th day – Move on, sing!

Today children were lazy, showed no interest. During the game they got involved and had fun, but not everybody. It was raining outside and children were tired. Drawing was the most favourite activity for girls. Some children were drawing, some lied on the desk and were listening to music. Miško 2 was playing with his toys. Miško 3 was talking to his friend. Even if they looked tired, some of them participated in the activity and in the end of the lesson, the mood of the class changed, they were peaceful and quiet.

9th day – Sounds

During the activity children liked guessing the objects, according to the sound. Miško 1 said „you cannot guess this” and was disappointed when their answer was correct. Everybody participated. Miško 3 went to search for the object and his sound. It was peaceful, atmosphere was quiet and relaxing.

10th day – Bewitched animals

Children were allowed to move in a spontaneous way. They acted animals and imitated their „speech” and „movement”. Miško 3 sat on the carpet and refused to participate. The rest agreed and participated. They imitated animals and had fun.

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Folk dance in music education in the intention of expressive music therapy

Abstract: The papers points to the possibility of a return to history, to the issue of folk dance with a view not only to revive and honour the cultural traditions of own country, but also with innovative possibility to create new progress of musical movement education at school. In addition to acquisition of physical literacy and cognitive knowledge, the folk dance is especially important for the removal of psychological barriers, in acquiring the joy of movement, also to improve body coordination and motoric, thus shifting their influence in the position of expressive music therapy.

Key words: folk dance, culture traditions, music and movement education, expressive music therapy.

Introduction

Music accompanies humans throughout whole live. Within the scope of art, music art is a phenomenon on psychological level and in everyday life it is a crucial phenomenon for fulfilment of life. It can recall associations, evoke imaginations, express fantasy, and dream. Musical experience impacts emotional evolution as well as behavioural traits of children, and thus it forms their character and personality. It is very important for young generation teacher to enable students to penetrate into secrets of music and help them

decrease the tension in their children's souls, develop their emotional life, desires, imaginations, and emotions through musical experience.

Based on this, in recent time, in conditions of education **pedagogically oriented music therapy** has been brought to the fore more and more intensively. This therapy uses sonant music for positive influencing and development of a student, his/her psychological and somatic development and also his/her social maturity in order to improve, stabilise or restore healthiness. It is appropriate to use form of groups in order to reach set targets with musical-therapeutic intervention. Form of groups creates suitable conditions for realisation of effective healing and educational effect thanks to active and receptive activities of music expression. Music in this form provides students with common experience and creates most suitable conditions for creating social contacts within a group. Therapeutically adequate group formation is tied to individual age categories. It is based on individual analysis of preconditions of attending students, which based on their personality, physical and mental development are the most accurate and the most suitable for the alternatives of healing and educational effects.

Based on specific specialisation of music therapy with the option of various combinations and interactions we differentiate between following realisations:

1. Expressive (active).
2. Receptive.

During active realisation, student „creates” music on his/her own, he/she directly and actively participates on the process of music production. We incorporate following techniques:

1. vocal,
2. instrumental,
3. kinetic and dance,
4. music-dramatic,
5. creative,
6. verbal expression,
7. pantomimic,
8. improvisation.

Receptive realisation is characterised by musical relaxation, release and mergence with rhythm of the music and dynamic perception.

Motivation, which significantly influences musical activities and relationship with music in individual techniques, plays an important role. Adequate motivation in pedagogical environment strongly supports student's persistence, perseverance and diligence when overcoming exhaustion, lowered self-confidence, when student is restless, unfocused, during social interactions.

Combination of music with movement represents very important part of music therapy. **Expressive movement and dance in the rhythm of music** „allows expression of emotions, rhythmical expression of existence, abreaction of kinetic tension and release of motoric and creative impulses. In dance you can experience satisfaction, express subjective experience, abreact affects and re-establish balance” (Wilke, 1991 in Szabová 1996, s. 36).

Already mentioned expressive movement, which is directly connected to perception of music in therapeutic process, leads students towards desirable spontaneity, abreaction on emotional level, free experience and use of body movement in space, fellowship, communication, and personal growth. It is a method suitable for use in:

- relaxation of strained muscles,
- expression of emotions,
- control of impulsive behaviour,
- contact with surroundings,
- self-control,
- development of self-assurance and stability,
- problems with verbal expression of feelings,
- insensibility and body numbness,
- uncorrected hyperactivity (Očenášová, 2009).

View of rhythm of music is never perceptive only. It is often perceptive and motoric process. It is external motility – tapping away

the rhythm by fingers, clicking by feet, movements of limbs, trunk, head, or internal motility – thorax muscles contractions, throat movements, alternations in breathing intensity etc. (Čížková 2005).

Expressive music therapy in purviews of common motion and dance activation in educational environment can **enable, activate, and mobilize** students through strong rhythmical signals. On the other hand, by using moderate dynamics and regular tempo, it can **relax and abreact** from dramatic and conflictual situations. Expressive movement and dance can **stimulate** rhythmical and motoric coordination of soft and rough motility, **harmonise** a brain, **improve**, concentration, **increase** level of cognitive abilities, **develop** fantasy, emotionality and creativity. Through musical self-realisation students can reinforce their self-confidence and self-evaluation, what can become evident in **enhancement of social contacts and communication** in a class collective. **Establishment of regular rhythm** is often reflected and transferred into students' school and domestic environment in form of improved attention and concentration.

Some notes about folk dancing in Slovakia

„Dancing is one of the oldest forms of art in human history. From the beginning, it has been essential part of human society. It was gradually infiltrating into social life. First sign of a dance is movement of human body. This also includes dance posture, pose. Not every move is considered dance move” (Krapková a Šopková 1991, s. 4). We can express ideas by dance, feelings and emotions by body movements. Dance is also a form of art, in which movements and postures of human body are means of expression. Dance as artistic movement expresses reality. Form of dance is

created by combination of motion motives, by their alternations and repetition in certain order.

„Creation of a dance as a form of art is a long-term culturally-historical process. First sources of dance were moves and gestures related to work processes of man with emotional impressions of the world, which surrounded him. These moves were gradually changing, cultivating, they were a subject of artistic generalisations, what lead to a formation of dance art” (Nosál 1984 s. 10).

Like Krapková a Šopková (1991) state, dance chooses certain moves. It amends them and adjusts to a certain form of art. Dance can be used to express feelings, happiness, fear, bellicosity even love. When expressing these feelings dancer uses movements which are connected with imaginations. We say that they have their own expression.

Nosál (1984) characterises folk dance as one of the oldest forms of folk art. Its evolution was affected by geographical, historical and social conditions of nation. It is a dance typical for social classes such as farmers, shepherds, craftsmen and others. Folk dance discharged entertaining and magical function because it was part of ceremonies and feasts, where ceremonious dances and ‘chorovod’ (type of ceremonious folk dance which is accompanied by singing – translator’s note) were created. Dancing varied even among nations which engaged in shepherding, craftsmen shift, farming where every dance was inspired by the environment and living conditions. Theme of love was also very common. Dances were usually created collectively.

For this type of music and movement expression ceremonial and dramatic expression and clothes are also typical. *„Among its main expressional means we can find rhythmical movement and music in impressive aesthetical and emotional colours, functional bond and collective cultivation. These attributes enabled spreading of some of the dances on vast territories; they made taking over and hybridizing of local forms easier. Some of Slovak folk dances have specific*

domestic dance and music traits and style; others, considered as typically folk, have on the other hand their origins in urban, aristocratic, military and other backgrounds. Folk dancers have adjusted them to their possibilities and taste” (Důžek 1990, s. 94).

Ondrejka (1976) characterises folk dance as household form of art. It serves its producer, interpret as well as spectator: his/her magic, work, fight, as well as needs – physical and intellectual. Up to this day, its connection to magic and rituality has been preserved; it combines creative and reproductive principles; it is about combination of pantomimic, playful, musical elements, and elements of songs with pure dance elements.

„Folk dance had triple important role in history of European dance culture evolution:

- 1. it became inseparable music and dance demonstration of folk community in terms of annual habits, ceremonies and feasts in terms of life in nature and in family’*
- 2. it became a foundation for evolution and codification of ballroom dancing – urban, aristocratic and at the court,*
- 3. stage forms of dance art have been enriching themselves from its movement fund – and it is still ongoing” (Bonuš 1986, s. 21).*

Folk dances contain limitless amount of dance shapes, which are also useful for other types of dancing. Educator can in various dance and movement exercises develop creativity of students by engaging whole body into living through music, and thus he/she enables their movement and musical self-realisation. It is evident that in music therapy movement and dance are tied to music demonstration. It is all about common interaction between movement and musical expressive elements – melody, rhythm, dynamics, and tempo. Body has to be in energetic equilibrium, what can be achieved by imminent work with body – movement. We concur with Králová’s (2013, s. 83) statement that at artistic function individual represents his/her own identity in one of the available spaces of music art by creating audio shapes in space-time.

In this context we can talk about expressive movement and dance, which expresses mental state of an individual. It expresses emotions, emotional relationships, and it can also express information about temper or personality traits. Thus, it becomes a certain form of communication. In expressive movement and dance it is possible to establish communication even with individuals who have problems with communication in verbal form. By creation of empathetic relationship movement dialogue can be created, what has a great therapeutic meaning (Čížková, 2005 s. 59).

Application of folk dances in education

Allocation of dances in area of music education in purviews ISCED2 (2008) and ISCED 3A (2010): Music education belongs to educational section of Art and culture. In characteristic of subject in ISCED 2 it is defined that: *Music education* is sociable, organised, meaningful process of musical development of an individual and it is crucial for handing-over and mediation of music to new generations, whilst it plays an important role as one of the forms for realisation of creativity of each individual (...)"

From further characteristic details of the subject *Music education* which are anchored in ISCED 2 (2008) we choose following points, which we are going to lean on in this study:

- „Common role of subjects in educational area Art and culture is **to mediate national and world cultural heritage to the students** and thus improve general erudition of the nation.”
- In purviews of creative and humane upbringing and education main aim of the musical education is optimal formation of personality and effective development of musical appreciation of students, so that they can create their own progressive and creative way of existence for life in 21st century through *communication with music*.

- „Just like in primary education, also in secondary education we hold on to the process: ***from music experience to information*** and knowledge and via these to a transfer during reception and interpretation of new pieces of art. ***Music-educational process has to fundamentally come from the music and lead back to it; music should be source of experience and knowledge.***”

State educational program (further only SEP) for gymnasiums (form of a high school – translator’s note) in Slovak Republic ISCED 3A (2010) (higher secondary education) offers following description of the subject right in the introduction:

- Educational area develops ***awareness of own cultural identity*** of a student, it develops his/her own cultural and historical knowledge, it develops ability to respect and tolerate values of other cultures, it develops cultivated visual, audio, language and ***movement literacy***.

During analysis of content of core text books for the subject *Musical education* we have come to following findings about classification of ***folk*** dance:

Textbook for 5th grade of primary school (Langsteinová a Felix 2009):

- ≈ contains 2 dances: Hontiansky girl dance (description of the dance on page 5) and western Slovakia dance „čapkaná” (description on page 12),
- ≈ Czech *Lašské dances* (description on page 43), Polish national dance *mazurka* (description on page 46),
- ≈ basic dance steps and their combinations (dance instructions on page 6 for song *Maličká som* and on page 32 for *A tá polka*).

Textbook for 6th grade of primary school (Langsteinová a Felix 2011a):

- ≈ dance from Považie for song *Na Bielej hore* (description on page 78).

Textbook for 7th grade of primary school (Langsteinová a Felix 2011b):

- ≈ karičkový thrust step (description on page 75 for song *Taka ja dzivočka*),
- ≈ ‘špacír’ polka (description on page 76 for song *Dzifča pyšne palo z višne*).

Of course we understand that teacher can apply music and movement education and implement dances into education whenever he/she wants. We also understand the fact of cramping up of teaching materials and low time allocation for the subject and other negatives of hindering conditions (as well as decreasing number of classrooms for music education at the expense of IKT subjects).

These hindering conditions for music education and current situation have caused minimisation of physical activities at school. Movement as such can be realised during subjects such as *Physical education* and *Music education* in a form of musical and movement activities.

Estimated contribution of subject Education through art in 8th and 9th grade of primary schools is (ISCED 2, 2008):

- to develop intuitive, emotional and rational site of students' personality in a balanced matter,
- to improve literacy (*skills*, knowledge and attitudes) gained within the scope of art and music education in previous school years,
- to develop students' creativity,
- to develop complex view of art, understand diversity of message (*societal function*) of individual types of art, *understand their means of manifestation*, media, genres and *communication* strategies,
- to understand current art tendencies and *get to know your own cultural tradition*,
- to appreciate music and fine art from its visual, metaphorical-expression-of-the-world point of view, but not by using encyclopaedic knowledge, but most of all *through experience* and creative activities,
- *to learn how to orientate in communicational environment of culture*, gain and evaluate information from various sources of cultural operations (concerts, festivals, exhibitions, shows, internet, literature, advertising, mass media, etc.),

- to create possibility for projects, which would connect fine and *music art with verbal* art, theatre, film, *motion education*,
- *to form and guide value and style (taste) orientation of students.*

These particular predispositions are direct answer and reasons to pay increased attention to folk dance.

By means of dance students learn to appreciate and express metro-rhythmical units in time and space. Acquisition of bases of rhythmical exercises is closely connected to tasks of music education and it is developed via average motoric expressions. These are mainly expressions of rhythm, metro, tempo, dynamics and overall gesture. However, in the unity of dance and music there is specific comfortable rhythmical movement, which has very important place in cultivation of young person and his/her *aesthetic* profiling in relation to beauty.

Sense of musical rhythm is expressed, above all, by the fact that perception of music is accompanied by certain *movement* reactions. Based on perseverant dance work musical abilities are developed and deepened. These include musical ear, musical rhythm, and musical memory. At the same time level of coordination abilities is also increasing. Research and practice confirm that optimal conditions for development of coordination abilities are between 5th – 17th year of age, thus at the age of school education. Movement abilities are partially inherited dispositions, however, process of maturing is evolving under the influence of education, upbringing and suitable background. Kolodziejcki (2013, s. 414) notes that: „*In the music, stimulation of creative activities of children is more important than song playing and define features of music.*”

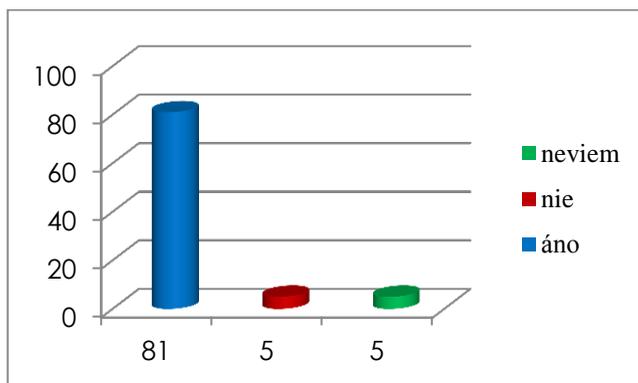
For the purposed of inclusion and revitalising of folk dance in school music education we have conducted an „experiment” – exploring probe at four schools in eastern Slovakia, where we directly, without any preparation, „surprised” students and realised number of classes with education of folk dance. Particular dance practices were

conducted by dancer from folk dance group ‘Čarnica’ and a student of Department of Music at Faculty of Art of Presov University in Slovakia Emília Kožlejšová. Kožlejšová under a supervision of Jana Hudáková developed a multimedia educational CDROM called Folk dance and regional education (which is part of outputs of grant solution MŠ SR KEGA 046PU-4/2013) and it includes so called dance school with methodology of folk dances from eastern Slovakian region, some of which may have already been forgotten. CDROM was applied directly in a field. The field and the research sample were created by 40 students from 5th grades and 51 students from 6th grades of primary schools:

- Primary School of Matej Lechky in Košice
- Primary School at Kežmarská 28 in Košice
- Primary Artistic School in Giraltovce
- Primary school at Janigova 2 in Košice

Diagram no. 1: Research of inclusion of folk dance into class of music education – students’ responses (source: Kožlejšová, E. 2015):

Count

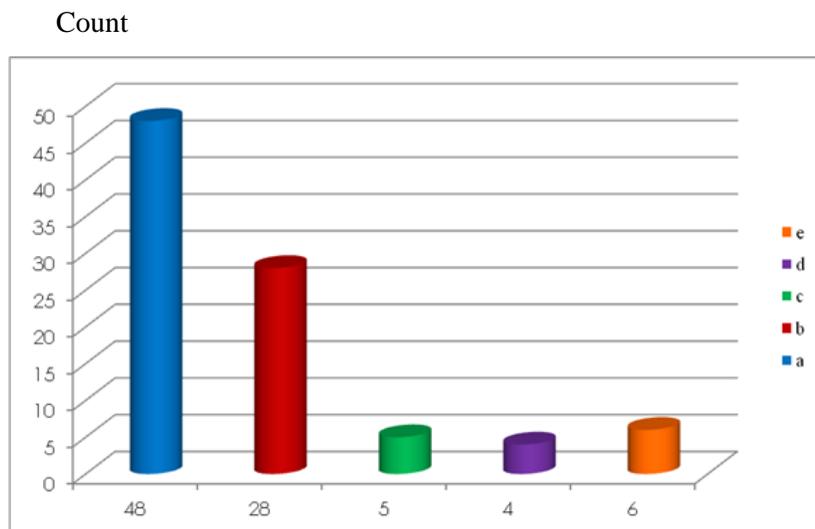


Category of evaluation of dance inclusion into school education

In the following diagram student gave their opinions (in an emotional way as well, of course) about following question: Would

you accept positively education of folk dances in the class of music education?

Diagram no. 2: Emotional expression of interest in folk dance within the classes of music education (source: Kožlejová, E. 2015):



Caption

- a) in every class,
- b) once a week,
- c) once a month,
- d) never,
- e) I don't know.

Results show that at the time when modern dances are the main trend, these folk dances enchanted students. Students expressed happiness, spontaneity and interest.

Many things can be explained and much can be taught in music education by the use of dance. Dance represents some kind of multi-complex sensorial, motoric as well as cognitive perception. It can be used (as already mentioned) for teaching of expressive means of music, structure and form etc., and thus, fulfil cognitive aims

of music education, which will reflect on affective level in the right choice of music and in direction towards emotional and aesthetic experience, and on psychomotor level in overall coordination of acoustic signal processing by musical ear all the way to exact motive expression of music by movement. Basically we are talking about ***brain-based learning*** – natural way learning.

Turek (2005) states that from neuroscience and cognitive science (researches complex mechanisms, e.g. speech, abstract analysis, movement a so on) point of view *learning* is defined by creating of sympathies, i.e. by connection of neurons, what can be influenced by learning and intellectual activity. Neurons can be divided into:

- sensorial (10%) – receiving impulses,
- interneurons (80%) – processing impulses,
- motoric (10%) – control reaction of people on impulses.

From the above stated it is clear that teaching has a widely dimensional meaning and effectivity when combining more senses. Space coordination among other things is crucial in dance. According to the theory of two hemispheres as stated by Turek (2005, page 180): „*Space coordination is realised in right hemisphere and space categorisation in the left hemisphere*”. In traditional education, individuals dominated by left hemisphere of the brain are preferred because it is about use of words, facts, analytical, logical, critical thinking are required and cognitive tasks prevail. This is one of other reasons for implementation of music and movement education into schools on bigger/wider scope and so it could be continued even further.

Body movement significantly influences thinking processes from early childhood. Until now, in our culture the idea of intellectual activity has been predominantly connected to brain activity, however, neuropsychological researches of last decades have confirmed that learning does not take place in head only. Direct and significant role when developing cognitive abilities has been played by integration of physical activity. Physical activity also

facilitates brain activity; it supplies the brain with glucose, oxygen and it enlarges nerve connections. Kinetic teaching improves information storage process into long-term memory, what makes their preservation more effective. Engagement of movement activities into educational process in connection to current teaching materials significantly influences teaching processes and makes them more effective.

According to Kasa (2003, page 6) „*movement abilities are only one kind of human abilities. Overall we can divide human abilities into four groups:*

1. *Sensorial – feelings, perception, time and space estimate.*
2. *Kinetic – conditional and coordination abilities.*
3. *Intellectual – general intelligence, anticipation, tactful thinking, improvisation, expertise knowledge.*
4. *Cultural-artistic – culture of movement, deep feeling, musical appreciation, interpretation, creation, harmony.”*

Music and movement activities in a sense of folk dance support all four above stated abilities. For the area of our interest – area of sensorial-motoric abilities within the range of school education – it applies that during natural physiological, mental as well as social development it is important to also pay attention to external influences of family and school on growth of aesthetic, artistic and movement interests of a child. Child improves in various activities; physical strength is motivated by mental activity and strenuousness, and vice versa. Child gains agility, flexibility of body and communication with art, music and song. It coordinates its sensorial-motoric gestures. It communicates with art and in art. It is good to stand by children, support them in these activities both from parents’ as well as current education system perspective. It is a time which cannot be missed by idleness because neglected habits and abilities are hard to develop.

Conclusion

Folk dance in context of communication represents a bridge of knowledge, abilities and experience transition from the area of broad cultural connections into narrow ones, which apply to an individual through folk dance and back from human to culture what causes perception of own microcosm in a broader context of macrocosm and vice versa. This multidimensional aspect of active deepening of oneself and learning through folk dance was once a natural, even though unconscious, part of life. However, today it is undervalued opportunity for active individual not only in the area of education, but also in purviews of healthy life style.

Note: This article is a result of project MŠ SR KEGA 046PU-4/2013 solution.

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Children's opera by Slovak composer Miloslav Kořínek as integrated musical-dramatic project

Abstract. Child spectator is demanding but the most sincere one. In the course of evolution of musical-dramatic production he has not changed. The only thing that has changed are technologies and possibilities of introduction of musical educational projects. Their relevance to teaching process is indisputable. Currently expectations to elaborate them have increased. With regard to the fact that children themselves know the newest informational technologies, that they have become more confident and they require from teaching and extracurricular process to implement the newest procedures into education and to attract their interest.

Key word: children's opera, Miloslav Kořínek, primary education, public educational programme.

Within the framework of opera production in Slovakia children's opera has a short duration. Similar to opera for adults, children's opera followed up on theatrically performed musical-dramatic production of municipal and church schools and monastic communities. Structure of these musical-dramatic sketches was similar to current children's operas. Single drama fragments were alternated by music, e.g. in the half of the 17th century polyphonic

compositions of national and non-national provenience used to be inserted, in the 18th and the 19th century Christmas nativity scene plays¹ enjoyed interest of rural and child audience. Under the influence of opera and operetta and later also of musical production of the 20th century, when first attempts of Slovak composers² were born, Slovak children's opera evolved in the 2nd half of 20th century. Few dozens of composers in Slovakia have been dedicated to children's opera. Some titles found their favourable child spectator. Among legendary children's operas by Slovak composers we can include: 1954 – *Rozprávka pri praslici* – fairy tale by Július Kowalski, 1959 – *The egg on the trip (Ako išlo vajce na vandrovku)* by Miloslav Kořínek, 1973 – *Martin and the sun (Martin a slnko)* by Tibor Frešo. In the person of Juraj Hatrík, composer and pedagogue, effort to achieve instructive-pedagogical focus of performing arts was materialised in these fairytale operas: 1984 – *Mechúrik koščúrik with friends (Mechúrik koščúrik s kamarátmi – on words by M. Rúfus)*, 1987 – *Janko polienko* (opera, musical-dramatic project based on fairy tale by M. Ďuričková), 1988 – *Happy prince (Šťastný princ- SND – conductor D.Štefánek, directed by M.Fischer)*, 1994- *The steadfast tin soldier based on H. Ch. Andersen* (project of music workshop), 1999 – *Fables about lion (Bájky o Levovi)*, opera based on Aesop's fables with utilization of old Slovak folk songs and hungarian heritage from the 18th century³. In 1996 SND introduced children's opera *Triple-Rose (Trojruža – 1994)* by Ladislav

¹ See production of brothers F. and A. Žaškovský (1819-1887, 1824-1882).

² That can not be yet considered as children's opera (e.g. M.Sch.Trnavský *Captivated by gnomes (V zajatí trpaslíkov)*, op.45).

³ Among successful radio projects we include Hatrík's cycle of 11 broadcast musical fairy tales *Medzi Trpaslúšikmi (Among little gnomes)*, based on own libretto and poems by L. Feldek (published at musical publisher OPUS 1988) and *Polepetko* (1986) by Igor Bázlik based on words of J. Štrasser and P. Stoličný.

Kupkovič⁴. Children's operas from Milan Dubovský 1992 – Big doctor's fairy tale (Veľká doktorská rozprávka – based on text by J.Krčméry.-Vrteľová) and opera Mystic key (Tajomný kľúč, 2000) were introduced by opera ensemble of SND. From this brief estimation of children's operas are resulting some similar traits: author of music is the renowned music composer, libretto and texts are written by famous Slovak writers, translators, songwriters or dramaturgists. E.g. Jela Krčméryová-Vrteľová – mezzosopranist, translator, librettist, is the author of many successful librettos (Svätopluk by Suchoň, co-author of libretto Joker Geľo – Figliar Geľo by Andrašovan, Mister Paul – Majster Pavol by Urbanec), own libretto- firstling, children's opera by Karol Elbert: Disobedient little chicken (O neposlušnom kuriatku) and mainly librettos of opera fairy tales (Triple-Rose, Mystic key, Big doctor's fairy tale et al.), currently presented on opera stages. Most of children's operas lean on the epic level on the genre of folk literature, on fairy tale based on invented story and not related to particular place and time. In general children's operas have in common the scenic variety and faithfulness, educational focus and message, limited duration of works in range corresponding to psychohygiene of a child and they have rich scenic-costume narrative in on stage realisation. Important is also the stage comprehensibility of sung and spoken word, often in verse. Musical material of children's opera does not mean for composer searching for the simplest composing procedures. Adequacy is related to extent of compositions (form of opera), less to complexity of means of expression (content). „Often children more easily than adults accept e.g. current song with arduous harmonies or orchestration” (Daniel 1992, p. 99). At the same time we identify with opinions of Eva Langstein, Ivan Poledňák or Zoltán Kodály

⁴ Slovak composer living in Germany is author of children's opera called Koňopes (Das Hundepferd), on text by J.Krčméry-Vrteľová, that had premiere in Hannover, Musikhochschule, year 1988.

(Langsteinová 1996, p.43), that it is very important for future musical evolution of individual what type of musical material (what type of music perception) we provide to children at the beginning of their music ontogenesis. Postponement of bigger musical-dramatic works to higher grades and reduction of emotional effect that complex work may have on children is considered as unpedagogical.

Another part of report focuses on musical-dramatic work of Miloslav Kořínek, children's opera *The egg on the trip* (*Ako išlo vajce na vandrovku*), that first had premiere in SND in 1960 and in 1993 in State Theatre in Košice⁵. The score of opera for children can be found in Slovenský hudobný fond (Slovak Music Fund) in Bratislava, that in 1967 published complete musical notation for solos, ensembles and orchestra. Cast of this children's opera is intended for big symphony orchestra⁶ and voice cast⁷ is following:

Cock, timekeeper and guard – high female soprano,
Egg, prudent mentor and intellect of animals – male soprano,
Duck, cumbersome, burly gossip girl – mezzosoprano,
Donkey, grotesque creature, always wondering at world beauties – buffo tenor,
Crayfish, reserved, slow uncle – basbaritone,
Bullock, slow, always tired, under yoke – deep bass,
Head of brigands, barbaric, brutal, energetic – baritone,
Narrator – opera role (middle voice),
Brigand I.,II. – tenor and bass,
Brigands – figurants, mute roles.

⁵ There is audiovisual record of this performance, considerably damaged. Recording comes from State Theatre in Košice, where author of report worked as dramaturgist of opera (v r. 1993-2000). From this performance are also costume designs of Danica Hanáková that we publish with author's consent. Premiere of inscenation was on 10.10.1993 in State Theatre in Košice.

⁶ 2 flauto, 1 flauto piccolo, 2 oboe, 2 clarinetto, clarinetto basso in B, 4 fagotto, 4 corno, 2 tromba in B, 3 trombone, tuba, 2 timpani, triangolo, piatti, tamburo piccolo, gran cassa, arpa, 1, 2. violino, viola, violoncello, contrabasso.

⁷ Adopted from score, published by SHF 1967.

Work is based on libretto in verse by mentioned librettist Jela Krčméryová-Vrteľová. It is full of humour and kindness, interaction and also variety, where good dominates over evil and avidity of brigands. Authors utilized material from folk fairy tale of the same name by Pavol Dobšínský⁸ on wisdom and friendship of animals having human attributes. Fairy tale is included in Aarne–Thompson tale type index, between fairy tales of ATU taxonomy on wild and domesticated animals. Idea and story of opera follow fairytale story about a restless egg, going for a wander during which he met friends, another wanderers. When day comes to the end tired animals notice forest glade with a house inhabited by brigands. They take shelter in an empty house and prepare unpleasant surprise for arriving brigands. Conclusion of fairy tale denotes return home. Child spectator is provided with real world, without fairytale creatures where justice and ingenuity of protagonist prevail. Musically composer attributed „introducing formula”, or characteristic motive to each animal and to egg, characteristic for him: e.g. to Cock – beautiful bel canto soprano melody while saying „I am a crested cock, a golden crest”, melody of narrow ambitus in medium voice range for Turkey saying „I am a turkey, big donkey”, interesting is also chromatic slow melody of the bullock interpreted in low voice range saying „I am a bull, I broke a pile” etc, repeated during each meeting with new friends. Musically deliberated is also musical realisation of opera’s structure. As the number of animals grows, singing ensemble grows from duet to septet. This little list shows that M. Kořínek very sophisticatedly and accessibly introduced to perception of child spectator the vertical of opera (homophony versus polyphony, simplicity versus complexity) and the horizontal of opera: melodically-harmonious variety of characteristic motives, alteration of

⁸ See Reguli, I. (zost.).2001. *Janko Hraško and other Slovak fairy tales* (Janko Hraško a iné slovenské rozprávky) according to P. Dobšínský. English & Slovak. Bratislava, Kriváň RaKK 2001, ISBN 80-968613-0-1, p. 30-33, illustrated by M. Benka.

closed music sketches that contrastly talk about optimism or fear of protagonists in certain time sequence. Unifying factor and music leitmotiv of opera is procession of wanderers, or song (in alla breve). Composer introduced to opera aria of Cock „Little light song” („Pieseň o svetielku”) that is according to Boďová (1981, p. 453) based on similar rhythm as wanderer’s song. Composer’s approach reveals the sentiment of pedagogue and expert of children psychology what is demonstrated in overall music scheme as well as in selection of artistic means (Boďová 1981, p. 455). Orchestration is organised into big symphony orchestra that has accompanying role during canorous parts but in interludes and postludes it is colourful, harmonious, inclines to impressionism and tonal harmony, with expressive elements of music of the 20th century. Composer’s inspirational source was folk song, with respect to Czech origin of composer⁹ and Slovak schools we can talk about influence of Czech and Slovak folk song. In scores we can find sections associated with means of expression of symphonism, opera and singspiel. Whole opera in two acts has duration of 40 minutes. It is destined for adult performers (according to E. Boďová there is also the second version modified for child performers with spoken division).

Within the framework of dissertation dedicated to didactic interpretation of opera we have prepared selection of the most relevant sections (tracks) of the opera *The egg on the trip* (*Ako išlo vajce na vandrovku*) which are 13 with regards to chronology and comprehensibility. Characteristic melodies, procession of wanderers, polyphony canon, approaching fear of animals from the dark, aria of the Cock – „Little light song” (*Pieseň o svetielku*), ensemble songs of brigands on brigandism and the second so-called drinking song „Pour the wine so it goes by” („Nalej vína, nech sa miňa...”) and finally hilarious dance of animals who drove brigands out of the house are not lacking. With regards to scenic success and compositional transparency

⁹ M. Kořinek was born in Brno (1925-1998), during speech (during composer’s visit in 1992) he spoke Czech-Slovak.

this opera could be the ideal integrated project for primary education in 1st – 4th grades of elementary schools.

With efficiency from 1st september 2015 innovated Public educational programmes for elementary schools come to validity in Slovakia that are emphasizing tuition of science subjects, technical education of pupils as well as subjects: Musical and Art Education that develop artistic perception of pupils. Musical-dramatic project The egg on the trip is a good guideline for thematic classes on how to apply many interpretations, various verbal texts but also extramusical scenes and on the base of contact with live or reproduced children's opera induce pupils to explore, discover, research new solutions that could support cognitive activities and that could help pupils to get acquainted with social and cultural world.

Following scheme with innovated proposals of Public educational programme (hereinafter referred to as ŠVP – Štátny vzdelávací program) is elaborating from fields, subjects to learning and content standards the concrete activities in class where the main topic will be musical-dramatic project: children's opera¹⁰ (in our case opera of M.Kořínek The egg on the trip).

¹⁰ It may be arbitrary selection of pedagogue, or opera for children available in real time.

Primary education – for the 1st grade of elementary school

Educational fields of ŠVP	Relative subjects of ŠVP	Learning standards	Content standards	Activities within the framework of The egg on.../ or opera for children
Language and communication	Slovak language and literature	Reading and narration of folk fairy tale	folk fairy tale (content, story, characters)	Reading and narration of fairy tale, description of protagonists
Mathematics and working with information	Mathematics and informatics	Solution of applied tasks and tasks developing specific mathematic thinking/ Geometry and measuring/ Informatics - working with stories	word problems on propositional logic/ apex and side of triangle, square, rectangle / story creation, insertion of image, text, picture	Word problem applied on opera's story, e.g. how long does it take to an egg to come to house / technical drawing of habitations/ story with images
Man and nature	Elementary studies and natural science	Animals/ Human	animal breeding: cows, sheep, chickens, horses, apes/ digestion, energy, structural elements, food pyramid	Description of domestic animals: chicken (egg), cock, duck, turkey, donkey, bullock and crayfish, their food and food structure for man
Man and society	Elementary studies and geography	My town	local country, school and home surroundings on the north, cardinal directions, way to school and safety rules, signs of autumn, changes in nature, duration of day and night, harvesting, preparation of animals for winter	Life in city and in country, directions, cardinal directions – where animals went, duration of day and night, harvesting, preparation of animals for winter

Man and values	Ethics/ Religion	Approaches and abilities within human relations	family, group, class greeting, gratitude, justification, rules of group	To explain the expression collective, group, team, leader and member of group, rules of team work, strengths and weaknesses of group
Man and world of work	Work education	creative use of technical materials	natural and technical waste, its qualities and secondary use, sorting of waste from products: from plastic cups, boxes, wire, paper and cardboard	natural and technical waste, its qualities and secondary use/creation of copy of opera scene
Art and culture	Music and art education	Perceptual activities, musical-dramatic activities/ Video and film incentives	active listening of sounds, composition; to express story, fairytales character by means of rhythm and melody / film and theatre costume, appearance of characters, scenography	Perception of opera, imitation and instrumental activities, opera verbalisation, illustrative activities— scene and costume designs
Health and exercise	Physical and sports education	Musical-movement and dancing activities	rhythmic moves with use of music, musical instruments, imitation movements with verbal guidance, imitation of moves (e.g. of animals)	Rhythmic moves, imitation of moves of animals, on the basis of music



Costume designs by costume designer Danica Hanáková

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Internet resources:

- <http://www.statpedu.sk/sk/Inovovany-Statny-vzdelavaci-program.alej>
http://www.statpedu.sk/files/documents/inovovany_statny_vzdelavaci_program/zs/1_stupen/svp_pv__2015.pdf
<http://www.snd.sk/?tlacove-spravy&clanok=blahozelame-k-zivotnemu-jubileu-jele-krcmery-vrtelovej>

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The 100 languages of children: How Reggio Emilia approach encourages creativity

Abstract. Authors of this paper deal about one of the main aspects within early child's education – creativity and its meaning to a child's psychosocial development. Creativity education, according to Reggio Emilia¹ philosophy, starts from the very young age and therefore kindergartens as well as families play much significant role to support and develop creativity roots in child's everyday routine. It is stressed that being creative is more like being initiative and innovative – the features that are mainly required by contemporary society, especially by employers in both private and public sectors. Also this paper is illustrated with real-life pictures from the activities in the kindergarten „Lazdynėlis“², so it becomes much clearer for those who are interested in this topic to understand how kindergarten daily life may sustain and develop creativity of children using many different approaches, e.g. through the game-led tools, teachers' attitudes etc.

Keywords: children, creativity, game-led tools/instruments, early child's education, and Reggio Emilia.

¹ More about Reggio Emilia philosophy and education could be found at: <http://www.reggiochildren.it/identita/reggio-emilia-approach/?lang=en>

² Particularly about Vilnius' kindergarten „Lazdynėlis“ more information could be found at: <http://www.lazdynelis.lt/>.

Introduction

Many scholars and practitioners would stress the fact that up to 65 percent children currently in grade school will one day work in a job that does not yet exist. By this we mean that in order to prepare kids for these jobs, children need to be creative, adaptable, problem-solvers, ready for anything in the near future to come (Davidson, 2011 et al.). According to Reggio Emilia founder and famous educationalist – an Italian pedagogue L. Malaguzzi (1998), every child has a hundred ways (i.e. languages and hands) to express him/herself and these ways may appear much differently and unique. Thus one of the main principles of this learning philosophy says that children get to know the world and close surroundings through their senses: touching, seeing, smelling, hearing, tasting, and acting as an independent explorers. Therefore in this sense creativity is the ability to generate new ideas and solutions, develop new things and concepts which can be useful to other people (picture 1).



Picture 1. Children have hundred ways to express themselves using many inspiring tools.

Based on Reggio Emilia approach, child stays in a very center of education and all the other supportive measures (i.e. community, environment as the third pedagogue, teachers, family, arts & craft, project activities, children experiences, philosophy, light-color-action, children's work documentation etc.) serve as the assistants for assuring both the quality of learning and possibilities to develop creativity (Malaguzzi, 1998; Markevičienė, 2010, 2012; Lindsay, 2015).

Creativity as such is mainly identified through the following elements, such as: *creative person* (we usually accept it as the aftermath of other external and internal factors that lead to being creative), *creative result* (it has to be: smart, simple, well crafted, familiar, sharable, resonant, original, flexible, challenging), and *creative process* (this part remains most significant one as it consists of many different variables, such as: action, creative thinking skills, knowledge, motivation, personality, lateral thinking, divergent thinking, environment etc.). Putting all this into other words, we do not learn from experience, but we do learn by reflecting on our experience (Dewey, 2010).

The **goal** of this paper is to describe and discuss the significance of creativity in early child's education and the role of family, kindergarten and other supportive tools that facilitate creativity processes.

Methods used in this rather descriptive work are following:

- a) interpretation and analysis of scientific, educational and philosophical literature on creativity;
- b) case analysis of Vilnius' kindergarten „Lazdynėlis”, describing creativity education and implementation of supportive tools/instruments in child's daily activities.

Why creativity is so important?

As Sir K. Robinson³ (2014) would point out, creativity is as important now in education as literacy and we should treat it with the same status. By saying this, the fact of child's unmeasurable abilities are indicated. Thus, within Reggio Emilia philosophy, every child is perceived as:

- With unlimited potential.
- Eager to interact with and contribute to the world.
- Driven by curiosity and imagination.
- Delighted in taking responsibility for his or her own learning.
- Being able to listen and is listened to.
- Having an enormous need to love and to be loved.
- Valued (picture 2).



Picture 2. Child creates and has unlimited potential for creativity.

Another important variable for creativity education is *environment*, which has a significant place in Reggio Emilia philosophy and educational practice, as the *environment is seen as the third most important teacher* (picture 3).

³ Sir Robinson, K. (2014). NPR/TED Radio Hour: *How Do Schools Kill Creativity?* Interactive: <http://sirkenrobinson.com/nprted-radio-hour-how-do-schools-kill-creativity/>.



Picture 3. Environment supports creative approaches and the ways to express kids' abilities.

In regards of environment, we should stress the meaning of instruments/tools as well. Here we will mention some of the instruments that are actively used in the kindergarten „Lazdynėlis”. For creative activities on the *educational light table* children use sand, paper, glass stones, leaves, transparencies etc. *Projectors* and *light tables* encourage exploring of light penetration. *Mirrors* allow children to see themselves and their creations from all sides (picture 4).



Picture 4. Light tables, mirrors, and projectors enable children to free their imagination and creativity.

Also other instruments, such as creative soft boxes (puzzles), are encouraging children to explore, invent, and create their own style in their imaginary world (pictures 5 & 6).



Picture 5. Creating own style in a unique world.



Picture 6. Creative process.

Therefore it is worth to point out that playing with all the above mentioned instruments creates rather a magical experience for children and adults alike. Besides the light, soft boxes (puzzles) and other measures undoubtedly serve for developing:

- *Social skills.*
- *Language competence.*
- *Cognitive competences.*
- *Self-expression.*

Even J. Piaget have found that 3-4 hours per day of learning and playing on the light table increases IQ of children, their innovative memory, and creative potential (Shaffer et al., 2005).

Creative experience in the kindergarten „Lazdynėlis” in Vilnius

Reggio Emilia ideas are implemented only in a few kindergartens in Lithuania, however, mainly these ideas are realized in Vilnius’ kindergarten „Lazdynėlis”. Here, following the Reggio concept, kindergarten’s community organizes different creative activities where children are engaged into the creative processes and enjoy their results (picture 7).



Picture 7. Children invent and joyfully present their creative results.

Also at the kindergarten children are free to creatively interpret the teachers’ ideas (picture 8).



Picture 8. *No teacher points out the instructions.*

In such a creative activities at the kindergarten not only children or pedagogues are involved into education, experiments or inventions, but also parents get the possibility to know closer about their children achievements, communicate and share ideas of education and child's upbringing with others, also get the feedback from the creative results about things where child is strong and something about what is still need to be developed or require more attention (Markevičienė, 2012; Malaguzzi, 1998; Lindsay, 2015 et al.). Putting in other words, through education and creative processes kindergarten community together with families creates safe and open environment for children's positive socialization. Educational institution becomes a place of creativity, learning, development, and sharing for all.

Summing up – in developing creativity competence, involvement in the processes of artistic self-expression has a long-term impact on the abilities of a child to understand, observe, and listen. *Imagination* plays a key role in the child's search for knowledge and understanding, which in early child's education processes is more important than a result (though results are more wanted by parents and regulators, in some cases – teachers).

Conclusions

1. Creativity remains one of the main features within Reggio Emilia philosophical approach and practical actions. According to many scholars (e.g. Kohl, Robinson et al.), creativity focuses on the process of forming original ideas through exploration and discovery. In children, creativity develops from their experiences with the process, rather than concern for the finished product. Thus creativity should stand on the one line with literacy.
2. Children get to know the world and close surroundings through their senses: touching, seeing, smelling, hearing, tasting, and acting as an independent explorers. Therefore creativity is the ability to generate new ideas and solutions, develop new things and concepts which can be useful to other people.
3. Creativity is identified through the following elements, such as: *creative person, creative result, and creative process.*
4. Based on Reggio Emilia philosophy, every child is perceived as: *with unlimited potential, eager to interact with and contribute to the world, driven by curiosity and imagination, delighted in taking responsibility for his or her own learning, being able to listen and is listened to, having an enormous need to love and to be loved, and valued.*
5. Rather important variable for creativity education is *environment*, which has a significant place in Reggio ideology and educational practice, as the environment is seen as the third most important teacher.
6. Instruments and tools (*light tables, projectors, mirrors, soft boxes / puzzles*), used in kindergarten's educational activities, allow children to free their imagination and creativity, and thus play quite an important role in developing the creative personality.

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Level of fundamental knowledge of the future preschool and early primary education teachers as a determinant of the possibilities of the youngests' musical educators

Abstract. A significant role of the music content in primary education requires the teachers to possess abilities which enable the right conduct of the teaching process. The acquisition of knowledge and skills at a proper level requires appropriate organization and course of the future teacher's education. This article, which refers to the literature and its author's own empirical research, is partly an attempt to reflect not only on academic musical education but also on its common form.

Key words: teacher, music knowledge, music competence, elementary education, child.

Introduction

The role of music, which is present in primary education in various activities (singing, movement with music, dance, playing the instruments, listening to or creating music) is invaluable due to its beneficial, versatile influence it has on widely understood psychophysical development of young person and as such has a strong, established position which is basically not subject to any discussion (Zwolińska, 2005: 167-168; Mazelewska and Nikołajewa, 2004: 79-83; Nowak and Cicha, 2004: 84-86; Kisiel, 2011: 150,

160). According to the new curriculum¹ in force, teaching music is an integral part of the first stage of education due to developmental needs and specific abilities of younger children (Białkowski and Sacher, 2012:18). Nevertheless, it is difficult to disagree with the statement that proper and efficient accomplishment of the curriculum's assumptions requires the preschool and primary teachers, who are entrusted with this responsible task, to gain particular abilities at a level which enables them to teach music. This was mentioned by numerous and recognized authors (Lewandowska, 1988: 20; Ławrowska, 2003: 6; Kisiel, 2013; Podolska, 1987:5; Podolska 2008; Sacher 2011, and others). Difficult labour market situation results in primary teachers being the only musical educators for children at preschool and early primary age (Wilk, 2004:9). However, as opposed to theses found in the abundant literature on the subject, one may arrive at a conclusion that music seems to be underestimated, looking at the curriculum of studies preparing the future teachers, where the number of hours intended to accomplish the content related to music education methodology² is much lower than it used to be at former Pedagogy Studies or Teacher Training Colleges. One must share the view of Beata Bonna (2002:29), who refers to the common knowledge that lack of musical impact, connected in particular with inappropriate managing of the process, may result in inability to make use of music

¹ Regulation of the Minister of National Education of 23 December 2008 on the core curricula for pre-school education and general education in individual types of schools, *Dziennik Ustaw* (Law Journal) of 15 January 2005.

² E.g. in the course of preschool education studies conducted at the University of Silesia the total of 105 hours is dedicated to musical subjects (music classes and the methodology of musical education in preschool and grades 1-3) in first cycle of full-time studies (4 ECTS credits), 60 hours in first cycle of part-time studies (3 ECTS credits). During the second cycle of studies the subject of musical activity of a child, which 30 hours are dedicated for in the full-time study (1 ECTS credit) and 20 in the part-time studies (1 ECTS credit). Source: the Internet: <http://www.pedagogika.us.edu.pl/index.php/studia/program/plan-studiow>, access date: 20.11.2014).

benevolent effects. Since music is of marginal importance in vocational training (Wilk, 2004:9), it seems that the burden of preparing future teachers for their role of musical educators rests solely on state schools which have to equip the teachers with fundamental knowledge and practical skills. Therefore, musical knowledge and abilities acquired in elementary and junior high school have to be acknowledged as crucial in the education of teachers-to-be, as it can be assumed that academic training will not change much in this regard.

Theoretical background – concepts explained

As Andrzej Wilk (2004: 9) notices, the mutual dependence of children's musical interests' development and the effectiveness of teachers' influence does not raise discrepancies in the scientific discourse. Thus, however paradoxical, the earlier mentioned problem of musical competence of preschool and early primary school teachers in particular, appears in the context of the need to enhance their qualifications during the academic training. It is noticeable that many authors are convinced of widespread unsatisfactory staff training. (Sacher, 1997:19-21; Ławrowska, 2003:67; Bonna, 2006:65). According to Maciej Kołodziejcki (2012:11) musical education nowadays is (...) *a process of shaping and upbringing through music and for music* (...), it is then implemented by various music activities and so its teachers, as Marian Biliński puts it (2006:201), are subject to such high expectations that few may meet them.

In the light of above considerations the idea of competence needs to be explained in general terms as well as in terms of musical competence. However, it needs to be said that it is an extensive and diversified topic which is not possible to be covered in this article.

Therefore, we will focus solely on significant opinions one can find on musical education.

It can be assumed that competence is (...) *an ability in certain areas recognized as (...) a result of the process of learning* (Okoń, 1996), it is (...) *an ability to perform the duties and make right decisions as a result of (...) knowledge and experiences* (Bańko, 2000); as well as (...) *vocational training, range of knowledge, skills and abilities to perform certain actions* (Groźlińska and Szlosek, 1997:52) or (...) *harmonious composition of knowledge, dexterity, understanding and desire* (Czerepaniak-Walczak, 1997:88) or else (...) *a combination of knowledge, skills and attitude* (Kwiatkowski, Bogaj and Baraniak: 2007: 61). Hence we arrive at a picture of competence being an assemblage of (...) *knowledge, abilities, disposition as well as attitudes and values indispensable to effective task accomplishment* (Kowolik, 2010: 146-147).

Quite as much can be found about the primary education music teacher. According to Małgorzata Suświłło (2001: 185, 248-249, 274) the preparation of the teacher mentioned above consists of pedagogical (regarding the ability to organize and perform the teaching process, author's note), and musical competences. Due to great significance, the latter should be possibly high. This author provided an interesting model of a primary teacher which, apart from intellectual, psycho-pedagogical, and ethical competences included musical competences among which one can find basic music skills (pitch and analytical hearing, musical memory and sense of rhythm), music knowledge (music history and literature, the basic theories of musical education), methodological skills in terms of primary musical education (the ability to make use of basic musical activities and knowledge of valid curriculums and musical education concepts), knowledge of children's musical development and its conditioning, the ability to assess the capability and achievements of the protégés, as well as work with children of special musical needs, take advantage of technical means and interest in music. The above

pattern, showing (...) *an ideal professional profile of a teacher who would fulfil their function according to the requirements set by the theory and good practice of musical education* (Przychodzińska 1989) might be regarded as up-to-date in the light of the curriculum in force.

Among educational aims introduced by the curriculum to be achieved at the first stage of education there is molding of musical abilities through audio and performance enhancement, as well as familiarization with basic musical notions and symbols, and musicality development through socialization, imitation and assimilation (Zwolińska, Gawryłkiewicz 2007, s. 17). The teacher is hence obliged to be knowledgeable about the basic principles of music and reading sheet music as these are the featured items of this article. It is worth mentioning again that the model teacher incorporates more features which would be impossible to describe in this one article. Although high level of competence is not enough to guarantee a pedagogical success (Mikolon and Suświłło, 1999:23), an apparent lack in any of the scope mentioned above might inhibit an effective teaching process (Zwolińska, 2002:24; Kołodziejski, 2011:292). It is to prove that the level of fundamental musical education of the future preschool and early primary teachers must be well taken care of.

Methodological grounds for the research

The object of research presented here was an attempt to outline the level of elementary knowledge gained by the future preschool and early primary school teachers. The participants were a group of students of the second cycle of studies and postgraduate studies conducted at University of Silesia (research location) within the years 2014-2015. The research carried out was based on the modified junior high school music principles and reading sheet

music test. It must be mentioned that the author is aware of the fact that the proper comparison group for the postgraduate students would be a group of first cycle students, as those who have just started the acquisition of desirable qualifications. However, the research was conducted at the very beginning of the second cycle so the students in question were equipped with knowledge gained during their elementary, junior high school and first cycle studies education. Moreover, owing to the system of organization and the fact that the number of music classes during the postgraduate studies is significantly low, we can assume that the level of knowledge and skills of those students will not change tremendously. Hence the results obtained might be presumed to reflect the factual state met in the population examined.

The subject of this study was elementary knowledge of the students mentioned above, being the body of the research. In a group (N=231) chosen deliberately (Pilch and Bauman, 2010: 257-258) a division with regard to type of studies was done: the second cycle of studies students – N=97 and postgraduate students N=134. Two groups were distinguished:

- students who during an interview did not indicate graduating teacher training college, neither did they participate in any form of musical training (eg. private lessons, music clubs, music school of 1st or 2nd degree, music academy) – N=161, designation „no TTC, no MT”;
- students who indicated graduating teacher training college but did not participate in any form of musical training – N=22, designation „TTC, no MT”;
- students who did not indicate graduating teacher training college but participated in some of musical training forms mentioned above – N=34, designation „no TTC, with MT”.
- students who indicated graduating teacher training college and participated in some of musical training forms – N=14, designation „TTC, with MT”.

The structure of the study group with the above factors taken into account is presented in table no. 1.

	Without TTC, with MT		TTC, with MT		Without TTC, with MT		TTC, with MT		Total	
	N	%	N	%	N	%	N	%	N	%
Postgraduate studies	92	68,66	10	7,46	23	17,16	9	6,72	134	100
The second cycle	69	71,13	12	12,37	11	11,34	5	5,15	97	100
Total	161	69,70	22	9,52	34	14,72	14	6,06	231	100

Table no. 1 The structure of the study group in view of differentiating factors. *Source: author's own research, a questionnaire of an elementary musical knowledge test.*

The main research problem was stated as a following question:

What is the level of general musical knowledge and the familiarity with music principles and notes reading for future preschool and early primary teachers in view of applied test's results in study subgroups distinguished by differentiating factors?

Due to small number of subgroups differentiated within the group more advanced statistical methods were abandoned in favour of plain, descriptive statistics suitable for arrangement and summary of results achieved (King and Minium, 2009:21). It seems that similar research conducted within a larger group could provide interesting results with higher probability to form authorized generalizations.

The test was carried out in a written, diversified form at the beginning of academic year. It checked the knowledge and musical

abilities (Łobocki, 2007:141-145). The material found in elementary and junior high school music coursebooks was used during test development and its modification (Malko and Stokowska 1999; Wójcik 2003). It consisted of two parts: the first one (13 closed questions, max. 75 points) devoted to general music knowledge in the field of basic music forms, the works of famous composers and fundamental music notions; part two – checking music principles and sheet music (6 sentences, max. 60 points). It was assumed that positive result occurred at 38 points for the first part and 31 for the second one, in accordance with the principle of half total score plus one.

Analysis of research results

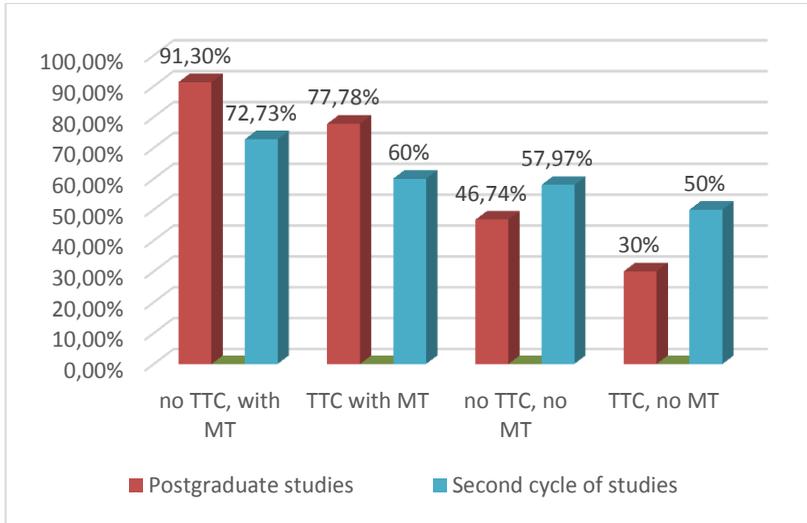
Table no. 2 portrays the initial level of comprehensive musical knowledge in the research group based on the results of the first and second part of the test.

Postgraduate studies	Average result – test I	Average result – test II	Second cycle	Average result – test I	Average result – test II
No TTC with MT	48,39	26,78	TTC, with MT	42,00	42,40
TTC with MT	48,11	28,44	No TTC, with MT	45,00	36,73
No TTC, no MT	37,02	5,92	No TTC, no MT	39,91	22,38
TTC, no MT	39,40	5,30	TTC, no MT	37,92	19,00

Table no. 2 Average test results of the research group's subgroups. *Source: author's own research, elementary musical knowledge test questionnaire. Clarifications can be found in the text.*

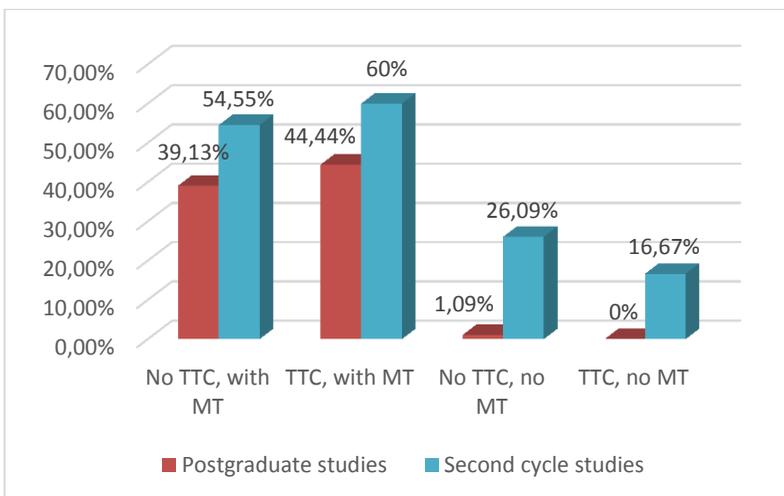
The juxtaposition of the average results obtained thanks to the applied test illustrates that almost all subgroups have dealt better with questions concerning general musical knowledge. The field which seems to be the most neglected is the knowledge regarding the fundamental principles and sheet music. This fact does not encourage great optimism, taking into account the small number of music classes during the second cycle of studies and extremely small number during the postgraduate studies whose students gained significantly lower results in all subgroups. The lowest results were reported among the members of subgroup which consisted of teacher training colleges' graduates with no musical training – „TTC, no MT” – among both postgraduate and second cycle students. Slightly better result was obtained by a subgroup which did not indicate neither graduating teacher training college nor any music training – „no TTC, no MT”. It might be assumed that it is the outcome of relatively fresh and positive effects of music classes carried out during the first cycle of studies. An even level of average results can be observed when it comes to general musical knowledge verified by the first test. The average results produced by the subgroup of second cycle students who graduated teacher training college but with no music training (TTC, no MT) were slightly lower than in the subgroup which did not indicate neither teacher training college nor music training (no TTC, no MT). The abilities of these students seem to be based on music classes in elementary and junior high schools as well as during the first cycle classes. Nevertheless, it is difficult to state that the implementation of educational content in teacher training colleges is of poor quality on grounds of such a small TTC, no MT subgroup.

There is another perspective one can adopt comparing the positive results regarding both parts of the test having the differentiating factors in mind. The percentage comparison of positive results obtained in the first part of the test are presented in graph 1, and the results of the second part in graph 2.



Graph no. 1 Percentage comparison of positive results obtained in the first part of the test. *Source: author's own research, fundamental musical knowledge test questionnaire.*

Graph no. 1 portrays the fact that both postgraduate and second cycle students demonstrated a higher level of general musical knowledge than the knowledge of music principles and sheet music. The most numerous subgroup of students who did not graduate any teacher training colleges nor had any musical training (no TTC, no MT) received less positive results than analogous second cycle students subgroup by 11,23%. Postgraduate subjects who indicated graduating teacher training college but with no additional music training (TTC, no MT) received less positive outcomes than the same group of second cycle students by 20%. As it was expected, higher percentage indicators were received by the subjects who had a contact with some form of musical training in the past („no TTC, with MT” and „TTC with MT” subgroups).



Graph no. 2 Percentage comparison of positive results obtained in the second part of the test. *Source: author's own research, fundamental musical knowledge test questionnaire.*

Graph no. 2, illustrating the percentage comparison of positive results obtained by the second part of the test, reveals considerable differences between the postgraduate and second cycle students – in favour of the latter. However, the result of the second cycle students who did not graduated teacher training college, nor did they take part in any form of musical training (no TTC, no MT) and those who graduated teacher training college with no further musical training is far from satisfactory, it is worth noting that postgraduate students did not achieve minimal positive results. In other subgroups the advantage of second cycle of studies over postgraduate studies is also visible. The majority of subjects of this study had trouble with naming notes and rests rhythm values, completing extremely simple rhythm, not mentioning using the solmization or letter forms or chromatic scale. Such findings might led to a conclusion that the level of musical education within the public education in elementary and junior high schools (which were attended by this part of subjects) is of poor quality. Moreover, it may encourage to

conclude that the dissimilarity in the results presented here might result from recently conducted music classes during the first cycle.

Conclusions and final reflections

The results of research presented in this article show explicitly that there is a neglected area in musical education, i.e. the fundamental principles of music and musical notation. A sad reflection dawns upon us while we read M. Biliński (2006), according to whom a significant percentage of preschool teachers is not familiar with musical notation, cannot play any instruments and their general musical knowledge is highly unsatisfactory. The separation of the subgroups based on the differentiating factors like musical training or graduating teacher training college allows to conjecture that the main cause of this state of affairs might have originated in low, or even very low level of musical education at the elementary or junior high school stage. This is likely to give rise to lack of interest in music entailing irreverent approach towards the subject and thus unwillingness to gain, enhance and consolidate teacher's competence in this field. It is unlikely, that a teacher who knows little or virtually nothing will be able to intrigue their students. What is more, there is justified concern that the pupils' curiosity might be squashed long before it turns into a proper interest.

Unfortunately, due to small size of the teacher training college subgroups it is daunting to formulate legitimate methodological conclusions on probable impact of education on the musical knowledge examined with the applied test in those schools. As opposed to expectations that arise from the understanding of the university and teacher training college curriculum, data gathered during this research in the form of average results of first and second part of the test is a little scarcer than this collected about people who acquired qualification outside this kind of tertiary school. It should, however, be kept in mind

that the graduates of all educational institutions represent highly diversified level of knowledge and abilities.

The results of research presented in this paper, along with observations, numerous discussions and experience incline to reconsider the legitimacy of postgraduate studies in their current form, which, although entitle their graduates with desirable formal qualifications, do not seem to equip them with viable competence enabling the preschool or early primary teachers to fulfil their duties well. Obsolete schedule barely allows for acquainting the students with the extent of the material to be acquired when it should be learnt and consolidated (!). As a consequence, it might contribute to future teachers growing disheartened. It seems probable that, having lost confidence in their own abilities, they will forsake developing their musical competences within vocational training in favour of, eg. training in completely different field.

It seems justified to formulate demand to continue such research and like on larger samples which will definitely contribute to expanding opportunities to build up generalizations. It would be worth subjecting the students of first cycle to a similar research, who would be a more adequate group to compare the postgraduate students with, owing to the fact that their knowledge and abilities (in cases where the subjects did not attend music schools or take part in any other forms of musical training) stem from the influences in subsequent educational stages.

The author is also planning to conduct a diagnosis of musical aptitude levels in comparable groups as well as motivation levels to engage children in music activities in order to examine knowledge, abilities and attitudes largely determining the future success of teaching.

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The most essential aspects of acquiring jazz harmony

Abstract. In recent years also in Latvian music science one can observe a greater interest about jazz harmony. But the acquisition of harmony at music secondary schools and higher schools is based on the laws of academic music theory little is spoken or even not mentioned, specially in comparative context about the acquisition and research of jazz and popular music harmony. The subject of jazz harmony, the perfection of its contents and acquisition are a topical because they are connected with the needs of modern school practice (perfection of the study process, intensification), and also with real concert live, because it is closely connected with the development of general musical thinking on the whole. Thus we see that contents of harmony studies has essentially widened in 20th century. At each time period problems of teaching harmony and contents were dependent on music practice of the respective period.

Today, as we know jazz and popular music dominate. Today jazz harmony has been sufficiently well studied. The existing jazz harmony conceptions are different. The leading one still is American jazz harmony masters school- David Baker, Mark Boling, Jerry Cooker, George Russel, Marc Sabatella, Steeve Schenker and many others.

Profound research on jazz music history theory development, evaluation of jazz harmony problem situations, can be found in European music scientists' conceptions. Here we can mention Frank Haunschild's, Mark Levine's, Ron Miller's a.o. conceptions.

In our region the conclusions of Russian school jazz theoreticians and practitioners become more topical. New horizons in jazz harmony teaching and in improvisation were set forth by composer Igor Bril, pianists and also pedagogues Yuriy Chugunov and Alexander Rogachov. One should especially note professor Yuriy Holopov's great contribution in jazz harmony teaching generalizing and further development in Russian musicology.

All mentioned jazz theory teachings are original and different, but with one aim: to reveal and substantiate jazz music harmony basic principles, and at the same time to work out a new, modern harmony studies course.

The works of all previously mentioned authors give a possibility to look into diverse modern jazz harmony teaching content formation, and also allow us to judge the development of jazz harmony teaching and learning methodology in the 20th and 21st century.

Usually jazz harmony is not a part of special analysis of music harmony. The question of harmony notation is essential in jazz practice, i.e., indication of chords with letters or degrees. Also the question of interaction of chords and mode (scale) is important.

Aim of the work. To summarize the progressions of the interchange between the scale and the chord, and their meaning in the context of the acquirement of jazz harmony.

Key words: jazz harmony, mode, chord, interaction.

Introduction

In recent years, increasing interest in jazz harmony has become obvious also in the music science in Latvia. But the acquisition of harmony in music secondary schools and colleges is still based on the regularities of the academic music theory; the acquisition and the research of jazz and popular music harmony are neglected, especially in the comparative context. In every time period, the issues connected with teaching harmony and its content have been dependent on the musical practice of the related period. Therefore, the acquisition of the subject of Jazz harmony and its content is topical nowadays.

The aim of the study

The aim of the paper is to summarize the progressions of the interaction of modes and chords and their significance in the context of jazz harmony acquisition.

Currently there are different concepts of jazz harmonies and improvisation. The leading position is still held by the American jazz harmony masters' school – *David Baker, Mark Boling, Jerry Coker, George Russel, Steve Schenker*, and many others. The existing theories have a lot in common, since they consider various aspects of one and the same musical phenomenon.

Thorough studies on jazz music history and the development of jazz theories, the evaluation of disputable questions in jazz harmony are to be found in the European music scientists' conceptions. In this respect, the conceptions of *Frank Haunschild, Mark Levine, Ron Miller* and *Jungbluth Axel* should be mentioned.

In Latvia, the findings of jazz theoreticians and practitioners of the Russian school are still topical. New horizons in teaching jazz harmony and improvisation in his time were proposed by Igor Brill (*Игорь Бриль*) by setting three basic objectives in the acquisition of jazz harmony: the acquisition of harmony for practical use, the development of melodic and rhythm elements, and the acquisition of the basic piano playing skills in various styles of jazz. The teaching of the composer, pianist and pedagogue Yuri Chugunov (*Юрий Чугунов*) and Alexander Rogachev should be mentioned as different doctrines of jazz improvisation and harmony. Y. Chugunov emphasizes the relation between academic and jazz harmony, particularly in the aspect of melodics, as well as the importance of sequence, deviation and modulation and its development in relation to the texture and the musical form. A. Rogachev, in his turn, bases his teaching on the interaction of modes and chords, which he reveals in numerous methodological exercises aimed at developing improvisation and arrangement skills.

All the above-mentioned approaches to teaching jazz theories are original and different, but they all share the same aim: to reveal and account for the basic principles of jazz harmony and at the same time to develop a new, contemporary study content of jazz harmony. The works of all the mentioned authors provide the opportunity to

take and insight into the development of the contemporary content of teaching jazz harmony, as well as allow for the consideration of the development of the methodology of teaching and learning jazz harmony in the 20th and the 21st centuries.

The pianist's and artist-impressionist *Marc Sabatella's* conception of jazz improvisation seems attractive; it thoroughly explores the functional theory of jazz harmony, particularly expanding the explanation of the interaction of modes and chords (Sabatella 1992).

The findings of these musicians and pedagogues are of theoretical and practical importance, therefore we will dwell upon the most essential aspects of their conceptions.

It is known that the methodology of jazz harmony analysis is based on the same principles and includes the following questions: general peculiarities of the form and the style; the scale; the expression of harmony in form; chords; tonal functions, etc. Jazz harmony usually is not a constituent part of the special analysis of musical harmony. As stated by the Russian musicologist Y. Kholopov, „*in the study process, jazz masters pay attention only to its practical aspect, they do not set scientific and theoretical goals*” (Холопов 2001).

Before going deeper in researching the issues of mode and harmony, it is necessary to consider the question of harmonic notation, i.e. the typical of jazz music practice chord symbol notation by using *letters* or *degrees*. It is certain that the notation using letters is not meant for the explanation of harmony, respectively the explanation of a chord; it only labels it for one to know which notes should be played. Thus, the chord notation is directed towards self-dependency, rather than the given tonality. Here one finds the similarity with the conception and the notation of the *figured bass* used in Baroque. The *degree* notation differs from the *letter* notation in that it fixes the given harmony in a generalised way, since

letters denote the sounds of the given tonality, but *degrees* denote sounds of any tonality. It follows that the *degree* notation is directed towards easier, rather than complicated, reading of chords from sheet music. At the same time, one should bear in mind that the degree notation of jazz harmony differs from the notation of harmony degrees used in academic music. Obviously, only the functional notation, by including and revealing the harmonic links between chords, explains jazz harmony more thoroughly.

But the most important, in the author's opinion, is the question of the *interaction of chords and modes*. The American jazz pianist *Marc Sabatella* encourages one to go deep into the theoretical basis by emphasizing the importance of intervals, modes, chords and the quint circle, as well as to thoroughly consider the interaction of various scales and modes with the chords, which include the sounds of the given tone-row. Scales are grouped according to their common features: major scale harmony, melodic minor scale harmony, scales of symmetrical modes, scales of the pentatonic, blues, minor and Bebop scales.

Further we will turn to the summary, systematization of modes and tone-rows used in jazz harmony, as well as to their interaction with chords. As it is known, thorough explanations of the mentioned question appeared in the science of music at the end of the 20th century. Obviously, the scientists, by studying the issues of classical harmony scales, encourage also the researchers of popular and jazz music theory to turn to solving these problems.

What then is a mode, a tone-row, a scale and a mode of limited transpositions? A mode is a historically developed logical system of functionally dependent sounds, the basis of sound organization. A tone-row – the sequence of root notes encountered in the system of sounds, the root notes are arranged in an ascending or a descending order. A scale – is a tone-row, the sequence of all the notes of the mode arranged in ascending or descending order. A mode of limited transposition is a specific mode based on

the modal tone-row. This mode differs from the classical tonal system with its decentralization and the principles of the melodic organization of notes. The most common modes of limited transposition are pentatonic, Dorian, Phrygian, Lydian, Mixolydian, and Locrian modes (Kārklīņš 2006).

As it is known, seventh chords may be built on every degree of the scale. Assuming that the root of the seventh chord is the tonic, then between the chord's outer notes there appears a new scale that consists of the same notes of the tone-row. The structure of newly-developed scales (based on the degrees II, III, IV, V, VI) corresponds to the modes of various kinds or modes of limited transposition. The major modes are Ionian, Lydian and Mixolydian. But the minor modes are Aeolian, Dorian and Phrygian modes. Ionian mode corresponds to the major scale. The minor scale that is parallel to the major one is termed Aeolian mode. The names of these and the following modes of limited transpositions have originated from Greek. It can be concluded, that, due to the interaction between modes and chords, the theory of regularities is developed, for instance, Lydian mode differs from natural major with the sharp scale degree IV and corresponds to the seventh chord of the scale degree IV (F A C E). Mixolydian mode, which is built on the fifth scale degree, corresponds to the seventh chord of the scale degree V. Dorian mode (built on the scale degree II) produces the seventh chord of the scale degree II. Phrygian mode (built on the scale degree III) corresponds to the seventh chord of the scale degree III. But the scale degree VII is the basis for a diminished mode, the outer notes of which correspond to the diminished seventh chord (H D F A^b). Usually, this mode is used when playing the notes of the introductory half diminished seventh chord and the dominant seventh chord (V7). Locrian mode takes a special position (it is built on the scale degree VII) and comprises the notes of the introductory diminished seventh chord (H D F A).

If the fifth of the dominant seventh chord is altered (b5, #5) then the augmented mode on the fifth degree is created. Thus we can conclude that a certain mode has the following corresponding seventh chords: Ionian mode – Cmaj7; Dorian mode – Dm7; Phrygian mode – Em7; Lydian mode – Fmaj7; Mixolydian mode – G7; Aeolian mode – Am7; Locrian mode – Hm7b5; diminished mode – diminished seventh chord; augmented mode – dominant seventh chord with simultaneously flatted and sharp fifth.

Generalizing all the above-said, it should be concluded that the acquisition of modes and modes of limited transpositions is necessary for every jazz musician who deals with jazz improvisation or analyses jazz music harmony.

Further we will consider the harmonies of the major scale. A great portion of jazz harmony is based on major scales. As it is known, every major has its corresponding minor, which consists of the same tone-row, but begins with the sixth degree of the major scale. It is possible to create a new scale from every degree of the major scale; it always begins with this note and uses the tone-row of the major scale. These scales are denoted as the modes of the scale and they are fundamental in jazz.

Further, let us dwell upon the symbols of chords. As it is known, there are various chord symbols. In Europe, they depend on the root note and in this case after m for minor the interval is at first indicated – 7 for a seventh, 9 for a ninth, etc. And then the possible addition is added, i.e. Cmaj7 (C E G H). Sometimes the designation C7maj is used. We will stick to the first variant. Thus, in the scale C dur, we find Cmaj7, and the only note of this tone-row that does not sound good when played together with the chord Cmaj7 is the note F; therefore one should avoid playing it. By adding a third to Cmaj7, we get Cmaj9 (C E G H D), and by adding one more third, the result is Cmaj11 (C E G H D F). The note Fi in the chord Cmaj9 still remains a dissonant sound and thus inapplicable in improvisation. But, it is the note of the chord in Cmaj11.

Dorian mode is built on the II degree of *C dur* and here the same notes of the tone-row are used. In the chord Dm7 (*DFAC*), the note *h* sounds better than *B*. In essence, this chord does not contain any sound to avoid. By adding one or more thirds to Dm7, we get the chords Dm9 (*D F A C E*), Dm11 (*D F A C E G*), Dm13 (*D F A C E G B*). These chords always contain the notes of *Dorian mode*.

Phrygian mode is built on the III degree of the major scale and includes the same *C dur* tone-row notes. This mode is usually related to the minor seventh chord Em7 (*E G H D*), sometimes with Em7b9 (*E G H D F*). Lydian mode, in its turn is constructed on the basis of the IV degree of the major scale, *Mixolydian* – on the V degree, *Aeolian* – on the VI degree, and *Locrian* – on the VII degree.

To sum up, let us develop a table of the harmonies of major scales. To better understand the structural differences of the modes, the author proposes the arrangement of tones and semitones for comparison (see Table 1):

Table 1. *Harmony of major scales*

<i>Mode</i>	<i>Tone-Row</i>	<i>Arrangement of tones and semitones</i>	<i>Scale from C</i>
Ionian (Dur)	<i>C D E F G A H C</i>	<i>1-1-0,5-1-1-1-0,5</i>	<i>C D E F G A H C</i>
Dorian	<i>D E F G A H C D</i>	<i>1-0,5-1-1-1-0,5-1</i>	<i>C D E^b F G A B C</i>
Phrygian	<i>E F G A H C D E</i>	<i>0,5-1-1-1-0,5-1-1</i>	<i>C D^b E^b F G A^b B C</i>
Lydian	<i>F G A H C D E F</i>	<i>1-1-1-0,5-1-1-0,5</i>	<i>C D E F[#] G A H C</i>
Mixolydian	<i>G A H C D E F G</i>	<i>1-1-0,5-1-1-0,5-1</i>	<i>C D E F G A B C</i>
Aeolian (moll natural)	<i>A H C D E F G A</i>	<i>1-0,5-1-1-0,5-1-1</i>	<i>C D E^b F G A^b B C</i>
Locrian	<i>H C D E F G A H</i>	<i>0,5-1-1-0,5-1-1-1</i>	<i>C D^b E^b F G^b A^b B C</i>

In this respect, I. Brill's advice is useful, i.e. *the chords built on the altered degrees of a major scale are to be considered as the chords belonging to the new tonality. For instance, the flatted second degree seventh chord is to be explained as the dominant*

chord of Ges dur. At the same time it should be remembered that the dominant seventh chord is related to Mixolydian mode, thus this mode corresponds also to the flatted second degree seventh chord. The VII7 constructed on the scale degree V, in its turn, is to be perceived as an introductory seventh chord to As dur, and thus this chord corresponds to the notes of Locrian mode (Бриль 1979). Summarizing the above-discussed, we can state:

- any I degree major chord should be constructed on any altered degree of the major scale of the previous tonality, the corresponding scale being the natural major of the new tonality;
- Dorian mode from II degree in the new tonality corresponds to the II degree minor chord;
- Phrygian mode from III degree in the new tonality corresponds to the III degree minor chord;
- Lydian mode from IV degree in the new tonality corresponds to the IV degree major chord;
- V7 chord corresponds to Mixolydian mode from the V degree in the new tonality;
- Aeolian mode from the IV degree in the new tonality corresponds to the VI degree minor chord;
- Locrian mode from the VII degree in the new tonality corresponds to the VII introductory seventh chord.

Thus, one of the main tasks in jazz, when analysing harmony or improvising, is to precisely determine the tonality and the functionality of the chord of the new tonality.

Apart from the mentioned harmonies of major scale, also the harmonies of melodic minor scales are essential. First, three kinds of minor should be mentioned (natural, harmonic and melodic) and Frygian mode with sharp sixth.

Augmented Lydian mode is constructed in melodic minor on III degree (the fifth is sharp). The *Lydian dominant* mode is in the melodic *a moll* and begins with IV degree. This mode was often used in improvising by the outstanding American pianist *Thelonious Monk*.

The *Fifth mode* is a little known mode and it is used mainly in jazz in the sequences of chords V7 or in the progression II7-V-I. While *Locrian #2 mode* is named a melodic minor with the sharp second degree. This scale is often referred to as the *half diminished scale*. But the *altered mode* is often referred to as *diminished-whole tone scale*, since it integrates the elements of both scales (see Table 2):

Table 2. *Harmony of melodic minor scales*

<i>Mode</i>	<i>Tone-Row</i>	<i>Arrangement of tones and semitones</i>	<i>Scale from C</i>
Aeolian (moll natural)	A H C D E F G A	1-0.5-1-1-0.5-1-1	A H C D E F G A
Harmonic moll	A H C D E F G# A	1-0.5-1-1-0.5-1.5-0.5	A H C D E F G# A
Melodic moll	A H C D E F# G# A	1-0.5-1-1-1-1-0.5	A H C D E F# G# A
Phrygian #6	H C D E F# G# A H	0.5-1-1-1-1-0.5-1	A B C D E F# G A
Lydian augmented	C D E F# G# A H C	1-1-1-1-0.5-1-0.5	A H C# D# E# F# G# A
Lydian dominant	D E F# G# A H C D	1-1-1-0.5-1-0.5-1	A H C# D# E F# G A
The Fifth mode	E F# G# A H C D E	1-1-0.5-1-0.5-1-1	A H C# D E F G A
Locrian #2	F# G# A H C D E F#	1-0.5-1-0.5-1-1-1	A H C D E ^b F G A
Altered scale	G# A H C D E F# G#	0.5-1-0.5-1-1-1-1	A B C D ^b E ^b F G A

Sometimes, jazz harmony includes also the *symmetrical scales*. Both whole tone and diminished scales are used. In the whole tone scale there are two transpositions possible – from C and D^b. But in the development of a diminished scale there are two variants: tone-semitone-tone-semitone etc, *or* semitone-tone-semitone-tone etc. (see Table 3):

Table 3. *Symmetrical scales*

<i>Mode</i>	<i>Tone-Row</i>	<i>Arrangement of tones and semitones</i>	<i>Scale from C</i>
Whole tone scale	<i>C D E F# G# B</i>	1-1-1-1-1-1	<i>C D E F# G# B C</i>
Whole tone scale	<i>Db Eb F G A H</i>	1-1-1-1-1-1	<i>Db Eb F G A H Db</i>
Diminished scale	<i>C D D# F F# G# A H</i>	1-0.5-1-0.5-1-0.5- 1-0.5	<i>C D D# F F# G# A H C</i>
Diminished scale	<i>C Db Eb E F# G A B</i>	0.5-1-0.5-1-0.5-1- 0.5-1	<i>C Db Eb E F# G A B C</i>

The acquisition of the sounds available for the use in improvisation promotes a more melodic performance of artistically higher value.

Pentatonic modes are represented by a group of scales that always consist of five notes and have acquired the designation *pentatonic*. The intervals in the traditional pentatonic scale usually are restricted and include only major seconds and minor thirds, at the same time the tone-row does not give an idea of a certain tonal centre. Therefore the function of the leading tone may be performed by any of the five notes. Thus there appear five different variants of the sequence of pentatonic notes. The names of the major pentatonic, the minor pentatonic and its variants themselves indicate that the notes can be used respectively as the chords of major and minor (see Table 4):

Table 4. *Pentatonic scales*

<i>Mode</i>	<i>Tone-Row</i>	<i>Arrangement of tones and semitones</i>	<i>The chord to be used</i>
Major pentatonic	<i>C D E G A</i>	1-1-1.5-1	Cmaj7
Minor pentatonic	<i>C Eb F G B</i>	1.5-1-1-1.5	Cm7
Variant of the pentatonic scale	<i>C D F G B</i>	1-1.5-1-1.5	C7sus
Variant of the pentatonic scale	<i>C D E G B</i>	1-1-1.5-1.5	C7
Variant of the pentatonic scale	<i>C D F G A</i>	1-1.5-1-1.5	Dm7sus, C9/6sus

Since the pentatonic scale consists of only five notes, it is often used also in constructiong other chords. For example, *C dur*

pentatonic (C D E G A) is the basis for the chords C maj7, C7, D7sus, Dm7, EM7b6, Fmaj7, G7sus, Gm7 or Am7, but the minor pentatonic is the basis of the chords Cm7, Cm7sus, C7, F7sus. Many outstanding jazz musicians, among them *Duke Ellington, Benny Goodman, Glenn Miller, Oskar Peterson* a.o., when improvising strictly observed the importance of the *interaction of chords and modes* and therefore their improvisations were excellent.

At times, in jazz harmony also other similar scales consisting of five notes are used, including also semitone, one and a half tone and two tone intervals between the notes. Such is the traditional Japanese *IN-SEN* scale and its variations. This scale may be used as a substitution of *e Phrygian scale*. In this case we perceive something oriental in the sound of music. The notes of this scale, arranged in a different order make up the variations of the scale, i.e. producing mode II, mode III, mode IV and mode V. The available chords also change. Thus the chord to be used in mode II is Fmaj7#11, the chord in mode IV is Hm7b5, and the chord to be used in mode V is Dm6 (see Table 5):

Table 5. *IN-SEN scale*

<i>Mode</i>	<i>Tone-Row</i>	<i>Arrangement of tones and semitones</i>	<i>The chord to be used</i>
<i>IN-SEN</i> Mode 1	<i>E F A H D</i>	0.5-2-1-1.5	Em9sus
<i>IN-SEN</i> Mode 2	<i>F A H D E</i>	2-1-1.5-1	F maj7#11
<i>IN-SEN</i> Mode4	<i>H D E F A</i>	1.5-1-0.5-2	Hm7b5
<i>IN-SEN</i> Mode 5	<i>D E F A H</i>	1-0.5-2-1	Dm6

The derived scales mainly relate to the sequences of chords, rather than to some definite chords. They can mainly be used as intermediates between different chords and make it possible to play the same or related scales with two or several chords. This technique is termed *harmonic generation*.

Blues mode is the first following the major mode that is being taught to future jazz improvisers. The roots of this scale are to be found in African-American music. *Blues mode* consists of six notes *C Eb F F# G B*. The organization principle in this mode differs from the modes used in the harmony of classical music. As it is known, *blues mode* is used almost exclusively in jazz harmony. At the same time, one should keep in mind that in jazz harmony the attitude to dissonance is different. Thus the use of dissonance as an essential attribute of jazz harmony is desirable, even necessary, since it is related to the manifestations of *phonism*. This is where the designation *jazz harmony phonism* originates from. It is characterised by frequent dissonant chords with minor seventh, diminished major seventh chord and its transformations on the main degrees of the mode (I, IV, V). The phonism of the diminished major seventh chord is characteristic of the harmonies of other musical styles too, but, considering the music history, we remember that in classical harmony the dominant seventh chord was mostly connected with cadence and any other use of this chord in the midst of the composition was considered a manifestation of *bad musical taste*.

The Afro-American blues scale is peculiar because in natural major the third and the seventh degrees are flatted, and the resultant scale is the minor pentatonic scale. C blues scale consists of the notes *C Eb F F# G B*. Sometimes the seventh and the fifth are flatted. Therefore these notes have acquired the label *Blue Notes* and they are not always sung or played precisely on the pitch indicated. The flatted third degree of the scale is also called a *blue note*. In vocal music it is often sung by sliding between *Eb* and *E*. In instrumental music, to achieve the same effect, various techniques are used, while playing keyboard instruments, the notes *Eb* and *E* are played simultaneously or quickly struck one after the other.

The minor pentatonic scale can sometimes be used as a substitute of *Blues* scale and vice versa. Basing on the blues mode it is possible to progressively play and develop sequences of the notes belonging to the scale, since almost everything played sounds good.

Summarizing the above-discussed one should note that jazz musicians consider *blues mode* and *blue notes* only in the context of the diminished major seventh chord independently of the scale degree that this chord is based on. As stated by A. Rogachev, *if there is no phonism of the dominant, the blues mode turns into one of the numerous variants of major-minor modes, which were common for folk and professional music before the style of jazz appeared* (Рогачев 2000). This is where the essence of the phonism of blues mode is hidden. This is what differentiates blues mode from other modes (see table 6):

Table 6. *Blues scale*

<i>Mode</i>	<i>Tone-Row</i>	<i>Arrangement of tones and semitones</i>	<i>The chords to be used</i>
Blues scale	<i>C Eb E F F# G B</i>	1.5-0.5-0.5-0.5-0.5-1.5	Cm7, Cm9, Cm11, Cm, C7, C9, C13, C

Minor scales. Harmonic minor is sometimes played on the chords m-maj7. Its modes do not have general designations and jazz musicians rarely use them, the exception being the sequence of chords II7-V-I or Hm7b5/ E7alt/ Am7. In harmonic *a moll* all these chords are related to the traditional *H Locrian*, *e altered* and *a moll* melodic scale. In other words – the notes of Mode 2 are in the basis of the chord Hm7b5, but Mode 5 is related to the dominant seventh chord. Even if harmonic minor is not used in the succession of these chords, then its 5th mode is used in the sequence II-V-I. Thus it is obvious that the difference between *h Locrian* scale and *a moll* melodic scale is only one note. Sometimes it is not easy to play since the root note of the scale in this context is the note that should be avoided. In the same manner, it is possible to use also *the melodic moll scale*. Its fifth mode can be used with V7 in the sequence II-V7-I in order to preserve the unity of the scales used. But M. Sabatella warns, that one should be careful, because the second mode of *a moll* is not an ideal choice for the chord Hm7b5, since instead of the note *F* the tone-row of the mode contains the note *Fis*. This is the only

difference between harmonic and melodic minor. Therefore it is possible to use the fifth mode of harmonic or melodic minor scale with the dominant seventh chord. The kind of the minor one will use depends on the tonality of the composition played. M. Sabatella encourages observing the signs of the tonality. Usually the kind of minor chosen is the one that shares more or less common notes with the adjacent scales.

Bebop is one of the jazz styles. Major *bebop scale* is a major scale with the sharp quint. *C dur* bebop scale consists of the following notes *C E D F G G# A H*. *C dur* bebop can also be used as a connection between the chords in the progression *Cmaj7/Hm7b5/Am*; i.e. The same scale may be played in various harmonic successions. There are cases that *C dur bebop scale* is played with *Am* chords II7-V7-I. These modes much resemble the major scale, Locrian, Altered and minor scales.

The *dominant bebop scale*, in its turn, is similar to Mixolydian mode, since it contains the additional major seventh. Thus, *C dominant bebop scale* is *C D E F G A B H*. This scale can be used when playing the dominant seventh chord. *H* is not a proper note; it should be avoided, in other cases it can be used as a transitional note between *C* and *B*. It also serves as the sharp fourth in the chord *Fmaj7*, which, as envisaged, follows the chord *C7*. There exists also *the minor bebop scale*, the structure of which resembles *Dorian scale* with additional sharp third. *C moll* bebop scale thus is *C D Eb E F G A B*. The notes of the scale are included into the construction of the minor seventh chord, and it is often used in the *blues* harmony progressions of minor tonalities with the aim to add more expressed feeling of the dominant seventh chord.

Bebop scale has been widely and in various ways used by outstanding jazz musicians *Lester Young*, *Coleman Hawkins*, *Jimmy Blanton*, the saxophone player *Lucky Thompson*, the pianist *Thelonious Monk*, the double-bass players *Oscar Pettiford*, *Charles Mingus*, a. o. (see Table 7):

Table 7. *Modes of Bebop scales*

<i>Mode</i>	<i>Tone-Row</i>	<i>Arrangement of tones and semitones</i>	<i>The chords to be used</i>
Major bebop scale	<i>C D E F G G# A H</i>	1-1-0.5-1-0.5-0.5-1	Cmaj7/ Hm7b5/Am
Bebop dominant scale	<i>C D E F G A B H</i>	1-1-0.5-1-1-0.5-0.5	G7
Minor bebop scale	<i>C D Eb E F G A B</i>	1-0.5-0.5-0.5-1-1-0.5	Cm7, G7

In the author's opinion, the *chords-scales* table developed by the theoretician M. Sabatella is of great value. The table contains the most common chords of jazz harmony together with the respective scales. The chords are classified into four basic categories – major, minor, dominant, and diminished ones. In case of necessity, every scale of the category may be used with all the chords of this category (see Table 8):

Table 8. *Chords-scales interaction*

Chords	Scales
Cmaj7, Cmaj9, C6, C	C dur, C Lydian, C dur Bebop, C dur pentatonic, G dur pentatonic
Cmaj7#11	C Lydian, H <i>In Sen</i>
Cm7, Cm9, Cm11, Cm	c Dorian, c moll Bebop, c moll pentatonic, F dur pentatonic, B dur pentatonic, Es dur Bebop, C Blues, c moll
Cm6, Cm	c Dorian, c moll melodic, c moll pentatonic, F dur pentatonic, B dur pentatonic, c moll Bebop, Es dur Bebop, D <i>In Sen</i>
Cm-maj7	c moll melodic, c moll harmonic, Es dur Bebop
Cm7b6	c moll, As dur pentatonic
Cm7b9	c Phrygian, c Phrygian #6
C7, C9, C13, C	C Mixolydian, C Lydian dominant, C dominant Bebop, C Blues, C dur pentatonic
C7sus, Csus, C11, B/C, Gm7/C	C Mixolydian, C transferred pentatonic, F dur pentatonic
C7#11, C7	C Lydian dominant
C7alt, C7#9#5, C7#9	c altered, f moll harmonic, f moll melodic
C7b9b5, C7b9	C HG flatted, f moll harmonic, f moll melodic
C7aug, C7+, C7#5	C whole tone scale
Cm7b5	c Locrian #2, c Locrian
Cdim7	C–GH flatted
Cfrīg.	c Phrygian, c Phrygian #6, C <i>In Sen</i>
Cmaj7#5	C Lydian augmented, C dur Bebop
C7susb9	c Phrygian #6, c Phrygian

Some generalizations in **conclusion**. The conception that in the basis of jazz harmony the blues scale is prevailing is erroneous. Instead, major and minor, integrated and other modes are used. As to the integrated modes, the most characteristic modes are *Lydian dominant mode* (Lydian and Mixolydian) and *Altered mode*. Every mode is envisaged for a certain succession of chords. Understanding and having good command of the interaction between a mode and a chord will facilitate the development, search, analysis and performance of harmonies. The main point in jazz, when improvising or analysing a composition, is to precisely determine the tonality and the functionality of the chord of the new tonality. The acquisition of modes and modes of limited transposition is necessary for every musician who deals with jazz improvisation or analyses jazz music harmony. Nowadays, the renewal of the acquisition of figured bass in music secondary schools and higher education establishments would promote the development of the theory of chord symbols and the perception of the successions of chords from the functional aspect, thus it would also improve the acquisition of jazz harmony in general.

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System und Bildungsprogramm der Grund-Kunstschulen im slowakischen Schulwesen

Zusammenfassung. Die Ausbildung in den Künsten und durch die Künste spielt eine wichtige Rolle bei der Erziehung der Persönlichkeit des Kindes. Das legislative Dokument *Charta der Kinderrechte* gewährleistet allen Kindern das Recht auf Bildung. Die Rahmrichtlinien vieler professioneller Kunstinstitutionen in Europa sehen in den Rechten des Kindes auch die künstlerische Bildung und Erziehung. In den europäischen Ländern gibt es verschiedene Systeme der Kunsterziehung. Diese Studie stellt das System der Kunstausbildung in der Slowakischen Republik vor. Es ist sowohl in der Slowakei als auch in der Tschechischen Republik auf elementarem Niveau durch die Grund-Kunstschulen vertreten. Unter einer Direktion sind vier Kunstbereiche integriert: *Musik, bildende Kunst, literarisch-dramatische Kunst und Tanz*. Die Ausbildung an diesen Schulen verläuft nachmittags und ist in zwei Stufen gegliedert – erste Stufe acht Jahre, zweite Stufe vier Jahre.

Schlüsselwörter: Kunst-Schulwesen. Grund-Kunstschule. Gemeinsame Schulleitung. Vier Kunstbereiche.

Einleitung

Die umfangreiche Rolle der Kunst beweist immer mehr, daß ihre Bedeutung weit über eine rein ästhetisch-schöpferische Aktivität hinausreicht. Ausgehend von der Vielseitigkeit und Wichtigkeit der

Kunst gilt es zu begreifen, daß jeder Mensch die Kunst als einen Bestandteil seiner „Menschwerdung“ und Sozialisation braucht. Diese Erkenntnis zeigt, daß der Mensch für seine Entwicklung nicht nur eine Allgemeinbildung, sondern auch eine künstlerische Erziehung benötigt. Diese Aufgabe setzt eine frühzeitige Ausbildung voraus.

Das System der Kunstausbildung, darunter auch der Musikerziehung, stellt einen Teilbereich der gesamten Bildungs- und Erziehungskonzeption in der Slowakei dar.

In dem Beitrag befaße ich mich mit der Konzeption der Grund-Kunstschulen, die den Kindern und Jugendlichen in der außerschulischen Zeit eine Kunstausbildung anbieten. Die Existenz der Grund-Kunstschule¹ ist im Gesetz Nr.245/2008, sog. *Schulgesetz* des Ministeriums für Schulwesen, Jugend und Sport der Slowakischen Republik verankert. Die Grund-Kunstschule in der Slowakei wird juristisch gleichberechtigt mit der allgemeinbildenden Schule behandelt, die Lehrer sind gehaltsmäßig genau so eingestuft und auch sozial abgesichert wie die Lehrer an den Regelschulen, obwohl an der Grund-Kunstschule ein kleiner Schulbeitrag² durch die Eltern bezahlt wird.

¹ Die heutigen Grund-Kunstschulen haben ihren Ursprung in den seit 1953 gegründeten Musikschulen. Anfang der 60er Jahre wurden andere Kunstfächer, vor allem die Bildende Kunst, in die Musikschule integriert, und die Schulen bekamen neuen Namen als „*Volkskunstschulen*“. In der ersten Hälfte der 60er Jahre ist ein quantitativ-qualitativer Aufschwung dieser Schulen zu verzeichnen. Es wurde dadurch eine breite Basis geschaffen, deren Ziel in der Entfaltung der jungen Begabungen besteht. Um noch besser die Aufgabe dieser Schulen auszudrücken, wurden sie im Jahre 1990 in Grund-Kunstschulen umbenannt.

² Da nach dem Jahre 1990 nur geringe finanzielle Mittel (außer Gehälter) in die Grund-Kunstschulen eingehen, wird der Unterricht an der Grund-Kunstschule durch eine Monatspauschale unterstützt, die durch die Eltern bezahlt wird. Die Höhe des finanziellen Beitrages ist davon abhängig, ob es sich um individuellen, Gruppen- oder Kollektivunterricht handelt. In der Regel beträgt ein Monatsbeitrag für einen individuellen Instrumentalunterricht 7-10 €.

Im Vergleich zu westeuropäischen Ländern, wo meist eine selbstständige Musikschule existiert, gibt es in der Slowakei (auch in Tschechien) keine „reine“ staatliche Musikschule,³ sondern sie ist ein Bestandteil der Grund-Kunstschule. Im Jahre 2014 gab es in der Slowakei insgesamt 321 Grund-Kunstschulen, davon 196 staatliche, 114 private und 11 kirchliche.

Die gesamte Schülerzahl beträgt *157 908 Schüler*. In den staatlichen Schulen sind davon *103 658 Schüler* (65,64 %), in privaten *48 962* (31 %) und *5 288 Schüler* (3,34 %) besuchen kirchliche Grund-Kunstschulen.

Die Grund-Kunstschule erfüllt eine doppelte Funktion im Sinne der Präambel der *Europäischen Musikschulunion*⁴ Sie erteilt:

- eine allgemeine Erziehung zur Musik für die breite Bevölkerung, für die Kunsterziehung ein wichtiges Element in der Persönlichkeitsentwicklung darstellt;
- eine spezielle Fachausbildung als Vorbereitung zum weiteren Studium an den Kunstfachschohlen, den Konservatorien und den Kunsthochschulen.

Die Grund-Kunsschule umfaßt in ihrer Struktur unter einer Schulleitung **vier Fachbereiche: Musik, Bildende Kunst, Tanz und Literarisch-dramatische Kunst.**

Im Jahr 2014 lernten im Musikbereich 65 101 Schüler (41,22 %), in der bildenden Kunst 47 367 Schüler (29,99 %), im Tanzbereich 37 858 Schüler (23,97 %), im literarisch-dramatischen Bereich 7 106 Schüler (4,5 %) und im neuen audiovisuell-multimedialen Bereich 476 Schüler (0,3 %). Rund 30% Schüler der gesamten Population nimmt Unterricht in der Grund-Kunstschule.

³ Nach 1990 sind vereinzelt auch andere Modelle entstanden. Außer der staatlichen Grund-Kunstschule sind neu dazugekommen: Kirchenmusikschule, privater Musikunterricht (konnte vor 1990 nicht durchgeführt werden) oder eine Synthese der allgemeinbildenden Grundschule mit der Grund-Kunstschule unter einer Schulleitung – eine Alternative zu der Ganztagschule.

⁴ www.musicschoolunion.eu (15.06.2015).

Fachbereich Musik

Da die Grund-Kunstschule seit dem 01.09.2008 im Schulgesetz fest verankert⁵ ist, wurden neue Rahmenrichtlinien geschaffen und dabei wurde auch die Dauer der Ausbildung für die einzelnen Bildungsstufen neu festgelegt.

Die Teilnahme am Unterricht der Grund-Kunstschule ist durch eine kleine Eignungsprüfung bedingt. Sie besteht aus Liedsingen und Rhythmus nachmachen⁶. Das Interesse, ein bestimmtes Instrument zu erlernen, ist sehr unterschiedlich und ist von verschiedenen objektiven und subjektiven Gründen abhängig. Die jahrelange Vorherrschaft von Klavier und Akkordeon ist seit dem Jahre 2010 aus verschiedenen Gründen zurückgegangen. Die Ursache liegt in finanziellen Gründen⁷, aber auch im Vordringen elektronischer Instrumente, z.B. dem Keyboard.

Die Musikausbildung an der Grund-Kunstschule (Abb. 1) ist in vier Unterrichtsetappen gegliedert. Im Vorbereitungsunterricht werden zwei Varianten⁸ angeboten, die durch den Unterrichtsbeginn zu unterscheiden sind. In der Vorschulperiode kann mit begabten

⁵ Bis 2008 wurden die Grund-Kunstschulen im Gesetz als Schuleinrichtungen verankert. Dieser Status war kein Pflichtstatus, und die lokalen Behörden- Kreis- und Stadtschulämter - konnten über das Bestehen der Schule beliebig entscheiden. Im neuen Schulgesetz unterliegen auch Grund-Kunstschulen dem Schulministerium, welches die Entstehung oder Auflösung der Grund-Kunstschule bewilligen muß.

⁶ Da in den letzten 10 Jahren viele private kirchliche Grund-Kunstschulen entstanden sind und auch die Demografie eine gewaltige Absenkung der Kinderpopulation aufweist, ist heutzutage keine große Nachfrage für den Musikunterricht an der Grund-Kunstschule, eher müssen die neuen Schüler durch verschiedene Motivationsformen gesucht werden.

⁷ Ein Piano hatte vor dem Jahre? zwischen 500 – 600 € gekostet, heute 3000 – 4000 €.

⁸ Zwei Varianten des Vorbereitungsunterrichts:

- a) 2 jähriger Vorbereitungsunterricht, angefangen im Kindergarten,
- b) 1 jähriger Vorbereitungsunterricht, angefangen mit 6 Jahren.

Kindern im Alter von 5 Jahren schon im Kindergarten angefangen werden.

In der Regel beginnt das Vorbereitungsjahr parallel mit der Einschulung mit 6 Jahren und dauert ein Jahr. Im ersten Halbjahr läuft der Unterricht als Klassenunterricht mit zwei Wochenstunden und stellt große Anforderungen an den Musiklehrer, den Kindern auf spielerische Art die Grundelemente der Musikgrammatik beizubringen. Diese Grundkenntnisse sollen ermöglichen, daß das Kind im zweiten Halbjahr neben der Musiklehre schon den Instrumentalunterricht besuchen kann (als Zweiergruppe).

Die Grundausbildung in der I. Stufe beginnt im siebten Lebensjahr und dauert insgesamt acht Jahre, die in zwei Teile, je vier Jahre gegliedert sind. Bei spezifischen Instrumenten, z.B. Blechblasinstrumenten oder Orgel, die eine körperliche und intellektuelle Reife verlangen, beginnt das Studium im ersten Teil mit der Blockflöte und erst im zweiten Teil dann mit dem ausgewählten Blasinstrument oder der Orgel. Der Unterricht in allen Instrumenten und im Gesang richtet sich nach dem Staatlichen Bildungsprogramm⁹, das für die Grund-Kunstschule ab Septembert 2015 in Kraft getreten ist. Dieses Staatliche Bildungsprogramm (ŠVP) legt die Leistungsstandards und Unterrichtsziele fest, die im jeweiligen Unterrichtsjahr und Instrument erreicht werden sollen. Der Lehrer setzt didaktisch-methodisch die verschiedenen Aspekte der Instrumentalpädagogik, Musikpsychologie und -soziologie um.

Die Grund-Kunstschule bietet im Musikbereich das Erlernen sämtlicher Musikinstrumente des symphonischen Orchesters, (Abb.2) Klavier, Orgelspiel, Volksinstrumente (Akkordeon, Zimbal, slowakische Volksinstrumente), weiterhin Gesang, Chorgesang, Grundlagen der Komposition, Kirchenmusik, Jazz und Rockmusik.

⁹ Štátny vzdelávací program – (ŠVP) Das staatliche Bildungsprogramm ist das wichtigste Schuldokument für jeden Gegenstand in jeder Schulstufe.

Orgelspiel, Kirchenmusik. Jazz und Rockmusik wurden erst ab dem Jahre 1990 in die Rahmenrichtlinien aufgenommen.

Der Instrumental- und Gesangsunterricht läuft grundsätzlich als Einzelunterricht und beträgt 1,5 Wochenstunden (70 Minuten). Diese sind im Stundenplan zwei mal pro Woche mit je 35 Minuten (oder 25+45 Minuten) verteilt. Die gegenwärtigen Richtlinien des Musikbereiches teilen genau mit, welche anderen Musikfächer in welchem Unterrichtsjahr zusätzlich zum Hauptfach unterrichtet werden. (Abb.3) Im Laufe des Schuljahres wird der Unterricht mit Zensuren bewertet, zum Halbjahr und zum Schuljahresabschluß wird ein Zeugnis ausgestellt. An der Grund-Kunstschule wird nur bis „4“ zensiert (die allgemeinbildende Schule hat 5 Stufen) und die Zensuren stimmen nicht mit den an der allgemeinbildenden Schule überein.

Diejenigen Schüler, die sich als besonders aufnahmefähig und musikalisch begabt erweisen und alle Voraussetzungen zum weiteren Studium am Konservatorium¹⁰ erfüllen, können in der Grundausbildung I einen verlängerten Unterricht ab dem 5.Unterrichtsjahr in ihrem Instrument (1,5 zu 2,5 WS) erhalten.

Die Grundausbildung – II. Stufe beginnt mit dem 15. Lebensjahr¹¹ und baut auf den Kenntnissen und dem Instrumentalniveau der Grundausbildung I. Stufe auf. Wert wird in dieser Etappe auf die Steigerung des Instrumentalspiels sowie auf den Aufbau eines Repertoires gelegt. Die Schüler der II. Stufe sind meistens Gymnasiasten, die aus eigenem Interesse weiterhin den Unterricht in der Grund-Kunstschule besuchen. Viele von ihnen entscheiden sich für ein weiteres, meist *Lehramtsstudium Musik*

¹⁰ Konservatorien in der Slowakei (auch in Tschechien) sind Fachschulen, in welchen nach 4 Jahren eine Abiturprüfung abgelegt wird und nach 6 Jahren die Abschlußprüfung. Die Absolventen werden nach 6 Jahren als Fachschulabsolventen eingestuft und können als Musiklehrer an der Grund-Kunstschule unterrichten.

¹¹ Die II. Stufe der Grundausbildung beginnt nach der Beendigung der Schulpflicht an und umfaßt das Gymnasialalter von 15 bis 18 Jahre.

an einer Universität¹². Die Schüler dieser Stufe sind allerdings nur sehr einseitig vorbereitet, d.h. nur im Instrumentalspiel, wobei für die Eignungsprüfungen zum *Lehramt Musik* auch andere Bereiche wie z.B. Gesang, Gehörbildung, Kenntnisse aus der Musiklehre und Geschichte verlangt werden. Diese müssen im eigenen Interesse einstudiert werden. (Abb.4)

Fachbereich Bildende Kunst

Der Fachbereich *Bildende Kunst* widmet sich dem bildenden Schaffen. Die Schüler werden in den Raum des bildenden Schaffens versetzt und versuchen, die Welt durch diese Aktivität selbsttätig schaffend zu erkennen. Der Unterricht verfolgt mehrere Ziele:

- die Entfaltung der emotionellen und schöpferischen Kräfte zum eigenen Schaffen,
- die Erziehung zur Kreativität.

Der Vorbereitungsunterricht beginnt ähnlich wie beim Musikbereich im Vorschulalter mit 5 Jahren. Beim Unterricht wird die natürliche Spontaneität der Kinder und ihre spielerische Art besonders berücksichtigt. Die Methodik bezieht besonders das Erkennen und Erlernen der einzelnen Ausdrucksmittel der bildenden Kunst und die Förderung der kindlichen Kreativität mit ein.

Die Grundausbildung I. umfasst die Zeitperiode der Grundschule, d.h. 1. bis 9. Klasse und ist genauso wie im Musikbereich in zwei Teile gegliedert (Abb.5, Abb.6). In dem ersten Teil (4 Jahre) setzt man die Methodik der Spontaneität, die eigene Kreativität und Freude über das „Bildergebnis“ fort. Später werden

¹² In der Slowakei das kann Lehramtstudium Musik für die Primar- und Sekundarstufe II an folgenden Universitäten und deren Pädagogischen Fakultäten erfolgen: **Bratislava** Komenskij-Universität, **Banská Bystrica** Matej Bel-Universität, **Žilina**, Universität in Žilina **Ružomberok**, Katholische Universität, **Prešov**, Universität in Prešov, **Nitra**, Konstantin-Philosoph Universität.

die Schüler dazu motiviert, selbst auf von außen kommende Anregungen zu reagieren und schöpferisch mit den einzelnen Ausdrucksmitteln der bildenden Kunst umzugehen.

Fachbereich Tanz

Zum Allgemeinziel des Unterrichts in diesem Bereich der Grund-Kunstschule gehört die elementare Vorbereitung der Schüler in den im Unterrichtsplan angegebenen Tanzgenres. Die Ausbildung ist außer dem des Vorbereitungsunterrichts in drei Etappen gegliedert, je vier Jahre.

Der Vorbereitungsunterricht beträgt zwei Jahre und kann im Vorschulalter angefangen werden. Im 1. Teil der I. Stufe (in den ersten zwei Jahren) liegt der Schwerpunkt in Tanzübungen. (Abb.7) In den Tanzübungen wird den kleinen Schülern auf spielerische Art die elementare Bewegungstechnik und Körperhaltung beigebracht. Die besonders tänzerisch begabten Schüler können sich nach dieser Etappe zur Eignungsprüfung am achtjährigen Tanz-Gymnasium¹³ bewerben.

Im 2. Teil der I. Stufe werden den Schülern die verschiedenen Tanztechniken, d.h.klassischer Tanz, Volkstanz, Jazztanz sowie historischer Tanz vermittelt. Das Ziel dieser Etappe besteht in der Vorbereitung der Schüler auf die Arbeit in den verschiedenen Tanzensembles sowie auf das Weiterstudium in der Grundausbildung II. Zum Abschluß der I. Stufe nach acht Jahren präsentieren sich die Schüler in einer öffentlichen tänzerischen Darstellung. Bei den überdurchschnittlich technisch und ausdrucksmäßig begabten Schülern ist der Weg zum Studium an der 5-jährigen Tanz-Fachschule offen. (Abb.8)

¹³ Die achtjährigen Tanzgymnasien sind eine Zusammenstellung der Sekundarstufe 2 und des vierjährigen Gymnasiums Sekundarstufe 3. Die Schüler beginnen im 10. Lebensjahr (nach der Primarstufe).

Die Alterstufe der 14/15 bis 18-Jährigen kann im Fachbereich Tanz die II. Stufe der Grundausbildung weiter besuchen. Die Studienpläne sind in dieser Stufe sehr breit konzipiert, so daß der Lehrer frei den Inhalt gestalten kann, um dabei auch die Wünsche und Interessen der Schüler zu berücksichtigen. (Abb.9)

Fachbereich Literarisch-dramatische Kunst

Der Fachbereich *Literarisch-dramatische Kunst* existiert nicht an allen Grund-Kunstschulen, da das Interesse der Schüler in diesem Bereich relativ gering ist.¹⁴ Der Vorbereitungsunterricht „*Dramatische Erziehung*“ beginnt für Sechsjährige mit der Einschulung und orientiert sich inhaltlich auf die elementare Vortragstechnik und auf das Ausdrücken von Gefühlen und Zuständen.

Der Unterricht läuft grundsätzlich als Gruppenunterricht, die Größe der Gruppen wird nach dem Schwerpunkt des einzelnen Gegenstandes differenziert. Die Grundausbildung I ist auch in diesem Bereich in zwei Teile gegliedert und umfaßt insgesamt acht Jahre, in welchen die Fächer wie *Dramatisches Schaffen, Sprecherziehung, Bewegung, Vortragstechnik, Ensemblearbeit* durchgeführt werden. Zur Abschlußprüfung soll eine öffentliche Darstellung präsentiert werden.

Eine Alternative in diesem Bereich besteht darin, sich gleich nach dem Vorbereitungsunterricht im Rahmen der Grundausbildung I für das *Puppentheater* zu interessieren. Die Fächer wie Bewegung und Ensemblearbeit sind damit gekoppelt, und dazu kommen weitere Fächer wie *dramatisches Spiel mit der Puppe* und *Technik der Puppenführung* hinzu.

¹⁴ Ursache für das niedrige Interesse im Bereich literarisch-dramatische Kunst besteht in der Konkurrenz der Grundschule, in der meist literarisch – dramatische Arbeitsgruppen als Nachmittagsaktivitäten organisiert wird.

Die Grundausbildung II (Alter 15-18 Jahre) ist in diesem Fachbereich je nach dem Ziel unterschiedlich ausgerichtet. Eine Ausbildungsrichtung ist für solche Schüler bestimmt, die sich zum Schauspielstudium vorbereiten, eine andere bereitet die Schüler auf die Arbeit in den verschiedenartigen Laienensembles vor.

Zusammenfassung

Nach 1990 konnte man gegenseitig die verschiedenen Systeme der künstlerischen Bildung und Erziehung in den einzelnen europäischen Ländern kennenlernen, und man konnte auch vergleichen und ausprobieren, ob das Erlernte in das eigene Bildungssystem zu integrieren geht. Die Kunstbildung gehört zu der Art der Bildung, die an eigene Traditionen und Sitten stark angelehnt ist und deswegen sehr sorgfältig ausgewählt werden muß, auf welche Art das *Fremde* in den *eigenen* soziokulturellen Raum hineingetragen werden kann.

Die Konzeption der in der Slowakei und in Tschechien existierenden Grund-Kunstschule, die hier vorgestellt wurde, ist als Musterbeispiel der elementaren Kustausbildung für andere europäische Länder präsentiert worden und ist bereits vereinzelt auch ausprobiert worden, z. B in Slowenien und in der Türkei.

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Abb. 1

Differenzierung der Ausbildung an der Grund-Kunstschule

Vorbereitungsunterricht (zwei Versionen)

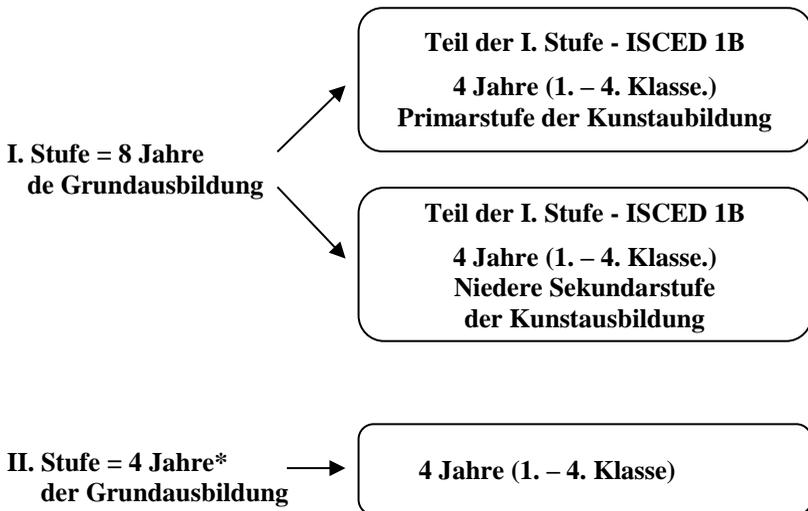
„A“ zweijährige Ausbildung (Beginn im Kindergarten)

„B“ einjährige Ausbildung (Beginn parallel zur Einschulung)

Grundausbildung:

I. Stufe 8 Jahre (gewährleistet eine Grund-Kunstausbildung)

II. Stufe 4 Jahre (gewährleistet keine Berufsausbildung)



- Die Schüler in der II. Stufe sind im Alter von 15-18 Jahre. Das Studium ist für Laien bestimmt. Die Schüler, die sich für eine professionelle Kunstausbildung entscheiden, studieren nach dem Abschluß der beiden Teile der I. Stufe an den künstlerischen Fachschulen – in Musik z.B. Konservatorium. Das Konservatorium ermöglicht dem Absolventen den Beruf des professionellen Musikers, z.B. im Orchester, oder eine Lehrtätigkeit im Fachbereich Musik einer Grund-Kunstschule.

Abb. 2

Musikbereich	
Stufe:	Grundausbildung - I. Stufe
Fachrichtung:	Klavierspiel, Keyboardspiel (alle Instrumente)
Alter	Ab 8 bzw. 7 Jahre
Dauer der Ausbildung	8 rokov
Bildungsstufe:	Primarstufe der Kunstausbildung 1. Teil 4 Jahre
	Niedere Sekundarstufe der Kunstausbildung - 2. Teil 4 Jahre
	Unterrichtsjahr:
	1. 2. 3. 4.
Gegenstand	(Zahl der Wochenstunden)
1. Instrumentenspiel, Blattspiel	1,5 1,5 1,5 1,5
2. Vierhändiges Spiel oder Begleitung oder Kammerpiel	1 1 1 1
3. Musiklehre	1 1 1 1
Insgesamt:	2,5 2,5 3,5 3,5
	3,5 3,5 3,5 2,5

Abb. 3

Musikbereich Wahlfächer	2							
Stufe:	Grundausbildung - I. Stufe							
Fachrichtung	Wahlfächer für alle Musikinstrumente, Gesang							
Alter:	Wird nicht genau angegeben							
Dauer der Ausbildung	8 Jahre, in beiden Teilen der I. Stufe							
Gegenstand	Unterrichtsjahr: 1. Teil				Unterrichtsjahr: 2. Teil			
	1.	2.	3.	4.	1.	2.	3.	4.
	(Wochenstundenzahl)				(Wochenstundenzahl)			
Begleitungsspiel, Kammerspiel Cembalospiel (für Pianisten*)	-	1	1	1	1	1	1	1
Chor, Kammerchor	1	1	1	1	1	1	1	1
Improvisation, Gesang	-	-	0,5	0,5	0,5	0,5	0,5	0,5
Projekte, IKT in Musik, Sibelius - Programm	-	-	0,5	0,5	0,5	0,5	0,5	0,5
Insgesamt:	1	2	3	3	4	4	4	4

Abb. 4

Musikbereich	II. Stufe – Grundausbildung				Streichinstrumente, Schlaginstrumente,			
	Instrumentalspiel: Blasinstrumente, Zimbal, Elektroakustische Instrumente		Tastensinstrumente, Gitarre, Akkordeon,					
Fachrichtung:								
Alter:	14 oder 15 bis 18 Jahre							
Dauer der Ausbildung:	4 Jahre							
Gegenstand:	Unterrichtsjahr		2. Teil Auswahlbereiche		Unterrichtsjahr			
	1.	2.			3.	4.	1.	2.
	(Zahl der Wochenstunden)		(Zahl der Wochenstunden)		(Zahl der Wochenstunden)			
1. Instrumentalspiel, Blattspiel	1,5	1,5	1,5	1,5	1	1	1	1
2. Vierhändiges Spiel oder Begleitung x/	0,5	0,5	0,5	0,5	- Harmonielehre oder Grundlagen des musikalischen Satzes oder Schlagzeugspiel oder ein anderes Instrument - Improvisation			
3. Kammermusik oder Ensemblespiel oder Orchesterspiel	2	2	2	2	0,5	0,5	0,5	0,5
4. Musiklehre xx/	1	1	1	1				
Insgesamt:	5	5	5	5				

x/ Keine Korrepetition

xx/ Musiklehre ist Pflichtgegenstand für die Schüler, die in der 1. Stufe die Musiklehre nicht absolviert haben.

Abb. 5

Bereich der bildenden Kunst				
Stufe:	Grundausbildung - I. Stufe- 1. Teil			
Studienbereich	Bildende Kunst			
Alter:	Schüler der 1.-4. Klasse der Grundschule			
Dauer der Grundausbildung	Höchstens 4 Jahre			
Zahl der Schüler in der Gruppe	6 – 10			
Bildungsstufe:	Primarstufe der Kustausbildung			
Unterrichtsjahr:	1.	2.	3.	4.
Wochenstunden	3	3	3	3
Stundenzahl pro Jahr	99	99	99	99
Charakteristik des Unterrichts	<p>Der Unterrichtsinhalt besteht aus verschiedenen bildnerischen Aktivitäten der Schüler</p> <p>Im Unterricht sind folgende Disziplinen vertreten: Zeichnen, Malen, Grafik, Modellieren und Darstellen dem Alter der Schüler entsprechend</p> <p>Kennenlernen historischer und gegenwärtiger bildender Kunst</p>			
Abschluß des 1. Teils der Ausbildung	Den 1. Teil der Ausbildung wird durch die eigene ausgestellte Arbeit präsentiert.			

Abb.6

Bereich der bildenden Kunst					
Stufe:	Grundausbildung I. Stufe 2. Teil				
Studienbereich:	Bildende Kunst				
Alter:	Schüler der 5.-9. Klasse der Grundschule 10-15 Jahre				
Dauer der Ausbildung	najviac 5 rokov				
Schülerzahl in der Gruppe:	6 - 10				
Bildungsstufe:	Niedere Sekundarstufe der Kunstausbildung				
Unterrichtsjahr:	1.	2.	3.	4.	5.
Wochenstunden	3	3	3	3	3
Stundenzahl pro Jahr	99	99	99	99	99
Charakteristik des Unterrichts	<p>Verschiedene Techniken der Zeichnung, Malerei, Grafik, Modellierung, Fotografie, Design, elektronische Medien, Raum-Gestaltung, Der Unterricht ist in diesem Teil auf das Experimentieren mit verschiedenen Materialien und Techniken orientiert.</p> <p>Der Lehrer wählt entsprechend den Anforderungen des Schulprofils; vermittelt Schülerinnen und Schülern kontinuierlich Wissen über zeitgenössische Kunst, Design und Architektur;</p>				
Abschluß des 2.Teils der Ausbildung	Der zweite Teil der I. Stufe der Grundausbildung wird im Bereich der bildenden Kunst durch die eigene ausgestellte Arbeit oder Kollektion der Arbeiten abgeschlossen.				

Abb.7

Bereich Tanz				
Stufe:	Grundausbildung I. Stufe 1. Teil			
Studienbereich:	Tanz			
Alter	Ab 7 Jahre			
Dauer der Ausbildung	4 Jahre			
Bidungsstufe:	Primarstufe der Kustausbildung			
Gegenstand	Unterrichts-jahr			
	1.	2.	3.	4.
1. Tanzvorbereitung	2	2		
2. Klassischer Tanz			1	1
3. Volkstanz			1	1
4. Kreativer Tanz			1	1
5. Tanzpraxis	1	1	1	1,5
6. Wahlfächer*	2	2	2	2
Insgesamt	3-5	3-5	4-6	4,5- 6,5

Abb. 8

Bereich Tanz				
Stufe:	Grundausbildung I. Stufe 2. Teil			
Studienbereich:	Tanz			
Alter	nicht genau angegeben			
Dauer der Ausbildung	4 Jahre			
Bildungsstufe:	Niedere Sekundarstufe der Kustausbildung			
Gegenstand	Unterrichts-jahr			
	1.	2.	3.	4.
1. Klassischer Tanz	1	1	1	1
2. Volkstanz	1	1	1	1
3. Jazztanz	1	1	1	1
4. Historischer Tanz				1
5. Tanzpraxis	1,5	1,5	1,5	1,5
6. Wahlfächer*	2	2	2	2
Insgesamt	4,5-6,5	4,5-6,5	4,5-6,5	5,5-7,5

*- Wahlfächer entsprechend der personellen Möglichkeiten der Schule,
z. B. Vertiefung der neuen Tanztechniken, Einübung der Choreographien.

Abb. 9

Bereich Tanz				
Stufe:	Grundausbildung II. Stufe, für Absolventen der I. Stufe, Studium für Erwachsene			
Studienbereich	Tanz			
Alter:	ab 15 Jahre und Erwachsene			
Dauer der Ausbildung	4 Jahre			
Gegenstand	Unterrichtsjahr			
	1.	2.	3.	4.
1. Klassischer Tanz	1	1	1	1
2. Volks-, moderner, klassischer, historischer Tanz, Tänze anderer Völker, kreativer- und Jazztanz,				
3. Tanzpraxis	1,5	1,5	1,5	1,5
4. Wahlfächer	2	2	2	2
Insgesamt:	5 - 7	5 - 7	5 - 7	5 - 7

Zur Positionierung und Abhängigkeit des ausübenden Künstlers:

Eine Analyse des Werkes *Karte und Gebiet* von Michel Houellebecq in Bezug auf *Torquato Tasso* von J. W. v. Goethe

Abstract. The status of the creative artist has always been partly determined by external factors as his patrons, sponsors, clients or society as such. Although especially the social security for the artist has brought lots of improvements compared with the situation in former days, the creative artist today is still and maybe more than ever governed by factors that not only determine his artistic work, but also his whole life. Chiefly he has to face an art market with certain requirements that is characterized by competition. Artists permanently and consequently have to adapt to that market in order to exist as artists. This thesis examines the status as well as the dependence of the creative artist in our society with special focus on a comparison between the situation today and the situation hundreds of years ago when the artist was subject to sovereigns. This article's overall objective is the interpretation the status of the artist within two literary works, *Karte und Gebiet* by Michel Houellebecq and *Torquato Tasso* by J.W.v.Goethe.

Keywords. Artist, Art Market, Dependence of the Artist, Status of the Artist, Artist and Society, Artist on the Ivory Tower, Disruption of the Artist.

1. Einführung

Die vorliegende Arbeit vergleicht zwei literarische Werke, welche das Thema Positionierung und Status des Künstlers behan-

deln. Das eine Werk ist *Karte und Gebiet*¹ von Michel Houellebecq, das andere ist Goethes *Torquato Tasso*^{2, 3}.

In beiden Werken wird die Figur des Künstlers thematisiert, so wie sie in der Gesellschaft wirkt und leidet. Der Künstler hat in der Gesellschaft mit vielerlei Problemen zu kämpfen. Diese lassen unsere Erwägungen ins Allgemeine übergehen, zur Frage, in welcher Relation die Kunst zu der – sagen wir – ‚finanziell bedingten Welt‘ steht⁴.

Meine Hypothese wäre in diesem Zusammenhang folgende: Für schaffende Künstler bleiben viele der auch in den beiden literarischen Werken thematisierten Probleme heute nach wie vor bestehen, dennoch haben sich bestimmte Bereiche wie zum Beispiel die soziale Lage des Künstlers im Vergleich zur Zeit von Tasso verbessert. Die Anpassung des Künstlers an den Kunstbetrieb bzw. den kulturellen Markt wirft jedoch für viele Künstler nach wie vor entscheidende Schwierigkeiten auf.

Da es sich bei *Karte und Gebiet* um ein umfangreicheres Werk als bei *Torquato Tasso* handelt, beginne ich meinen Vergleich auf eine unübliche Art und Weise, nämlich mit dem neueren Text.

1.1. Michel Houellebecq

Bezogen auf den Inhalt des Romans *Karte und Gebiet* kann man behaupten, der gesamte Text handle von Kunst und Künstlern sowie von verschiedenen Fragen, die mit dem Kunstbetrieb und dem Schicksal des Künstlers in der heutigen Zeit zusammenhängen.

¹ Houellebecq, Michel: *Karte und Gebiet*. Köln 2012: Du Mont Buchverlag.

² Goethe Johann, Wolfgang. *Torquato Tasso*. Frankfurt am Main 2009: Fischer.

³ Aus Platzgründen zitiere ich die Textbelege direkt im Text und nicht in Form von Fußnoten.

⁴ Vgl. dazu auch Konrad, H.: *Kulturpolitik. Eine interdisziplinäre Einführung*. Wien: Facultas 2011. Zu diesen Fragen vgl. auch das hochaktuelle Buch Haselbach, D./Klein, A./Knüsel, P./Opitz, S.: *Der Kulturinfarkt. Von allem zu viel und überall das Gleiche*. München: Albrecht Knaus Verlag.

Konkret stellen zwei Künstler die Helden des Romans dar, erstens das Alter Ego des Autors und zugleich eine Figur, Michel Houellebecq, und zweitens der bildende Künstler Jad Martin. Am prägnantesten ist das Motiv des Künstlers in folgenden Textabschnitten sichtbar⁵:

- S.187-223
- S. 329-416

Zu den beiden großen Gruppen der Romanhandlung gehören zum einen die Person des Künstlers, zum anderen der Kunstbetrieb. Daneben lassen sich weitere Aspekte feststellen, die weniger eng mit der Position des Künstlers von heute zusammenhängen, so zum Beispiel die ‚Kunst als Kulisse‘ oder der ‚Vater-Sohn-Stoff‘ im Falle Jed Martins.

1.2. Torquato Tasso

Im Text erleben wir Torquato Tasso als zentrale Figur. Er befindet sich in höfischen Diensten, ist im höfischen Milieu jedoch nicht glücklich. Er zweifelt an sich selbst und kann daher auch den Liebesangelegenheiten nicht gerecht werden. Prinzessin Leonore, die er auf eine tragische Art und Weise liebt, kann seine Liebe nicht erwidern. Die Adlige Leonore, die in ihn verliebt ist, weckt wiederum sein Interesse nicht. Des Weiteren gerät er in Konflikt mit dem Höfling Antonio, was schließlich auch zu seinem Scheitern beim Herzog und seiner Schwester, der Prinzessin, führt.⁶

⁵ Bei meiner Analyse gehe ich von diesen Textstellen aus, weil sie die Position des Künstlers am besten dokumentieren.

⁶ Im Hinblick auf *Torquato Tasso* wird auf den gesamten Text Bezug genommen, da er das Thema des Künstlers ganzheitlich thematisiert – im Unterschied zu *Karte und Gebiet*, wo auch andere Themen (siehe oben) präsent sind.

2. Die Persönlichkeit des Künstlers bei Michel Houellebecq

2.1. Die Verlassenheit des Künstlers im Elfenbeinturm

Jed Martin ist ein verschlossener, nur seiner Kunst zugewandter Mensch. Dieses belegt etwa die Passage auf S. 189 – 190:

War er dabei, freundschaftliche Gefühle für Houellebecq zu entwickeln? Dieser Ausdruck wäre wohl übertrieben gewesen, denn Jed hielt sich ohnehin nicht für fähig, Gefühle dieser Art zu empfinden: Er hatte weder in seiner Kindheit noch in seiner frühesten Jugend lebhaft Freundschaften geschlossen, dabei werden gerade die Lebensphasen für das Entstehen freundschaftlicher Beziehungen als besonders geeignet angesehen; es war daher recht unwahrscheinlich, dass es nun, in fortgeschrittenem Alter, zu einer Freundschaft mit jemandem kommen sollte. Dennoch hatte er ihre Begegnung letztlich durchaus geschätzt, und vor allem gefiel ihm der Text sehr gut, er war sogar erstaunt, wie groß das intuitive Einfühlungsvermögen des Autors war, wenn er bedachte, dass dieser im Bereich der Malerei keinerlei Vorkenntnisse besaß.

Die Position des Künstlers liegt hier also sozusagen auf einem Elfenbeinturm: Es handelt sich dabei zwar um die persönliche Disposition von Jed, so wie aus dem Text aber weiter folgt könnte man seine Haltung jedoch auch auf eine ‚Elfenbeinposition‘ eines Künstlers in seiner Welt übertragen, so wie diese beispielsweise im Zeitalter der Romantik üblich war. Dennoch entwickeln sich aber auch Kontakte in der Welt des Malers und Schriftstellers, die diesen engen Rahmen des Elfenbeinturmes überschreiten.⁷

⁷ Zur Fragestellungen hinsichtlich der Qualität und Form der Kunst siehe auch: Rautenberg, H.: *Und was ist Kunst?! Eine Qualitätsprüfung.* Frankfurt am Main 2011: S. Fischer.

Die Kontakte der beiden Männer, die vorerst zufällig und zweckmäßig sind (Jad braucht von Houllebecq ein Geleitwort für seinen Katalog), entwickelt sich zwischen ihnen eine tiefe Freundschaft (S. 190, 194), obwohl sich die beiden Künstler nicht oft sehen. Die Eigenart Jed Martins belebt auch das Zitat am Ende des Buches: Auf S. 402 wird eine bestimmte Periode im Leben Jed Martins beschrieben, wobei über die ‚Egozentrik der Künstler‘ (diesmal im verallgemeinernden Sinne) referiert wird.

Die Freundschaft dauert bis zum gewaltsamen Tode Houllebecqs (S. 329), auf welchen Jed Martin emotional reagiert. Zugleich muss er sich aber auch mit anderen Sorgen in seinem privaten Umfeld herumschlagen: Seine Freundin Olga hat ihn aus Arbeitsgründen verlassen. Ebenfalls reagiert er auf die Euthanasiewünsche seines Vaters (siehe S. 329-335 über die Euthanasie, Tod von Houllebecq, Begräbnis). Auf Seite 382 wird dann Houllebecqs Testament geklärt, in dem auch Jed berücksichtigt wird: Ein Gemälde kehrt an Jed Martin zurück, wird dann aber weiter verkauft.

Im Sinne seiner Verschlossenheit reagiert Jed Martin nicht entsprechend dem, was der Kunstmarkt (siehe Passage II.) von ihm erwartet, sondern versucht frei für seine Kunst zu leben.

Die unstete, wechselhafte Natur von Jed Martin äußert sich unter anderem wie folgt (S. 201): Franz meint im Gespräch mit Jed, Jed könne sich unabhängig von seiner Position auf dem Kunstmarkt neuorientieren, beispielsweise in Bezug auf einen Wechsel der Maltechniken oder gar einen Wechsel hin zur Photographie. Aus dieser Situation ergibt sich eine Frage: Kann man daraus allgemein auf den Aspekt des Unsteten, Unstatischen bei verschiedenen und zwar nicht nur bildenden Künstlern schließen? Vielleicht schon. Wie wir später sehen werden, vergleicht sich Goethes Tasso mit einem Schiff am Meer oder mit einer Meereswoge.

Auch Michel Houllebecq als literarische Figur in *Karte und Gebiet* hat mit seinen inneren „Dämonen“ zu kämpfen (Alkohol usw.), kehrt aber auf das französische Land zurück und versucht sich mit

Lust und Liebe zu erfüllen. Im Gegensatz zur Position von Jed kann Houllebecqs Leben auf dem Lande jedoch nicht als ein Elfenbeinturmdasein bezeichnet werden, denn er pflegt gesellschaftliche Kontakte und hat auch eine Vorliebe für Orte voll von Menschen, wie zum Beispiel Hypermärkte (S. 189). Dieser Umstand ist meiner Interpretation nach allerdings wohl individuell-biographisch bedingt, gehört nicht zum Kontext und kann daher auch nicht verallgemeinert werden. Präsupponiert könnte dieser Umstand aber auf gar keinen Fall werden.

Das Territorium des ländlichen, französischen Gebiets spielt jedoch in gewisser Weise schon eine Rolle als ein Bereich der Isolation (vgl. S. 349 – über das französische Dorf, wo Houllebecq vor seinem Tode lebte; oder S. 387 – 415 – Jeds Reise durch Frankreich, wobei er sich im Hause seiner Großeltern niederlässt). Jedenfalls aber ist das Territorium des ländlichen Frankreichs topologisch interessant und das Dorf könnte als ein locus amoenus gelten. Der Mord an Houllebecq sprengt jedoch diesen Rahmen.

2.2. Der „gottlose“ und verlorene Künstler

Die Beziehung Jed Martins (nach Mutter jüdischer Herkunft und katholisch erzogen) zu Gott belegen explizit zwei Sätze auf Seite 197: *Der Himmel hatte eine stumpfe dunkelgraue Farbe. Im Grunde hatte Jed Gott nicht viel zu sagen, zumindest nicht in diesem Moment.*

Das Motiv der Kathedrale und eines nicht-betenden Künstlers ist schon literarisch bekannt (vgl. etwa Mefisto von Klaus Mann). Trotzdem glaubt Jed an höhere Gesetze, wie beispielsweise die Passage nach dem gewaltsamen Tod seines Freunds Houllebecq zeigt (S. 347): *„Ich glaube an das Böse,“ fuhr Jed im gleichen Ton fort. „Ich glaube an Schuld und Strafe“.*

Es gestaltet sich als schwierig, aufgrund von ausgewählten Textpassagen das durchaus komplizierte Verhältnis Jed Martins zur

Welt zu verallgemeinern. Implizit zeigt es sich in seinem Verhalten zu seiner Umgebung, seiner Familie (Vater), der künstlerischen Welt, seinem Freund Houllebecq oder den Frauen in seinem Leben. Die Beziehung Jeds zur Welt wird dann besonders im Alter explizit durch Fremdheit und Verlorenheit charakterisiert: *Auf diese Weise nahm Jed Martin von einem Dasein Abschied, in dem er sich nie ganz heimisch gefühlt hatte* (S. 413). Interessant ist in diesem Zusammenhang auch folgender Aspekt: Vor dem Tod erinnert sich Jed an seine Lieben. An dieser Stelle ergibt sich ein etwas anderes Bild, das sich geradezu als Klischee darstellt – das Bild des ungebundenen, zerrissenen Künstlers mit vielen Frauen (Vgl. S. 413).

2.3. Der trotz Schwierigkeiten träumende Künstler

Erwähnt wird in diesem Zusammenhang die Fähigkeit Jeds zu träumen (S. 207). Auch in emotional schwierigen Situationen wie etwa im Gespräch mit seinem Vater über schwerwiegende Themen (es wird beispielsweise der Selbstmord von Jeds Mutter erwähnt) ist Jed fähig zu träumen. In diesem Kontext stellt sich die Frage, ob die Fähigkeit zu träumen eine der entscheidenden Voraussetzungen für das künstlerische, kreative Schaffen sind.

Dann verstummte er, und die Stille zog sich lange hin; Jed schlummerte halb ein. Er sah endlose Wiesen vor sich, deren Gras sich im leichten Wind bewegte, und das Licht eines ewigen Frühlings. Plötzlich kam er wieder zu sich, sein Vater wiegte noch immer den Kopf hin und her, murmelte etwas vor sich hin und setzte die unangenehme innere Auseinandersetzung fort.

2.4. Der Künstler der alten Zeiten⁸ und die gesellschaftliche Verantwortung

Dieses Bild scheint sich dem Bild des Künstlers auf einem Elfenbeinturm zu widersetzen. Diese Auseinandersetzung zwischen beiden Sichtweisen äußert sich im Gespräch zwischen Jed und seinem Vater, der Architekt ist (S. 211ff.). Es offenbart sich ein idealisiertes und historisierendes Bild eines Künstlers in Bezug auf die angewandte Kunst. Jeds Vater vertritt eine funktionalistische Sichtweise (siehe S. 212: angewandte Kunst, die dem Menschen dient und Zweck und Sinn hat: *Auch ich wollte Künstler werden*, Jeds Vater). Dabei hatte sich der Vater als junger Mann für verschiedene Professionen interessiert. Als Erwachsener Mann blieb er jedoch der Technik und den Finanzen behaftet und so kannte ihn auch sein Sohn. Auf S. 212-213 folgt eine Diskussion über den Zweck der Kunst sowie über den Sinn der künstlerischen Arbeit (es wird auch Marx erwähnt). Anschließend (S. 220) folgt eine Diskussion über die Architektur, wobei etwa Bauhaus erwähnt wird (Gropius). In diesem Zusammenhang halte ich folgende Passage, ausgesprochen von Jeds Vater, für zentral:

Das Erstaunliche daran ist, dass Gropius, als er das Bauhaus gründete, genau die gleiche Linie vertrat – vielleicht trat die politische Komponente bei ihm hinter dem spirituellen Anspruch etwas zurück -, obwohl er im Grunde Sozialist war. Im „Bauhaus-Manifest“ von 1919 erklärt er, der Antagonismus zwischen Kunst und Kunsthandwerk müsse überwunden werden, und verkündet den Anspruch auf Schönheit für alle: also genau das Programm von William Morris. Aber je mehr sich das Bauhaus der Industrie annäherte,

⁸ Mit den „alten Zeiten“ meine ich hier etwa die von Jeds Vater erwähnten Realitäten. Interessanterweise ist dieses Thema in Goethes *Torquato Tasso*, dem älteren Text in unserem Vergleich, nicht explizit behandelt worden.

desto stärker wurde die funktionalistische und produktionsorientierte Ausrichtung; Kandinsky und Klee wurden innerhalb des Lehrkörpers immer mehr an den Rand gedrängt, und als Göring das Institut schließen ließ, war es sowieso schon völlig in den Dienst der kapitalistischen Produktion getreten.

2.5. Der Künstler von heute und die gesellschaftliche Verantwortung

Das Leben Houellebecqs war mit gesellschaftlichem Engagement verbunden und sein plötzlicher Tod wird in diesem Zusammenhang als Tat eines religiösen Fanatikers betrachtet (was jedoch wie sich zeigt nicht der Fall war, vgl. S. 354-355). Zudem kommen bei der Ermittlung des Mordes auch verschiedene Gespräche zwischen Jed und dem ermittelnden Polizisten zustande (S. 338-339). Die beiden sprechen auch über die Kunst, beispielsweise über Jason Pollock und die Wiener Aktionisten sowie die Ähnlichkeiten ihrer Werke mit den Fotos vom Tatort. Auf S. 342 bezeichnet der Polizist den Maler als einen ‚komischen Typen‘. Schließlich reflektieren an jener Stelle aber auch Polizeibeamte die Situation, wie hier Jassinot:

Im nächsten Jahr könne er auf eine dreißigjährige Laufbahn im Polizeidienst zurückblicken. Wie viele Male habe er es in dieser Zeit mit einem Verbrechen zu tun gehabt, das nicht durch Geld motiviert war? Das könne er an einer Hand abzählen. Einerseits sei das natürlich beruhigend, das sei der Beweis dafür, dass der Mensch nur selten den Gipfel des Bösen erreiche. Aber heute Abend fände er das außerordentlich traurig, ohne zu wissen, warum.

Aus den zuvor behandelten Aspekten ergibt sich folgende Frage: Inwiefern entsprechen all diese Eigenschaften einem alten, tradierten Bild des Künstler-Genies? In diesem Zusammenhang findet sich auch eine Parallele zu älteren literarischen Vorbildern, wie etwa zu Goethes *Torquato Tasso*, der im nächsten Kapitel dieses Beitrags behandelt wird.

2.6. Kunstbetrieb als Notwendigkeit des Abschieds vom Elfenbeinturm

Diese Gedanken möchte ich mit einer grundlegenden Frage beginnen: Kann in Anbetracht des standardisierten Kunstbetriebes und des Neoliberalismus vom Genie im alten Sinne des Wortes noch wenigstens etwas erhalten bleiben? Welche Eigenschaften sind von einem Genie zu erwarten und wie setzen sich Protagonisten damit auseinander? Dieses Thema möchte ich noch näher aufgreifen.

Des Öfteren (vgl. S. 190 – 193) ist im Text vom Gallerieverkehr, vom Verkauf von Bildern sowie vom Interesse seitens Journalisten, Industrieller oder Kunsthistoriker an der bildenden Kunst die Rede. Explizit wird auch die Abhängigkeit von Mezenen und Geldgebern behandelt ebenso wie das Malen von Portraits reicher Industrieller, so wie des in früheren Zeiten beispielsweise an Herrscherhöfen üblich war. Ein Ausschnitt aus dem Gespräch zwischen Jed und Franz illustriert die Situation:

...Schon seit langem, „fuhr Franz mit gereizter, fast erbitterter Stimme fort, „schon seit langem wird der Kunstmarkt von den reichsten Geschäftsleuten der Welt beherrscht. Und heute haben sie zum ersten Mal die Gelegenheit, nicht nur etwas zu kaufen, was vom ästhetischen Gesichtspunkt an der Spitze der Avantgarde steht, sondern noch dazu ein Bild, das sie selbst darstellt. Du kannst dir gar nicht vorstellen, wie viele Angebote ich von den Geschäftsleuten oder Industriellen bekommen habe, die sich vor dir porträtieren lassen wollen. Wir sind in die Epoche der Hofmalerei des Ancien Régime zurückgefallen... Also, ich will damit nur sagen, dass im Moment verdammt großer Druck auf dich ausgeübt wird. Hast du noch immer die Absicht, Houllibecq sein Porträt zu schenken?“

In diesem Zusammenhang ist auch an die heutige Situation zu denken, an kulturpolitisch geförderte Auftragswerke in jeder Hinsicht, vergleichbar mit Goya oder Michelangelo und die Abhängigkeit von kirchlichen Geldgebern.

Jed scheint aber an dem Kunstbetrieb desinteressiert zu sein und ist nicht bereit, sein Elfenbeinturmdasein zu verlassen. Vgl. Zitat:

„Ich lade dich ein, „sagte Franz und verzog dabei spöttisch das Gesicht.“ Du brauchst mir keine Antwort darauf zu geben, das ist nicht nötig, ich weiß genau, was du sagen würdest. Du würdest mich bitten, dir etwas Bedenkzeit zu lassen, und in ein paar Tagen rufst du mich dann an, um mir zu sagen, dass du dagegen bist. Und anschließend lässt du alles sausen. Ich kenne dich allmählich ganz gut, du warst schon immer so, schon zur Zeit der Michelin-Karten: Du arbeitest jahrelang verbissen in deinem Atelier, in völliger Einsamkeit, und sobald deine Arbeit ausgestellt ist, sobald die Anerkennung da ist, lässt du die Sache fallen.“

Geschildert wird auch die Situation auf dem Kunstmarkt (S. 219), auf dem bestimmte Elemente wie Fun, Sex, Kitsch, Naivität oder auch Trash, Tod und Zynismus gewünscht werden.

Aus eigener Erfahrung als Opernregisseur kann diesbezüglich eine Parallele gezogen werden zu der Eventgesellschaft heutzutage und der ewigen Neugierde und Sehnsucht der Menschen den Tod auf der Bühne unmittelbar zu erleben. Man kann dabei auch im Zusammenhang mit der Oper über die Faszination des Todes sprechen.

Angesprochen werden in der beschriebenen Passage (S. 220) auch Neid und Konkurrenzdenken der Kollegen sowie die kämpferische Atmosphäre auf dem sich konkurrierenden Markt.

Man kann dabei im Zusammenhang mit der Situation des von seinen Aufträgen abhängigen Künstlers von einer gewissen geistigen ‚Prostitution‘ sprechen. Dies wird geradezu als selbstverständlicher Teil des Künstlerlebens- und der Künstlerexistenz angesehen und akzeptiert, von der nicht-künstlerischen Umgebung wird diese ‚Prostitution‘ jedoch nicht in der Form wahrgenommen.

Nicht jeder Künstler kann sich aber mit solchen Umständen identifizieren. Franz spielt (S. 201ff) ebenfalls auf die unstete Natur

von Jed an wenn er einen Wechsel der Kunstgattungen unabhängig von der aktuellen (wenn auch erfolgreichen) Position auf dem Kunstmarkt thematisiert.

Eine zentrale Rolle spielt im Zusammenhang mit Kunstgegenständen auch ein Porträt, ein Geschenk Jeds an Houllebecq, das im Rahmen des Werkes noch an Wichtigkeit gewinnt (vgl. S.199-200). Dieses hat als Geschenk für Houllebecq auch noch eine andere, symbolische Funktion, die sich aus der Bedeutung von Houllebecqs Textes für den Maler ergibt. Nach der Ermordung Houllebecqs entdeckt Jed das Fehlen des verschenkten Bildes (S. 351), was folglich weitere Konsequenzen mit sich bringt (vgl. S. 351-370). Die Polizisten geben schließlich zu, dass das fehlende Bild im Haus des Verstorbenen der Schlüssel zur Lösung des Falles sei. So führt Jeds Anmerkung mit einigem Zeitabstand tatsächlich zu einer ungewöhnlichen und unerwarteten Lösung (vgl. S. 373). Drei Jahre später wird aufgedeckt, dass Patrick La Braouzec, ein illegaler Insektenhändler, im Streit einen Chirurgen tötete, der sich mit illegalen Versuchen an Menschen befasste. Bei diesem entdeckt die Polizei schließlich das Bild von Jed und entpuppt den verdächtigen Chirurgen als Mörder.

Jed, der schon zu Beginn der Handlung ein erfolgreicher Künstler ist, kann dank dem Kunstbetrieb in Wohlstand leben, obwohl er im persönlichen Leben bei weitem nicht so viel Sicherheit verspürt (vgl. S. 388).

Aus dem Analysierten lässt sich schlussendlich folgern, dass der Markt das künstlerische Leben stark beeinflusst und den Künstler zum Verlassen eines etwaigen Elfenbeinturmes zwingt, um eben auf dem Kunstmarkt in konkurrenzfähiger Weise bestehen zu können. Er verlangt von ihm Offenheit, Kommunikation mit der Welt der Wirtschaft und der Industrie und auch eine Selbstpräsentation, die für den Erfolg notwendig ist.

2.7. Vater-Sohn-Beziehung

Der Text setzt sich explizit mit der familiären Situation von Jeds Familie auseinander. Konkret geht es um die Vater-Sohn-Beziehung. Auf S. 204-221 wird ein Gespräch der beiden thematisiert, in dem es um den Selbstmord von Jeds Mutter geht. Auch der künstlerische Erfolg von Jed wird im Kontext eines Vater-Sohn-Gesprächs aufgegriffen. Aufmerksamkeit verdient auch der Zusammenbruch des vormals arbeitswütigen Vaters nach seiner Emeritierung und seine schon erwähnten Todeswünsche (S. 356-364). Hierin findet sich auch eine interessante Parallele zu den Todeswünschen der Mutter. Aus dem Bereich der musikalisch-literarischen Welt sehen wir hier eine klare Parallele zur Flucht der Prinzessin bei *Torquato Tasso* in ihre Krankheit⁹.

2.8. Kunst als Kulisse

Nicht zuletzt sehen wir die ‚Kunst von heute‘ im Text fast in jedwedem Kontext. Auch der ‚Künstler von heute‘, befindet sich stets inmitten von bestimmten Accessoires, Schauplätzen und thematischen Kontexten, die mit Kunst zusammenhängen. Stichwortartig werden im Folgenden nun einige solcher ‚Kulissen‘ erwähnt:

- Figuren des Malers und des Schriftstellers, Ateliers, Galerien;
- Kunstbetrieb als Thema;
- Gespräche zu künstlerischen, aber auch philosophischen und gesellschaftlichen Themen;
- Paris als Stadt des Künstler und der Kunst – ein altes literarisches Topos;
- Literatur als ewige Begleiterin der Kunst (auf S. 370-371 unterhalten sich auch Polizisten über Literatur;

⁹ Natürlich verdient diese These eine eingehendere Analyse, die jedoch den Rahmen dieses Beitrags sprengen würde. Dieses Thema kann jedoch bei einer eventuellen tieferen Auseinandersetzung als Hypothese bereitgehalten werden.

3. Persönlichkeit des Künstlers in *Torquato Tasso*

In Werk *Torquato Tasso* richtet sich die Aufmerksamkeit auf den Renaissancekünstler Tasso, der im Moment auf dem Hofe Alfons II., des Herzogs von Ferrara, weilt. Das Motiv des Künstlers wird darin nach denselben Faktoren analysiert, die auch bei *Karte und Gebiet* herangezogen wurden. Da es sich bei *Karte und Gebiet* um einen umfangreichen Roman handelt, als bei *Torquato Tasso*, werden einige Punkte nun kürzer behandelt als zuvor, einige Punkte finden keine Entsprechung in diesem Teil des Beitrags. Das betrifft z. B. die Vater-Sohn-Beziehung, die bei Goethes *Torquato Tasso* nicht thematisiert wird, oder die Frage nach dem Kunstbetrieb und dem Engagement von Künstlern für die und in der Gesellschaft. Beide Kategorien fließen gewissermaßen zusammen: Tasso befindet sich in einer adligen Gesellschaft, die ihn zu gewissen Dingen zwingt, auch in Bezug auf seine künstlerischen Werke.

Auf einige autobiographische Fakten und Aspekte soll vorab noch näher eingegangen werden: In *Karte und Gebiet* werden neben Michel Houellebecq auch andere reale Künstler thematisiert wie etwa Damien Hirst oder Jeff Coons. In Bezug auf Houellebecq ist es allerdings schwierig zu verifizieren welche Eigenschaften autobiographisch sind und welche nicht.

Über den zwischen 1544 und 1595 lebenden Torquato Tasso ist bekannt, dass dieser zunächst erfolgreiche Dichter (bekannt vor allem durch seinen Versepos *Gerusalemme Liberata*) im Laufe seines Lebens immer mehr der Melancholie verfiel und dem Selbstzweifel. Er wurde ebenfalls mehrmals gefangen gehalten und starb als ein armer und verzweifelter Mensch. Ob jedoch die Spuren eines persönlichen ‚Wahnsinns‘ auch in Goethes Text von 1790 zu finden sind, ist meiner Meinung nach umstritten. Bekannt ist jedoch, dass der historische Tasso Schwierigkeiten mit seiner seelischen Verfassung hatte, aber auch mit seiner Umgebung. Johann Wolfgang Goethe versuchte ihn meiner Ansicht nach sehr wohl realistisch zu

schildern. Ebenfalls sind in dem Werk von Goethe auch reale Personen erwähnt, wie z. B. Prinzessin Eleonore d'Este¹⁰, die (obwohl dies nie bewiesen wurde) zeit lebens seine unglückliche Liebe war. Auch der Hof von Ferrara ist real und Tasso hat ihn oft besucht, sei es wegen seiner adligen Mäzene oder gerade wegen Eleonore oder wegen ihrer (von Goethe im Werk nicht erwähnten aber ebenfalls Tasso zugeneigten) Schwester Lucrezia.

3.1. Die Verlassenheit des Künstlers im Elfenbeinturm

Tasso scheint allein für seine Kunst zu leben, wie zum Beispiel die Replik der Prinzessin (S.106) andeutet:

Du hast den Dichter fein und zart geschildert, der in den Reichen süßer Träume schwebt. Allein ihn scheint auch ihn das Wirkliche gewaltsam anzuziehen und festzuhalten...

Leider wird er aber gerade durch das Leben am Hofe von der Idylle seiner persönlichen Kunstwelt hinaus gerissen. Und in dieser höfischen Welt verliert er sich. Die Einsamkeit wird von Tasso auch als ständiger Ort der Zuflucht erwähnt, sei es in Momenten der Trauer oder aber auch in Momenten des Glückes – vgl. Zitat von S. 117:

So lasst mich denn beschämt von hinnen gehen! Lasst mich mein Glück im tiefen Hain verbergen, wie ich sonst meine Schmerzen dort verbarg. Dort will ich einsam wandeln, dort erinnert kein Auge mich ans unverdiente Glück.

3.2. Der in der Welt verlorene Künstler

Tasso gerät allmählich in Streitigkeiten mit Antonio, der ihn als einen arroganten selbstsicheren Menschen sieht. Antonio wird von Tasso demgegenüber als ein roher und taktloser Mensch betrachtet. Ihre Sichtweisen sind zwei unterschiedlichen Welten zugeordnet.

¹⁰ Bei der Prinzessin handelt es sich um eine reale Person. Es wurden keine expliziten Beweise einer Beziehung zwischen ihr und Tasso festgestellt.

Eine Ursache der Diskrepanz könnte eine Uninformiertheit der beiden einander gegenüber gewesen sein. Der Herzog Alfons sagt in einem anderen Zusammenhang, der nicht direkt mit Antonio und Tasso zusammenhängt, folgenden allgemeingültigen Satz, der meines Erachtens auch für die Beziehung zwischen der Welt der Kunst und jener des Heeres und Adels (in Tassos Zeit) und der Welt der Wirtschaft (in der Zeit Jed Martins) Geltung hat – vgl. Zitat vom II. Auftritt (S. 110):

Die Menschen fürchtet nur, wer sie nicht kennt. Und wer sie meidet, wird sie bald verkennen.

Dann versucht Tasso mit Antonio zu kämpfen und die Prinzessin zu umarmen. Das sind lediglich die äußeren Faktoren. Zu den inneren Faktoren gehören seine ewigen Selbstzweifel, sowohl an seinem Werk als auch an seiner Lebensfähigkeit insgesamt. Er versucht sich gegen den gewandten Höfling Antonio zu behaupten und vergleicht sich mit ihm. Diese mannigfaltigen Selbstzweifel korrespondieren meiner Ansicht nach mit den Depressionen Houllebecqs aus *Karte und Gebiet* oder auch den ab und zu vorkommenden Zweifeln Jed Martins an seiner Malkunst. Von der Verzweiflung und inneren Verwirrung Tassos ist auch seine Umgebung überzeugt. Die soeben zitierte Sentenz Antonios (S. 110) wird nämlich folgendermaßen fortgesetzt, indem von Tasso behauptet wird:

Das [= eine Verwirrung hinsichtlich der Einsamkeit] ist sein Fall, und so wird nach und nach der freie Geist verworren und gefesselt.

Ja, er wird gefesselt, meiner Meinung nach jedoch (primär) nicht aufgrund einer seelischen Krankheit, sondern aufgrund der ihn (Tasso) fesselnden und nicht begreifenden Umgebung. Tasso reflektiert in diesem Zusammenhang auch die kurze Freude über seinen künstlerischen Ruhm (vgl. etwa die Anfangsszenen, wo er den Lorbeerkranz bekommt), welcher schnell von der (oft auch plötzlich vorkommenden) Missgunst früherer Mäzene abgelöst wird. Vgl.

etwa Tassos Klage auf S. 116, wobei Tasso bereits im Moment der Freude an sich zweifelt:

Und wer sich rüsten will, muss eine Kraft im Busen fühlen die ihm nie versagt. Ach! Sie versagt mir eben jetzt! Im Glück verlässt sie mich, die angeborne Kraft, die standhaft mich dem Unglück, stolz dem Unrecht begegnen lehrte...

Der Wandel der Situation wird von Tasso logischerweise ebenfalls als ein negativer Umstand reflektiert – vgl. etwa eine Passage im IV. Aufzug, 1. Auftritt, in der Tasso allein in seinem Zimmer (verbannt) seine momentane Lage reflektiert (S. 168-169):

Hab ich verbrochen, dass ich leiden soll? Ist nicht mein ganzer Fehler mein Verdienst? Ich sah ihn an, und ward vom guten Willen, vom Hoffnungswahn des Herzens übereilt ...

Seinen holden Blick entziehet mir der Fürst, und lässt mich hier auf düstrem, schmalem Pfad verloren stehn. Das hässliche zweideutige Geflügel, das leidige Gefolg der alten Nacht, es schwärmt hervor und schwirrt mir um das Haupt, wohin, wohin bewege ich meinen Schritt? Dem Ekel zu entfliehn, der mich umsaust, dem Abgrund zu entgehn, der vor mir liegt?

3.3. Der trotz Schwierigkeiten träumende Künstler

Tasso besinnt sich natürlich auch in den schwersten Situationen auf seine Kunst, wobei keine expliziten Erwähnungen wie bei *Karte und Gebiet* in diese Richtung anzutreffen sind. Dennoch ist auch seine letzte Replik im V. Auftritt des V. Aufzugs (S. 206-207) eine poetische. Diese Replik bedeutet eine Wende in seinem bisherigen Tun, denn auf einmal bejubelt er auf eine poetische Art und Weise den vorhin verhassten Antonio und bittet ihn um Schutz. Meiner Meinung nach handelt es sich dabei um eine Überlebensstrategie, die ich im nächsten Kapitel erläutern möchte. Die Taktik wendet er in dem Moment an, in dem es keine Möglichkeit und Kraft für einen ‚würdigen Abgang‘ von der Szene gibt. Die Metapher Tassos, der Antonio mit einem mächtigen Fels vergleicht, ist eine fast

religiös anmutende Metapher und zeigt eine völlige Unterwerfung Tassos gegenüber Antonio. Das bedeutet aber auch einen völligen Bruch mit der vormals freien künstlerischen Persönlichkeit. Dennoch versucht er auch seine Position zu definieren, wenn nicht zu verteidigen – vgl. etwa den Auszug auf S. 207:

Ich scheine nur, die sturmbewegte Welle. Allein bedenk und überhebe nicht Dich deiner Kraft. Die mächtige Natur, die diesen Felsen gründete, hat auch der Welle die Beweglichkeit gegeben...

Ich kenne mich in der Gefahr nicht mehr, und schäme mich nicht mehr es zu bekennen. Zerbrochen ist das Steuer und es kracht das Schiff an allen Seiten. Berstend reißt der Boden unter meinen Füßen auf! Ich fasse dich mit beiden Armen an! So klammert sich der Schiffer endlich noch am Felsen fest, an dem er scheitern sollte.

3.4. Kunst als Kulisse

Die gesamte Geschichte spielt auf einem fürstlichen Hof, an dem Kunst anhand mehrerer Aspekte anzutreffen ist. Es werden Büsten von Dichtern aufgegriffen, wobei nicht unerwähnt bleiben soll, dass auch der historische Tasso sich mit Vergil und Ariosto (der in Goethes Tasso mehrmals erwähnt wird) befasste. Diese Dichter werden von den zwei Leonoren mit Lorbeerkränzen gekrönt. Mit demselben Kranz wird auch Tasso gekrönt. Noch stärker als in *Karte und Gebiet* wirkt dieses Ambiente kulissenhaft, insbesondere in Anbetracht dessen, wie ein sich mit den Büsten der toten Klassiker schmückendes ‚Kulturvölkchen‘ seine lebenden Dichter behandelt und schließlich in den Ruin treibt. Auch andere paradoxe Umstände sind hier zu erkennen: Einerseits wird auf allen Seiten über die künstlerische Freiheit geschwärmt, andererseits wird Tasso zur Strafe auf sein Zimmer geschickt (IV. Aufzug, S. 168ff.), was meines Erachtens einer vollständigen Degradierung und Entmündigung gleichkommt. Paradox erscheint vor allem, dass es sich dabei um dieselbe Gesellschaft handelt, die Tasso zuvor mit Lorbeeren gekrönt

hat. An dieser Stelle wäre ohnehin noch ein Vergleich einzufügen, und zwar mit Jesus Christus, der, wie im Neuen Testament zu lesen ist, zunächst als König in Jerusalem willkommen geheißen wurde, wenige Tage später jedoch keine Krone, sondern eine Dornenkrone bekam und gekreuzigt wurde.

4. Vergleich zwischen Karte und Gebiet und Torquato Tasso - Fazit des Beitrags

Mein Vergleich bezieht sich vor allem auf die Figur der Künstlers, wobei ebenfalls interessante Aspekte und Motive, wie die den Künstler verlassenden Frau (Olga in *Karte und Gebiet* versus die beiden Leonoren in *Torquato Tasso*) aus Platzgründen außer Acht lassen muss.

Interessant wäre auch eine genauere Konzentration auf den Höfling Antonio in *Torquato Tasso* sowie ein eventueller Vergleich mit einigen Figuren im Kontext des Kunstbetriebs oder auch mit Jed Martins Vater in *Karte und Gebiet*. Da es sich aber bei Antonio nicht direkt um einen Künstler handelt, würde eine ausführlichere Analyse dieses Motivs das Thema meines Beitrags überschreiten.

Bestimmte Parallelen zwischen den beiden literarischen Werken könnte man in folgenden Aspekten antreffen, die ich der Verständlichkeit halber in einzelne Punkte unterteilt habe:

- Schon die Geschichte selbst ist in beiden Texten ähnlich. Bei dem Text Houllebecqs handelt es sich um einen Künstlerroman. Das Künstlerdasein steht aber auch in *Torquato Tasso* im Mittelpunkt. Michel Houllebecq agiert sogar selbst als Figur in seinem Roman, aber auch die anderen im Werk auftretenden Figuren, vor allem die Künstler beziehen sich größtenteils auf reale Personen. Die Anwesenheit des Autors im Text als Figur ist bereits eine bekannte Methode, beispielsweise bei E.A. Poe an-

zutreffen. Nichtsdestoweniger ist hier die Figur des Autors Houllebecq eine ideentragende Figur, so wie in bestimmten Renaissancetexten (z. B. Thomas Murner – *Von dem großen Lutherischen Narrn*). Bei *Torquato Tasso* wird von Autor Goethe eine historische Persönlichkeit herangezogen und zum Thema eines literarischen Werkes gemacht.

- Den größten Teil des Textes *Karte und Gebiet* bilden die Dialoge zweier Künstler über Kunst, aber auch die Dialoge zwischen Jed und Franz über den Künstlerbetrieb. Somit bestehen Ähnlichkeiten des Textes, wie schon erwähnt, mit spätmittelalterlichen Texten sowie Renaissance- und Reformationsdialogen, in denen ebenfalls das gesprochene Wort zentraler Textinhalt war und die Beschreibung bestimmter Ideen und Handlungen eher nebensächlich war (siehe z.B.: *Vertrauliche Gespräche* von Erasmus von Rotterdam). Dadurch dass es sich bei *Torquato Tasso* um ein Schauspiel handelt, dominieren hier eindeutig auch die Dialoge zwischen den Figuren.
- Die Definition des Menschen durch seine Arbeit ist typisch vor allem für Michel Houllebecq. Für künstlerisch schaffende Menschen ist dieser Umstand in der heutigen neoliberalen Zeit noch breiter geworden und viele Menschen sind geradezu dazu gezwungen. In *Karte und Gebiet* bleibt den Figuren die Arbeit als einziges Mittel zur Selbstbestimmung und Selbstdefinition, denn der Sexus bleibt nach dem vierzigsten Lebensjahr taub und stumm. Zudem ist die Arbeit für die Menschen existentiell notwendig und identitätsstiftend. Der Vater Jed Martins gerät in der Rente in eine schwere Krise, denn er war ein strenger arbeitstüchtiger Mann gewesen. Jeds Geliebte Olga verlässt ihn, denn sie bekommt an einem anderen Ort Arbeit.
Bei Goethes *Tasso* wird seine Arbeit zur Lebensaufgabe, die er permanent zu erfüllen hat. Nichtsdestoweniger ist sein Leben mit

der Kunst verbunden, während andere Figuren, wie etwa Antonio, nur bestimmte höfische Aufgaben erfüllen. Dennoch scheint Tasso in allem zu scheitern und das letzte, seine Kunst wird zum Schluss von seiner Umgebung auch nicht mehr akzeptiert.

- Eine Frage erweckt ebenfalls die Platzierung von Kriminalmotiven bei Houllebecq in dem ohnehin schon sehr ‚dichten‘ Text. Ein Mord und seine Aufklärung und noch ein Künstlermord evozieren in dem schon in sich geschlossenen Text etwas Künstliches. Es scheint somit, als wollte der Autor sozusagen die ‚ganze Last dieser Welt beschreiben, beginnend bei Euthanasie endend mit der Aufklärung eines Krimifalles. Goethes Text ist demgegenüber monothematisch, das heißt man findet in ihm keine weiteren ausführlichen Verweise auf andere aktuelle Themen seiner Zeit, obwohl natürlich Kriegsprobleme der damaligen Zeit und die aktuelle Lage in Jerusalem einen zeitgeschichtlichen Rahmen bilden.
- Ein weiterer und meiner Meinung nach wichtigster Verbindungsfaktor ist die Abhängigkeit des Künstlers von der Gunst der Mäzenen (Jed ist mit diesem Umstand relativ zufrieden, verliert er aber nicht seine Seele? Schließlich stirbt er allein und desillusioniert. Tasso verliert am Ende des Textes sogar sich selbst.). Die Abhängigkeit bedeutet in diesem Kontext die Notwendigkeit sich und seine Werke zu verkaufen, was zugleich mit einer Notwendigkeit der Selbstvermarktung einhergeht. Wenn der Künstler aber dem seitens der Gesellschaft von ihm erwarteten Bild nicht entspricht, kommt es zu einem Problem. Tasso gefällt den anderen auch aus menschlichen Gründen nicht und die Missgunst anderer führt zu seinem Fall. Es ist also meiner Meinung nach nicht klar, ob Tasso dem Wahnsinn verfällt oder nicht. Sein Handlungen, wie etwa der Versuch eines Zweitkampfes mit Antonio oder die Umarmung der von ihm geliebten und ihn dennoch abweisenden Prinzessin,

betrachte ich nicht als Anzeichen eines ‚kranken Gemüts‘, sondern als eine ‚normale‘ psychisch-physiologische Reaktion eines zutiefst verzweifelten Menschen, der auf einmal seine sichere Lage verliert und in eine Spirale der Missgunst gerät.

Diese Spirale gleicht meiner Meinung nach einem Spinnennetz, aus welchem Tasso keinen Ausweg sieht. All seine Lösungsversuche scheitern von vornherein. Die Möglichkeit einer noch würdigen Flucht mit der Intrigantin Leonore (= nicht die Prinzessin) weist er erstens aus der Liebe zur Prinzessin Leonore ab, zweitens wegen einer meiner Meinung nach falsch verstandenen Treue gegenüber seinem Arbeitgeber, und drittens deswegen, weil er an seinem Werk zweifelt und seine Poesie nicht dem Herzog überlassen möchte. Dieses ist auch aus künstlerischen Gründen zutiefst begrifflich.

Folglich droht Tasso eine nicht würdige Ausweisung aus dem Ort, an den einst als ruhmgekrönter Künstler gekommen war. All diese Konsequenzen würden auch in der heutigen Zeit viele ‚seelisch gesunde‘ Menschen erschüttern und zu diversen Reaktionen zwingen. Ein anderes Kapitel ist jedoch, dass die Feinde Tassos seine Schwäche ausnützen, um ihn nicht nur vor der Prinzessin, sondern auch vor anderen bloßzustellen.

Tasso reagiert darauf mit der letzten Replik des Textes, in der er auf einmal Antonio lobt und bei ihm wie bei einem starken Felsen Zuflucht sucht. Man kann diese Wende entweder als ein Zeichen des ‚Wahnsinns‘ sehen, aber auch als eine taktische Wende, die Tasso wenigstens ein menschenwürdiges Leben rettet, wenn auch nicht in Ruhm und Ehre wie in vergangenen Zeiten. Zugleich ist aber diese Wende ein Anzeichen von tiefster Desillusion und auch von dem Verlust einer künstlerischen Freiheit und Autonomie. Kann man in dieser Hinsicht eine Parallele mit dem alternden und vereinsamten Jed auf dem französischen Lande sehen, der zwar Geld und Ruhm hat, aber dem

doch offensichtlich etwas schwer Definierbares fehlt? Diese Frage lasse ich an dieser Stelle offen.

Aus dieser Analyse wird ersichtlich, dass das Motiv des Künstlers in beiden Texten vielerlei Ähnlichkeiten aufweist. Unsere zu Beginn gestellten Hypothesen bestätigten sich. Es kann festgestellt werden, dass sich der Künstler nach wie vor der Gesellschaft sowie vor allem seinen Geldgebern anpassen muss, wenn auch nicht so drastisch wie zu Zeiten von Goethes *Torquato Tasso*.

Natalia MOTOVILOVA

Form and contents - life as creativity. Continuity of generations and times connections in Motovilovs artists' dynasty

The happiens is that ihave been doing my favorite kind of work.
A.N. Ostrovsky.

Abstract. They have to learn thinking how to shape the sculpture, to determine its scope and to fit into a place, so that it would really decorate the neighbourhood and transmit clear aesthetic meaning, spiritual content and emotional force. Georgy Motovilov eagerly shared his methods and achievements in composition in reliefs and round sculpture with the younger generation of artists. In 1945 he established a school of monumental and decorative sculpture at the Stroganov School in Moscow, where he founded and headed the Department of architectural and decorative sculpture. In 1959, after comprehensive school, I entered Stroganov Arts School (now Stroganov Academy) into the sculpture department, where studied in the class of my father. In 1965, I graduated from the Stroganov School, receiving a degree of a monumental artist with major in decorative sculpture.

Key words: life, biography, creativity, generations, art.

I was born on February 23, 1940, a year before the Nazi Germany had invaded the Soviet Union, in the family of the George Ivanovich Motovilov, sculptor and arts professor. My mother, Maria G. Motovilova, nee Pustorosleva, graduated from the famous Russian finishing school – Noble Maidens’ Institute. She was a beautiful and exceptionally good-natured woman, a loving wife

and mother. Intelligence and a good education combined in her with a deep faith in God. It was always important for me to match and follow honourable family traditions. My grandfather, Ivan Andreevich Motovilov, was the chief surgeon at Moscow St. Catherine Hospital in Petrovka street (University Hospital). The family then lived at the hospital premises. My father was born there in 1892. And what a fate, in 1973 I had an operation at this same hospital which really saved my life. Grandpa, George Ivanovich, was musically gifted; he had a very beautiful voice, much alike to famous Russian tenor Sobinov. Sergei Taneyev, a renowned composer, was often a guest in our home. I believe that musical propensity may easily be transformed into other artistic abilities, for example, into gift for fine arts. One of Grandpa's sisters, Nadezhda, was also talented in the arts and was very good at drawing. My father was a highly educated man, he spoke several foreign languages – German and French, as well as Latin and ancient Greek. He loved to recite poems, including Homer's „Iliad” and „Odyssey” as he did his work. His cousin on the paternal side was a writer Viktor Nekrasov, author of „In the Trenches of Stalingrad”. Another literature family link was famous poet Anna Akhmatova, father's second cousin. In 1980, the regional museum of the city of Ulyanovsk (formerly Simbirsk) sent me the Motovilovs family history in which Motovilova goes back to 16th century. From this document, I learned a lot more details of the my family genealogy. Andrey Motovilov, my great-grandfather, took part in the Russian-Turkish war for the Crimea in Catherine the Great time, his eldest son became a senator, the other descendant was a lawyer and prepared legal documents on the abolition of serfdom in Russia in 19th century, another one became a doctor, surgeon, whose daughter was the mother of the writer Viktor Nekrasov.

My father had shown his abilities in plastic art in early childhood. He was good at drawing and sculpture, and took lessons Sergei M. Volnukhin, the author of the monument of Ivan Fyodorov,

the first Russian book printer. Georgy Motovilov graduated from gymnasium with a silver medal and was willing to engage in a professional sculpture. But his father, Ivan Andreevich strongly insisted that his son had to study medicine and made him to enter the Medical Department at Moscow University. After making a doctor degree as a surgeon, my father in 1914 went to the Great War. His father, my grandfather died, in 1916, and after WWII, in 1918, my father left medical career and became a disciple of our great sculptor Sergei Kononov at Higher School for Moscow School of Painting, Sculpture and Architecture (later VHUTEMAS, after merging with Stroganov School for Technical Drawing). For several years before Sergei Kononov's departure to America in 1935 my father had worked as his assistant. In the studio where I work now I still have sculpture machine which belonged to Sergei Kononov. In that years my father did many wood cuts, stone sculptures; participated at the exhibitions of AHHR (Association of Artists of Revolutionary Russia) and worked with fine arts association „Bytie” („Genesis”). He had friendly ties with painters Pavel Korin and Alexander Kuprin. He worked very hard – 12 hours every day all seven days a week. What a selfless love for sculpture must he have had: being a certified physician, he abandoned a secure career, often sacrificing a piece of bread, and embarked on the hard artist life path in those difficult revolutionary times, times of hunger, poverty, misery and other dangers... But still my father had struggled his way through all this; he managed to make some great successful strides in his art, thus becoming a classic of Soviet art. As a sculptor, Georgy Motovilov has won his place on the demand side of the epoch. My father often collaborated with architects Leonid Polyakov, Vladimir Gelfreich, Lev Rudnev. He was awarded the Order of the Red Banner of Labor for his work on construction of the Volga-Don Canal in the 50's. He also was the winner of the Stalin Prize for the design of metro station „Kaluzhskaya” (now „Oktyabrskaya”). Georgy Motovilov created 5 monuments, decorated 7 stations of

the Moscow Metro (city underground railway). Georgy Motovilov eagerly shared his methods and achievements in composition in reliefs and round sculpture with the younger generation of artists. In 1945 he established a school of monumental and decorative sculpture at the Stroganov School in Moscow, where he founded and headed the Department of architectural and decorative sculpture. He held a professor chair at this department until 1963. Many of his students have become members Art Academy, honoured artists, and distinguished faculty members at the Stroganov School. My father, Georgy Motovilov, had a tremendous influence on my career choice and shaping artistic personality. He taught me to feel the sculpture material, its character and nature – were it clay, plaster, wood or metal. And not only this – he also gave me respected and understanding attitude to the people who were our models, and to the hard work – both artistic and work of the people the artist was to present in his works. Father said that artists should be highly educated, intent and concerned people. They need to be so to create their own plastic language, they have to learn to see by their inner sight the shape, silhouette, and proportions. They have to learn thinking how to shape the sculpture, to determine its scope and to fit into a place, so that it would really decorate the neighbourhood and transmit clear aesthetic meaning, spiritual content and emotional force.

In 1959, after comprehensive school, I entered Stroganov Arts School (now Stroganov Academy) into the sculpture department, where studied in the class of my father. Projects, in which I took part, were made by the architect Irina Kadina and studies were made under supervision of S.L. Rabinovich. In 1965, I graduated from the Stroganov School, receiving a degree of a monumental artist with major in decorative sculpture. My graduation thesis was the project of a sculpture park named „Youth” (aluminium, knockout, size 1.90 m). Unfortunately, my father died in 1963 and further development path of an artist I walked all alone. In feeling the shape and visioning

the scope and space I got a big help me from Abram Malakhin, the disciple of famous sculptor Alexander Matveev. I particularly liked to make portraits and medals. In addition to portraits of similarity I wanted to understand weight, space, expressive aspect of forms. Matveev taught his disciples that the studying sculpture forms should rest on analytic and synthesising views – it is, as he explained it in the spirit of those times, like disassembling and assembling a gun. It is much more difficult to learn to recognise and view the form inside a clay clot, rather than simply draw on or press all sides of this piece of material. Since 1965, I began to participate in young artists' exhibitions. I worked in the youth creative groups in Pereslavl-Zalessky and Dzintari, where I have created many works for which I still do not feel ashamed, and these are „Portrait of a Woman” (1965, bronze, cast, now exposed at the Yerevan Museum of Art), man's figure „On the Sun” (1965, bronze, cast), „A Woman (The Weaver)” (1973, grog), „Maya” (1973, fireclay). I also made a female figure for the fountain at the hotel „Russia” in Moscow, which was established in 1967 (copper, knockout, skirting size – 2.20 m). In 1967 I worked on the project of Alexei Tolstoy's tomb making the wax form for casting in bronze, the tomb was made in the form of a sarcophagus with relief illustrations to the trilogy „The Road to Calvary” and the novel „Peter I”. The author of the sculptured tomb was my father, Georgy Motovilov. The tomb was set at the Novodevichy Cemetery. I also participated in the restoration of the monument „The First Victory of the Red Army near Pskov” (4x4 m) also by Georgy Motovilov.

In 1967, I became a candidate for membership in the Union of Artists, and in 1969 a full member of this Union. In 1969, my daughter, Olga, was born who was followed in 1970 by my second child – Anastasia. Both later became artists. Child care and nursing took much time, but I did not stop my creative work. From 1969 to 1992 I fulfilled contracts with the Art Fund making figures and portraits – „The Weaver” (2.2m), „The Worker” (2.5 m),

„Milkmaid” (2.30 m), „The Girl and the Deer” (1.8x2.4 m), „Cosmonaut Volkov” (2.2 m), „Soldiers’ Monument” (4.20 m), „The Girl and Dolphins” (3.3 m), „Youth” (1.9 m), and many others. Sometimes I used subjects or fragments of my monumental compositions transposing them into other materials (bronze or wood, sometimes in ceramics) giving them a separate life. In my creative work, I always took into account organic adaptation to architectural setup, the size, scale, and the overall space and silhouette of the surroundings where the sculpture was installed. „Ingoing, inserting and flanking, but never simply lean one volume against another”, – these are the strict architectural rules that I will never forget performing my sculpture work.

In 1972 I made a commemorative medal „N.F. Filatov, Pediatrician” (diameter 22 cm, bronze, now it is kept in the State Tretyakov Gallery collection). In 1976-1977 I have made a monument dedicated to the Cosmonaut Vyacheslav Volkov (gray granite). The monument was erected in Borjomi mountains (Georgia). I tried to present his figure in a heroic image of a „Space Knight”.

It is widely believed that „when the artist falls into a untruth and falsehood, he loses his plain mind and talent”. In an art object you can always see how sincere was an artist in his work and which feelings and thoughts guided him when he was creating his sculptures, paintings, drawings – all the same. I always was possessed by an anxious and in the same time enthusiastic attitude to the model when I started my work. I always wished to create not less than a „masterpiece”. At the end of work, however, the „masterpiece” may not appear, but it was important that, at least I was led by this desire. French sculptor Rodin said that if all the people could have the same feelings as artists have, the world would be happy and more perfect. When I worked on specified theme given in some particularly ordered task, driven sometimes by political reasons, my search of plastic solutions was guided by

the wish to create an image of the sculpture which responded to my own feelings and soul. For example, in 1983 the city of Glazov placed me an order for a sculpture for the 1st May – the International Labor Day; the theme „Labor, Peace, May” was actually the slogan of this festive spring day. And I made a graceful young woman figure holding a palm branch in her raised hands, standing on a column crowned with a ball edged by a wreath of blossomed apple twigs. This capital, which actually was a simple architectural detail, reveals a given theme of spring and peace and triumphing new life which I considered the very idea of the project.

It happened so that the theme of fountains run through all my work, and in my life I have made a lot of them; the most known are:

- A female figure for the fountain in the hotel Russia, Moscow (1967, copper), which was the first one in my „alley of fountains”;
- „Flying Ducks” (1985, copper) was set in a Cosmonaut Nikolayev park in Cheboksary;
- „Girl on the Dolphin” (1990, copper) is set in the sanatorium „Boxtree grove” in Pitsunda, Abkhazia;
- the sitting female figure for the fountain „Youth” (1992, bronze) Makhachkala, Dagestan.

In 1990, I had worked on the project for the fountain „Zodiac”. The composition should consist of twelve Zodiac figures arranged around a circle pool. I tried to uncover the meaning and idea of each sign of the Zodiac within its own composition. In the same time I wanted also to show in which way these symbols were interconnected and interrelated in the overall architectural panorama over the pool. The whole composition should be arranged rhythmically one-piece figurine should follow two-figure composition, but each character should be as an independent work in itself, with its own character and content. Compositions consisting of images of human beings and animals provide abundant solutions by silhouette, weight, colour and light. We could see that in

„Sagittarius”, „Taurus”, „Lion”, „Pisces”, „Capricorn”, „Aries” and others. „Taurus”, for example, is a sign of strength, perseverance and energy. I pictured a man holding over his head a bull. Bull is made as a relief, and the man – as a round sculpture. Unfortunately, the draft of the fountain „Signs of the Zodiac” was not fully implemented, but I used the plastic and composite solutions to create decorative sculptures in ceramics and bronze. I am also the author of the medal „Alexander Pushkin” – an award for scholars and students for their achievements in linguistic research of the Russian language by the International Association of Teachers of Russian Language and Literature (1979). After work on this medal I liked to continue Pushkin theme, and in 1995 I made the faience composition „Alexander Pushkin in the sitting room”.

In 90s I did many ceramic works, and for more than twenty years I did a large series of figurines earthenware, fireclay, majolica. In those times it was rather difficult – for economic and production difficulties to make large forms. But the ceramics was also very interesting experience. The main task I set for myself in this field was to find the right fusion of colour and shape: the colour helping to better grasp the form, adding decorative motives to a portrait or composition. I think I managed to have succeeded in embodying this intention in some of my ceramic works during many years of creative life: „Theatre” (1973). „Little Nastya” (1992), „Sagittarius” (1992), „Woman with a Cat” (1997) and „Girl with a Fan” (2011). Work in ceramics can belong to various genres – be it a portrait or a figure of decorative nature, but the color is always supporting and accentuating the form. Many years ago, in my student life, I made an essay in the history of art about composition in a circle, beginning with Madonnas by Raphael. And this theoretical experience also influenced my work. In 2009 I made two compositions in a circle, pulling the canvas on the hula-hoop rings; one was the portrait of St Nicholas and another – Archangel Michael. „St Nicholas” was awarded with the bronze medal of the Union

of Artists of Russia. In the discussion panels of the exhibition, critics said that I was more avant-garde than some artists of younger generation.

Turning to the fine materials and little forms in a literal sense, I managed to make a series of chamber sculpture using some unusual materials. Fabric and fur, darning and silk tissue, colored thread and rope fibre helped me to realize diversity of the classical system in the arts, known since ancient Egypt and Assyria. I was inspired by the poetic images of Russian poets, among others Mikhail Lermontov and Sasha Cherny. Themes from their works have been embodied in my 2009-2011 mixed technique soft sculpture: „The Poet,” „The Camel”, „Let's have a drink”, „The Little Bird”, etc., made of fabric, leather and thread. Being by nature and education a monumental sculptor, I managed to give these small figures real sculptural qualities.

Two of my daughters – Olga and Anastasia – are engaged in the arts for over 25 years. Olga is a recognized painter, Anastasia works in sculpture. I am very pleased and satisfied with their creative progress. In our family, they are the third generation of artists, and I think they are devoted to the arts which gives them the firm ground for further developing as creative personalities. Mary, my granddaughter, has also shown great and promising achievements in painting and graphics winning prizes at exhibitions and art contests among mature participants. Currently I continue to work in the creative groups of artists working in ceramics and exhibiting at the Artists' Union of Russia, Moscow Union of Artists, and others. I participate in the group shows and displays, and also arrange solo exhibitions.



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SZKOŁA WYŻSZA
W JELENIJ GÓRZE

ISBN 978-83-61955-42-9