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Ostrava

Muzyka etniczna jako element innowacyjności i modernizacji czeskiego wychowania muzycznego

Ethnic music as a component of innovation and modernisation of Czech music education

After 1989, there was a release in the political situation, borders were opened and free movement of people within the European and non-European area was possible. Teachers and pupils are at contemporary schools confronted with penetration of members of various European and non-European ethnic groups. Specifically in the Moravian Silesian region, we can document from non-European ethnic groups for instance the community from Asian countries (Vietnam, South Korea, India and others.). It can therefore be claimed that after 1989, there has been a gradual change in the ethnic composition of the Czech Republic. Burkovičová and Navrátilová state that “we have become a transport country for refugees, and some foreigners who originally planned to continue to countries to the west of us stayed in our country for various reasons”¹.

In the light of these facts, we point out yet one more factor, namely the transfer of the European and non-European ethnic

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¹ BURKOVIČOVÁ, R., NAVRÁTILOVÁ, J. *Realizace multikulturní výchovy a vzdělávání prostřednictvím etnické hudby*. Ostrava: University of Ostrava, Faculty of Education, 2014, p. 9. ISBN 978-80-7464-676-8.

music to the Czech environment in which the ethnic music is more frequently proportionally represented in the media, concert productions.

Ethnic music can be considered as a subject of ethno-musicological research. The status of ethnic music and its gradual integration into the cultural and educational concepts, however, is confronted with Europe-centric point of view which sees the non-European music as a manifestation which was created and developed on a lower development line than the European music, which can certainly be interpreted as a significant handicap. Matoušek points out that the ethnic music was regarded as a marginalia standing outside of the main interest of the musically-theoretical research and its study has been assigned to ethnologists and ethnographers².

Inconsistency and complexity of ethnic music definition allows variability in the system of culturally-geographical segmentation of ethnic music. The author of the article retains the division of Zuzana Jurková who divides the non-European music into cultural areas: Asia (the Chinese cultural sphere, Southeast Asia, the Indian cultural sphere, the Arabian cultural sphere), Africa, Australia, and America³.

Ethnic music can also be subjected to an analytical description from the socio-cultural view and thus it can reflect the mutual social and cultural intersections. This leads us to the definition of types of ethnic music with close links to the environment in which the music originated and developed. In social-cultural terms, we can distinguish folk music, music of native nations and exotic music.

The outlined trends are logically also reflected in the real school environment. It should be noted that ethnic music can permeate

² MATOUŠEK, V. *Rytmus a čas v etnické hudbě*, Prague: TOGGA, 2003, p. 1. ISBN 80-902912-2-8.

³ JURKOVÁ, Z. *Kapitoly o mimoevropské hudbě*, Olomouc: Palacký University, 1996, p. 5. ISBN 80-7067-598-5.

all levels of education (kindergarten, elementary, middle school). Timeliness of intercultural education is evident, as the composition of classes in schools can be diverse in terms of ethnic representation - it is composed of pupils from different cultural and ethnic backgrounds.

The contemporary modern concept of music education in relation with multicultural education presupposes content openness towards the world (music) culture which ethnic music certainly belongs to. Ethnic music and its systematic implementation to the concept of modern music education contains a considerable educational potential, because it effectively contributes, through specific educational applications, in music education not only to a more comprehensive understanding of different cultures (subcultures), ethnic groups, but also contributes to the development of intercultural sensitivity, intercultural competencies and elimination of intercultural stereotypes. In this sense, the intercultural competence can be defined in terms of obtaining adequate knowledge, skills and experience.⁴ The development of intercultural sensitivity and intercultural skills through ethnic music has to be of course adapted to age specifics and personal disposition of the pupil.

The integration of ethnic music to the music education process, however, presupposes relevant knowledge and also a didactic preparedness of the music teacher which should be acquired by the teacher in the context of professional didactic training during undergraduate studies. The application of ethnic music to school music education is, however, not simple because even today (although there have been gradual positive changes), we see the lack of awareness of teachers and pupils, as well as certain prejudices in acceptance of ethnic

⁴ BURKOVIČOVÁ, R., NAVRÁTILOVÁ, J. *Realizace multikulturní výchovy a vzdělávání prostřednictvím etnické hudby*. Ostrava: University of Ostrava, Faculty of Education, 2014, p. 9. ISBN 978-80-7464-676-8.

music (especially non-European) and awareness of its value validity⁵.

The key issue in the process of positive acceptance of non-European ethnic musical expressions can be considered (especially in the musically-psychological term) the efforts to confront ethnic music with own listener's experiences determined by the European artificial and non-artificial music when in case of non-artificial music they are often formatted listener stereotypes. The non-European ethnic music is accepted by listeners as a foreign musical expression, often underappreciated; as the novelty of listening repertoire. As a fundamental problem, we consider the impossibility of meeting with an authentic ethnic music in a natural environment and listening to distributed recordings develops experience with this type of music only indirectly.

Matoušek states that "musically-theoretical courses at schools of all levels, including artificial music education, yet remain mostly on the model of classical-romantic period. This is a phenomenon which does not figure so decidedly in any other artistic field."⁶

As a positive starting point, we can take the inclusion of ethnic music to the context of cross-cutting themes of the Framework Educational Program for basic education which reflect current topics of the contemporary world. Cross-cutting themes must be compulsorily included in basic education while not necessarily all cross-cutting themes do not have to be represented in each year, but they must be all used during the basic education. Thematic areas of individual cross-cutting themes blend together across educational areas, lead to a content link and ultimately emphasize

⁵ KUSÁK, J. Etnická hudba v hudební výchově. In: *Horizonty umenia. Zborník z vedeckej webovej konferencie s mezinárodnou účasťou*. Banská Bystrica: Academy of Arts in Banská Bystrica, 2013, pages 1-9. ISBN 978-80-89555-25-3. Kusák, J. Etnická hudba a hudební výchova. In: *Hudební výchova*, 2014, annual edition 22, number 1, pages 9-12. ISSN 1210-3683.

⁶ MATOUŠEK, V. *Rytmus a čas v etnické hudbě*. Prague: TOGGA, 2003, p. 13. ISBN 80-902912-2-8.

the complexity of the education and development of key competencies.⁷

The use of ethnic music as a means to stimulate and develop intercultural sensitivity and intercultural competencies can be seen in a cross-cutting theme - Multicultural Education which primarily develops the orientation in a pluralistic society, the ability to realize and utilize intercultural relations and contacts leading to enrichment of one's mental life and especially leads to intercultural sensitivity and adaptation. From the viewpoint of intercultural stereotypes, some negative trends need to be eliminated (be eliminated as a limiting barrier).

Morgensternová says that "people tend to label what takes place in their own culture as natural and right, and everything that takes place in foreign cultures as unnatural and wrong. (...) to perceive habits of their own group as universally valid, to think that norms, roles and values of their own group are correct."⁸

School music education provides space to get acquainted with ethnic music, not only on the theoretical level (ethno-musical, culturological), but students have the opportunity to realise themselves in practical musical activities which are related to the issue of ethnic music. The issue of ethnic music can be used across the sub-components of music education. From the range of musical activities, we can mention especially the vocal training, instrumental activities, rhythmic activities, movement and dance education, music listening (auditory-perceptual activities).

In didactic terms, we can, based on the analysis of suitability, efficiency and effectiveness, use some song material from the

⁷ KUSÁK, J. Etnická hudba a hudební výchova. In: *Hudební výchova*, 2014, annual edition 22, number 1, p. 10. ISSN 1210-3683.

⁸ MORGENSTERNOVÁ, M., ŠULOVÁ, L.: *Interkulturní psychologie. Rozvoj interkulturní senzitivity*. Prague: Carolinum, 2007, p. 142. ISBN 978-80-246-1361-1.

area of the European continent (East Central, Southeast Europe, the Balkans) which offers a wide range of folk songs where we can abstract the unifying intersection because their themes are to a certain extent related which is caused by developmental changes of folk music in the context of so called Carpathian arc. At the level of musical structure and construction, we also find a unifying intersection in the sense of identical or analogous elements of melody, harmony, rhythm and form.

Due to the proportional representation of Roma ethnic in the Czech Republic but also in Europe (Hungary, Romania, Albania, Macedonia, Bulgaria etc.), it is perfectly legitimate to use Romani songs in school music education as a platform for intercultural dialogue and optimisation of the coexistence of the majority and minority of the society. In real school environment, we are often see controversial interpersonal relationships between pupils and therefore in this case the role of the teacher and his approach to problem solving increases. From the European continent, we can also use Irish songs in music education which have a didactic potential (depending on the used language we can select the songs in English and Irish so called sean-nós).

In the context of ethnic music, we can also use song material from non-European areas, e.g. from Asia (Japan), Australia, the Central and South America (Mexico, Peru, Argentina) and Africa (South Africa, North Africa - the Maghreb region).

Ethnic music in music education can also be included to instrumental activities within which we develop music skills through playing ethnic instruments available which are not for pupils very difficult in their operation. Djembe, cajón, congas, bongos and other instruments can be recommended for accompaniments of selected songs. Playing a musical instrument used in the context of ethnic music, now also in the context of world music, increases the attractiveness of the music education content and also increases pupils' interest preference in ethnic music in general.

We aim the rhythmic activities to pupils to get a basic

understanding of the diversity of rhythmic layout of ethnic music, e.g. African which is based on the pattern principle where there is a numerous repetition of significant unit, and Central European ethnic music working with the principle of difficult times.

The issue of movement and dance education has a very important position in the context of music education where we include a wide range of dance manifestations - from those more elementary to more demanding. If we look at contemporary music education, especially at the content of the dance education, we find that the classical dance education content (polka, waltz) can not suffice. It is necessary to offer pupils a wider implementation area based on a practical introduction to dance expressions of different continents which become the modernisation component of music education.

Pupils can be taught the basics of salsa (Cuban or LA), Brazilian samba and zouk, Angola's Kizomba, Argentinian Tango. The mentioned dances, however, have to be greatly simplified and appropriately didactically applied to the needs of real music educational practice. In practical verification of music educational practice, we used the salsa whose origins are found in Cuba and in historical terms it incorporates a mix of variable Cuban dance forms. The rhythmic plan operates with the rhythm quick-quick-slow: 1st, 2nd, 3rd (4th), 5th, 6th, 7th (8th). Salsa can be applied in both solo and paired versions. In the didactic term, we start at first with solo salsa because the basic steps, step variations and other elements can then be used for the teaching of pair salsa.

A very important aspect, however, is a teacher's well-thought-out choice of salsa music. Didactic recommendation is the choice of rhythmically and instrumentally uncomplicated music, of a slower pace because the pupils at first have problems to realise the basic steps and their variations with rhythmic correctness. Suitable examples of salsa music but also basic steps, step variations and also basic figures can be usually found by the teacher in the online environment (www.youtube.com).

In the movement and dance education, we can also use other dances from European and non-European area. From the aforementioned Ireland, we can adapt elements of Irish dances which currently represent a commercial trend in the popularisation of Irish musical culture (e.g. Lord of Dance). From the area of Spain, we might bring the unique flamenco whose basic elements can also be effectively realised in music lessons. From the South American continent, we can realise elements of Argentinian Tango which is of course very different from the commonly used tango as a dance from the standard dance repertoire.

Auditory-perceptual activities are considered as a component of music education in which we can intensively address the issue of ethnic music. In music lessons focused on listening activities which generally represent the largest proportional part of sub-components of music education when getting acquainted with ethnic music, the pupils receive listening experience with ethnic music and they are confronted with its manifestations.

Currently, we meet with a number of teachers who, although they have a positive attitude towards ethnic music, do not have sufficient overview of what core themes can be applied in music education. With regard to the integration of the components of ethnic music in music education, it is, however, important to regard the manifestations of ethnic music in the context of broader political and cultural contexts which means that it is not possible to actively integrate ethnic music to musical education without pupil receiving preliminary objective information about the culture of the individual ethnic groups which the given ethnic music has established itself in. The objectivity aspect (in the case of Tibetan culture, the influence of Chinese political representation, in the case of Arab culture, misuse of Islam) cannot be underestimated, especially in a situation of considerable and often manipulative media influence.

Suggested topics for the auditory-perceptual activities are: East Central, Southeast Europe and the Balkans, Northern Europe

(Sweden, Finland, Norway), including Irish, Scottish and Icelandic music, Romani music (Hungary, Romania, Albania, Macedonia, Bulgaria, Russia), klezmer and the klezmer revival ("authentic klezmer"; klezmer revival since the 70s of the 20th century: conservative, traditional klezmer, popular klezmer, klezmer and jazz fusion and experimental forms non-jazz klezmer), music of the Arab cultural sphere (Arab influences in Spain, Arab influences to Balkan music, Arabic music in the Near and Middle East, Indonesia, the Caucasus), Africa (North and Sub-Saharan Africa), Tibet, India, Australia (traditional aboriginal music).

Effective use of ethnic music in the contemporary conception of music education presupposes the implementation of the relevant ethnic music into professional didactic training of music teachers at university workplaces as a logical response to current trends and needs in the field of multicultural / intercultural education. The aim of the implementation is a detailed introduction to the issue of ethnic music in the widest possible cultural-historical and geographical context, axiological dimension of ethnic music, synchronous forms and transformations of ethnic music, philosophically-aesthetical aspects of ethnic culture, basic orientation in a wide spectrum of manifestations of ethnic music on the European and non-European continent.

Listening, identification and analysis of selected representative recordings should be an integral part of music teachers' training in ethnic music; obtaining didactic and professional competencies for the use of ethnic music in the music education process and cross-cutting theme – the Multicultural Education of the Framework Educational Program for basic education.

The question of adequate implementation of the ethnic music concept to contemporary modern music education can be evaluated only in the long term. Music education in its developmental transformations has always flexibly responded to contemporary political, economic, but also cultural trends. The contemporary society is currently confronted with ethnically diversified society

and therefore also in the field of music education, a phase of increasing importance of the role of ethnic music occurs (at the cognitive content level, as well as formative and axiological) as an area of intercultural dialogue.

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Streszczenie

Artykuł traktuje muzykę etniczną co do treści jako formatywny i aksjologiczny składnik innowacyjności i modernizacji czeskiego współczesnego wychowania muzycznego. Muzykę etniczną możemy traktować jako środek rozwoju międzykulturowej wrażliwości i międzykulturowych kompetencji. Włączenie muzyki etnicznej do procesu wychowania muzycznego oczywiście zakłada odpowiednią wiedzę, jak również dydaktyczne przygotowanie nauczyciela wychowania muzycznego, które powinien zdobyć w ramach kierunkowo-dydaktycznego przygotowania na studiach wyższych. Artykuł odnosi się również do ogólnych ramowych tematów z zakresu europejskiej i pozaeuropejskiej muzyki etnicznej w kontekście właściwego wprowadzenia do nauki wychowania muzycznego.

Słowa kluczowe: muzyka etniczna, wychowanie wielokulturowe, wrażliwość międzykulturowa, kompetencje międzykulturowe, elementy, innowacyjność, modernizacja, wychowanie muzyczne, kierunkowo-dydaktyczne przygotowanie nauczyciela, uczeń

Abstract

This contribution reflects the ethnic music as content, formative and axiological component of innovation and modernisation of the contemporary Czech music. Ethnic music can be considered as a means of intercultural sensitivity and intercultural competence development. The application of ethnic music to music education, however, requires a relevant knowledge and also a didactic preparedness of a music teacher which should be obtained in professional didactic training during undergraduate studies. The contribution also refers to the basal general topics in the field of the European and non-European ethnic music suitable for inclusion in music education.

Keywords: ethnic music, multicultural education, intercultural sensitivity, intercultural competence, component, innovation, modernisation, music education, professional didactic preparation of a teacher, pupil