

DOMESTIC AND FOREIGN CONTEXTS OF CZECH MUSIC EDUCATION

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Abstract

This study focuses on significant historical events in the context of music education at public schools from the 1930s to the present. It characterizes music education since the founding of the Society for Music Education in the Czechoslovak Republic in 1934, clarifies the circumstances of establishing the International Society for Music Education (ISME) rooted in Prague, and deals with the state of music education during World War II. The article focuses on the most critical post-war events, on integrating progressive systems into general music education (Orff's *Schulwerk*) in the 1960s and 1980s, and on poly-esthetic and integrative music pedagogy in the 1990s the last century. Regarding this study, the author applies his personal experience and knowledge gained from many years of working for European music organizations. Within this article, the author also evaluates important conferences and activities of the Visegrád Music Team, characterizes the current state and main theses of further development of music education, and personally contributes to them with his suggestions. This study is based on some hitherto unknown sources obtained from a few significant personalities.

Keywords

Czech music education in 20th and 21st century – Czech music personalities – Society for Music Education – International Society for Music Education – European Association for Music in Schools – Visegrád Music Team – Carl Orff's *Schulwerk* – modernization, integration and poly-aesthetics – the present and perspectives of music education

Introduction

Concerning the historical context, music education in Czech lands has always played an important role. Let us recall one of the famous sayings: "Every Czech is born not with a silver spoon in his mouth, but with a violin under his pillow." Czech lands have been traditionally referred to as the "conservatory of Europe." At present, regarding the Czech Republic, we have arrived at educational crossroads, and related to that, many questions arise. Teachers, educators, and cultural staff are involved in these discussions. Subsequently, these discussions are a source of many serious controversies among academics preparing future music teachers. The current revisions of Framework Educational Programmes for Basic Education are the subject of many articles in professional journals and pedagogical meetings. One of the most important issues nowadays is to honestly name and express the advantages and disadvantages of particular individual attitudes and, subsequently, critically approach the verification of content and methodological innovations, not only in music education as a field but also as part of the educational area "Arts and Culture".

Continuity of education

A certain social and philosophical distance is necessary to understand the importance of music and art. The integration of music into a child's life is also closely related to the development of cognitive processes. These are then researched, for example, in neuroscience, medicine, and other professional disciplines. It is believed that for a healthy and happy life, it is essential to create such cultural and economic conditions which allow forming of personal harmony concerning the physical, mental, and spiritual sense. Regarding the spheres of life and cultural values of today's children and youth, it is evident that their living conditions often lack emotional and spiritual stimuli. The development of attitudes is influenced by the so-called subliminal symbolism supported by, for example, advertising.

Nevertheless, attitudes towards life and its values are also formed via other intentional and unintentional influences. Either way, within the Czech educational program, there is a vast number of cognitively aimed subjects, whereas those subjects which activate emotional processes and develop perception, as well as non-artistic cognition, are absent. The Czech psychologist Zdeněk Helus,¹ the professor and former Dean of the Faculty of Education at Charles University, is convinced that children need to perceive and experience goodness, beauty, truth, and human-to-human encounters.

We esteem those music teachers from all school levels who respectfully reflect the efforts of our predecessors and follow them in their projects. In this sense, we realize that History keeps repeating itself, and it is necessary to constantly justify why, with the help of music, it is important to aestheticize Society and innovate formal and non-formal education. The general truth that the present forms the basis for future innovation is confirmed. Therefore, let us recall the most important events related to music education of the 20th and 21st centuries and our predecessors' references. Our evaluation is based on private sources of the personalities, such as Josef Plavec,² Vladimír Poš,³ Božena Viskupová,⁴ printed or electronic sources associated with Vladimír Gregor, Tibor Sedlický,⁵ Jan Prchal,⁶ and others.

The 1930s

On 11 June 1934, an important Czechoslovak Music Education Conference was held in Prague, at which the **Society for Music Education** was founded. That conference identified several vital tasks. First, to establish international contacts. An emphasis was also placed

¹ Helus, Zdeněk. Hudba, dítě a jeho prožitky dobra, krásy, pravdy, řádu a lidského sdílení [Music, the child and his experience of goodness, beauty, truth, order and human sharing]. In: *Visegrádské semináře. Sborník příspěvků z visegrádských hudebních seminářů v Praze v roce 2008*. Praha: Univerzita Karlova v Praze – Pedagogická fakulta, 2009. 5 p.

² Plavec Josef. *Jak pracovat. Příklad Jaroslava Poše* [How to work. Example of Jaroslav Poš]. Unpublished article from the estate of Josef Plavec, May 1944. Personal archive of Miloš Kodejška.

³ Personal correspondence of Vladimír Poš with Miloš Kodejška, Salzburg–Prague, 1994–2020. Personal archive of Miloš Kodejška.

⁴ Materials 1934–2015 from the estate of Božena Viskupová. Personal archive of Miloš Kodejška.

⁵ Gregor, Vladimír, Tibor Sedlický. *Dějiny hudební výchovy v českých zemích a na Slovensku* [History of music education in the Czech lands and Slovakia]. Praha: Editio Supraphon, 1990.

⁶ Prchal, Jan. 80 let Společnosti pro hudební výchovu a reflexe současného stavu hudebního vzdělávání u nás [80 years of the Society for Music Education and reflection on the current state of music education in the Czech Republic]. Online www.chr-cmc.org/download/Studie_Prchal.pdf [cited 25. 5. 2022].

on improving music education in all types of schools in Czechoslovakia. And Music education was to become available to all nations and nationalities in former Czechoslovakia.

The established Society had no executive rights; it became an advisory, organizational and administrative center. It presented new teaching methods and pedagogical, psychological, and social approaches to music education. It also introduced significant Czech artists and cultural workers, organized choir competitions, described music as a therapeutic tool, and emphasized the importance of music for the personal harmony of each individual. Kamil Krofta, an important employee of the Ministry of Foreign Affairs and a close associate of president Eduard Beneš, became its chairman. Later (in February 1936), he became Minister of Foreign Affairs. Other essential personalities included, for instance, Jaroslav Jindra, Zdeněk Nejedlý, Vladimír Helfert, Alois Hába, Václav Talich, Leo Kestenberg, and many others. In particular, it is essential to mention Leo Kestenberg, whose work and writings are still profoundly inspiring for music education even nowadays. In Germany, where Kestenberg had been living, he held a few important positions at the Ministry of Education. His ideas were so bright and original that they still positively affected school and private music education in Germany. When he left for Prague in 1933, due to growing fascism, he immensely helped Czechoslovak musicologists and educators to create international relations. Concerning those Czech music artists and educators who participated in the founding of the company, many other names could be highlighted, for example, Václav Talich, Vladimír Helfert, Zdeněk Nejedlý, Dobroslav Orel, Ernst Křenek, Jaroslav Kříčka, and others. The founding members of the Society understood that music education and culture as a political program could harmonize relations among art, Society, and the state. The requirement that music education should be socially balanced was respected. That means it should serve both particularly gifted individuals and members of ensembles and the general population. It considered not only the artistic side of the development of Czechoslovak Society but also the theoretical and cognitive sides related to kindergarten pupils and university students.

The **Slovak branch** of the Society for Music Education was established in the common state in 1935. Slovak teachers and artists organized activities based on the ideas presented within Prague congresses. The “Congress on the Importance of Folk Song” held in Bratislava and Trenčianské Teplice in 1938 could be an example.

The Society for Music Education was located in Prague – particularly in the Ministry of Foreign Affairs building. It was financed by the Ministry of Foreign Affairs, the Ministry of Education, the City of Prague, and the Office of the President of the Republic – Edvard Beneš.

The Society for Music Education was instrumental in holding the First International Music Education Congress. It took place in Prague from 4 to 9 April 1936, in the building of the Czechoslovak Parliament, and was attended by approximately 600 delegates from 22 countries. Carl Orff, a leading composer and expert had also been invited; however, incipient fascism in Germany prevented him from attending. The delegates were informed about the music history and the importance of music in the life of Czechoslovakia, as well as about the state's societal initiatives since the founding of the Society for Music Education in 1934. The congress, held under the motto “Education for Humanism,” was opened by the Society's chairman and Minister of Foreign Affairs Kamil Krofta. The congress participants presented pedagogical systems in music education from all over the world. They discussed the importance of music for a valuable life, the need to improve the world's music culture, and exchanged information. These were the main reasons for establishing the **International**

Music Education Centre in Prague. Thus, the foundations for establishing the later world music organization called **The International Society for Music Education (ISME)** were laid in Prague. The content of the resolution from the First International Congress in Prague contains much of the mission of the current International Society for Music Education.⁷ It is possible to obtain additional information regarding the History and significant activities of this organization from the organization's website.⁸

Later in this work, the connection of Czech education with the European Association for Music in Schools (EAS) and the International Society for Music Education will be discussed in more detail. At the end of 1938, the Society for Music Education had to suspend its activities due to political reasons. The presented facts prove that music and music education were, in Czechoslovakia in the 1930s, perceived as critical social and cultural phenomena.⁹

Music Education during World War II

The extraordinary cruelty of World War II greatly impacted the whole world. Every year in the Czech Republic, we commemorate the date of 17 November 1939, when German troops invaded Czech universities and student dormitories. On this day, all Czech universities were closed and were not allowed to provide education until the end of the war. Only the German colleges in Prague and Brno were open. From 1942 onwards, the German administration, through the Czech Protectorate government, systematically closed many secondary schools.

Art, national music, and music education united national awareness and sentiments. In 1943 the Czech Protectorate government succeeded in introducing the compulsory subject of music education in primary and secondary schools. During the Protectorate of Bohemia and Moravia, a series of concerts by the Czech Philharmonic Orchestra, performances by vocal and instrumental artists of the time, and musical discussions took place. Concerning this context, the author of this study has, at his disposal, unpublished evidence by the distinguished professor Josef Plavec, who later became Head of the Department of Music Education at the Faculty of Education, Charles University (1946). His yet unpublished study is entitled "How to Work. The Example of Jaroslav Poš".¹⁰

⁷ Concerning the music field, the International Society for Music Education is the world's most influential organization. Its program followed the principles of the Society for Music Education, founded in Prague in 1934. It served as the Headquarters for International Music Education based in Prague. After the Headquarters ceased in 1938, it was again restored in 1953. Currently, the International Society for Music Education is based in Nedlands, Australia. The organization promotes the idea that everyone of any age shall enjoy an equal right to music education. The organization urges intercultural dialogue and understanding among teachers from all continents. It accepts the richness and diversity of musical cultures in the world. It encourages cooperation among countries, enables the introduction of new musical knowledge, and contributes to international peace and understanding. Above all, it promotes the right of all people to music education. Regarding music teaching, the organization respects all types of music. It intensively cooperates with UNESCO and other organizations. Nowadays, it operates in approximately 70 countries around the world. Annually it organizes the International Society for Music Education congresses and regional congresses, which have been linked to the European Association for Music in Schools since 2005 through various conferences. Moreover, there are further affiliated national organizations within the International Society for Music Education system, representing music education and culture in individual countries.

⁸ International Society for Music Education. Online <http://www.isme.org> [cited 25. 5. 2022].

⁹ Gregor, Vladimír, Tibor Sedlický. *Dějiny hudební výchovy v českých zemích a na Slovensku* [History of music education in the Czech lands and Slovakia]. Praha: Editio Supraphon, 1990. 104 pp.

¹⁰ Plavec Josef. *Jak pracovat. Příklad Jaroslava Poše* [How to work. Example of Jaroslav Poš]. Unpublished article from the estate of Josef Plavec, May 1944. Personal archive of Miloš Kodejška.

The author presented life in Prague during the Protectorate. At that time, it was significantly influenced by **Jaroslav Poš** (1885–1944), who, as the Executive of the Central Enlightenment Choir of the Capital City of Prague and the Workers' Academy, substantially contributed to the artistic life intended for the broadest social classes. He formed teams of collaborators at schools, among teachers, within offices, institutions, and industrial plants. He was successful in uniting the most significant personalities to provide lectures and concerts. Among those, there were, for instance, Vít Nejedlý, Otakar Zich, Jan Bramberger, Otakar Šourek, Josef Bachtík, František Blažek and representatives of the younger generation, such as Ferdinand Pujman, Mirko Očadlík, Josef Plavec, Václav Holzknecht, Přemysl Pražák, Jaroslav Zich, and others. Within their performances, these personalities introduced the life and work of Czech music and literary artists. Performing artists, such as Zdenka Hrnčířová, Zdeněk Otava, Alexandr Plocek, Josef Páleníček, Otakar Vondrovic, Marta Krásová, Václav Štěpán, Marie Podvalová, Josef Vojta, Ludmila Hanzalíková, Marie Tauberová, and the members of artistic and musical ensembles, such as Czech Quartet, Ondříčkovo Quartet, Prague's Quartet, Zich Piano Trio, and so on, were involved in programs that were aimed at the broadest social classes. Furthermore, within his programs, Jaroslav Poš included large choirs, such as the Singing Association of Prague Teachers, conducted by Metod Doležil, and the Singing Association of Prague Women Teachers, conducted by Metod Vymetal.

Similarly, all significant orchestras, for example, the Czech Philharmonic Orchestra, conducted by Karel Šejna, the Czech Radio Orchestra, conducted by Otakar Jeremiáš, the Conservatory Orchestra, conducted by Pavel Dědeček, and others also participated. Moreover, Jaroslav Poš organized afternoon programs for young people in Prague, in which musicologists and composers talked about musical styles and composers. Their interpretations were accompanied by musical pieces performed by the artists of the time. **Josef Plavec** (1905–1979) was able to reflect the related atmosphere very expressively. For example, regarding the occasion of the last lecture by Josef Foerster on 19 December 1943, the composer highly engaging narrated to the children and young people stories connected with his work and related to his meeting with Bedřich Smetana.

In his article, Josef Plavec captured the cultural climate during World War II and expressed his timeless mission, which is so important to pass on to future generations:¹¹

“With each new generation, new responsibilities arise. However, the essence, i.e., the main idea, remains: To convey enlightenment, science, and art to the whole nation. Only the method changes and the content grows, while art and science continue incessantly.”

During the occupation, many patriotic song collections were published, and children and school choirs were established. Even many school instrumental ensembles were formed. Concerning music methodology, supporters of the activity and receptive approaches toward music education competed with each other. Releasing phonograph records, producing music films and radio broadcastings also helped this music education for the general population to a large extent. The dramaturgy and methodology of radio programs were well-developed

¹¹ Plavec Josef. *Jak pracovat. Příklad Jaroslava Poše* [How to work. Example of Jaroslav Poš]. Unpublished article from the estate of Josef Plavec, May 1944. Personal archive of Miloš Kodejška.

and of high quality, which made them profoundly inspiring for music teachers.¹² Regarding this context, it is necessary to mention the exceptionally meritorious activities of not only Josef Plavec and Karel Hába but also Bohumír Štědroň, who draw inspiration for the concept of his radio programs from Vladimír Helfert and his professional opinions.

Vladimír Helfert (1886–1945) was, together with **Zdeněk Nejedlý** (1978–1962), the main inspiration for introducing music education as a compulsory subject in general education. His work titled *Basics of Music Education at Non-Music Schools* is, in many respects, still valid even nowadays.¹³ During the German occupation, a large number of music historical literature and music methodical works were created.¹⁴ Those, who participated in it, included for example Josef Jiránek, Antonín Modr, and Adolf Cmíral. Various schools of interpretation, conducting, and composition were formed by outstanding artists such as František Rauch, Josef Páleníček, Jaroslav Kocian, František Kudláček, Ladislav Černý, Marta Krásová, Václav Talich, Rudolf Vašata, Václav Kaprál, and others.¹⁵

During World War II, the archive of the Society for Music Education was selflessly protected by Jaroslav Jindra, a member of its committee.

The 1950s and 1960s

At the beginning of 1951, representatives of the pre-war Society for Music Education met and decided to officially cease its activities and hand over the property and materials to the Czech Academy of Sciences and Arts. Regarding the 1950s, it is necessary to mention many university teachers' great organizational and professional commitment, following the inspiring musicological and educational concepts by the above-mentioned Vladimír Helfert. He, who did not survive the hardships of the concentration camp that led to his death just after the end of World War II, was convinced about the importance of music as a part of the everyday life of each sensitive individual, as it is one of the primal human needs. In 1953, a school reform took place in general schools, which unfortunately reduced the number of lessons for the subject of music education.

On January 21 and 22, 1955, a National Conference of the Union of Czechoslovak Composers was held in Prague, and the Declaration of Czechoslovak Composers, Musicologists, and Concert Artists criticizing the situation was issued.¹⁶ It took 12 years – particularly till the 29 September 1967, the date of establishing the **Czechoslovak Society for Music Education** – that the solution initiated by the union was achieved. The negotiations were complicated. The selfless and strenuous efforts of the artists and educators involved in the processes (e.g., Václav Holzknecht, Ilja Hurník, Libor Melkus, Jiří Pilka, Josef Plavec,

¹² Gregor, Vladimír, Tibor Sedlický. *Dějiny hudební výchovy v českých zemích a na Slovensku*. [History of music education in the Czech lands and Slovakia.] Praha: Editio Supraphon, 1990, 106 pp.

¹³ Helfert, Vladimír. *Základy hudební výchovy na nehuděbních školách* [Basics of music education in non-music schools]. Praha: SPN, 1956.

¹⁴ Vladimír Gregor and Tibor Sedlický in their *History of music education in the Czech lands and Slovakia*, captured the situation up to the year 1970.

¹⁵ Kusák, Jiří a Jan Mazurek. Modernizační tendence v meziválečné české hudební výchově (1918–1938) [Modernization tendencies in interwar Czech music education (1918–1938)]. *Hudební výchova*, 2020, 28, No. 4, pp. 6–10.

¹⁶ Statement of Czechoslovak Composers, Musicologists and Concert Artists. In: *Český hudební slovník osob a institucí* [Czech musical dictionary of persons and institutions]. Online https://www.ceskyhudebnislovník.cz/slovník/index.php?option=com_mdictionary&task=record.record_detail&id=5881 [cited 25. 5. 2022].

Viliam Fedor, Jarmila Vrchotová-Pátová, Luděk Zenkl, Ivan Poledňák, Vladimír Poš, Bohumír Štědroň, Bohumil Kulínský, Josef Pazderka, and others) should be appreciated. Jan Hanuš was elected chairman of the newly established organization. Viliam Fedor and Libor Melkus became Vice-Presidents. Ivan Poledňák became the research secretary, and Jan Dostál, Ladislav Leng, and František Sedlák worked on the organization's board. Alois Hába, Eugen Suchoň, Ján Cikker, Josef Plavec, Václav Holzknecht, Jiří Hájek, Minister of Education, and Karel Hoffmann, Minister of Culture and Information, received a seat within the honorary presidency. The organization dedicated itself to the previous Society for Music Education tasks. Its materials often emphasize the need to improve the training of music teachers from kindergarten and secondary schools. Due to those efforts, many Czech and Slovak music educators and musicologists joined. There were dozens of committed teachers, artists, and cultural workers, who have further developed general music education, for example, Ivan Poledňák, Ladislav Daniel, František Lýsek, Ladislav Burlas, and Viliam Fedor, both from Slovakia; also many composers, for example, Petr Eben, Ilja Hurník, and Juraj Hatrík from Slovakia. On this occasion, the academic and pedagogical work of **František Sedlák** (1916–2002) should be highlighted. He and Ladislav Daniel, František Lýsek, Luděk Zenkl, and others contributed to the establishment of music pedagogy as a professional discipline. František Sedlák also had a significant contribution to the establishment of music psychology. He was a long-time editor-in-chief of the journal *Estetická výchova* [Aesthetic Education] (nowadays *Hudební výchova* / Music Education as its direct successor) and Head of the Department of Music Education at the Faculty of Education, Charles University in Prague. He educated many academics (including the author of this study), who subsequently led music departments in former Czechoslovakia and participated in the innovation of music education, and represented the Czech music culture and education abroad.

The Sixties are associated with the spread of Orff Schulwerk's ideas in Czechoslovakia. This process was known as "modernizing music education." Its initial course, taking place in the 1960s, has not yet been fully and transparently described in the professional literature due to the fact that the end of the 1960s and the beginning of the 1970s were highly influenced by a number of political decisions. Some of those steps suppressed or even completely ignored the great work of those music educators who emigrated from Czechoslovakia after 1968, or their work was not allowed to be promoted and issued based on ideological reasons. One of those listed personalities was **Vladimír Poš** (1928–2020), a professor at the Prague Conservatory and music editor.¹⁷ He was an immensely organizationally active person, similar sometimes to his father, Jaroslav Poš. For these reasons, this study focuses on this particular period more precisely. The activation of music education in the whole spectrum of schools was influenced by the World Congress held in Budapest in 1964. It was organized by the International Society for Music Education. This congress was, among others, attended by Vladimír Poš. He received new information about the educational methods of Suzuki, Kodály, and Orff's *Schulwerk*. Wilhelm Keller, a professor at the Orff Institute in Salzburg, presented Orff at the conference. Vladimír Poš later invited Keller to the Faculty of Education in Prague for a lecture stay. Vladimír Poš gained personal

¹⁷ In 2016, the author of this study conducted an extensive video interview with Vladimír Poš at Poš's then-residence in Gardenau near Salzburg. The information from the video has been interpreted and partially processed in the bachelor thesis Schulmeisterová, Dagmar. *Tradice v Orffově hudebněvýchovném systému v předškolním věku* [Traditions in Orff's music education system in preschool on the 50th anniversary of the Czech Orff School]. Praha: Univerzita Karlova, Pedagogická fakulta, 2020.

experience teaching in Salzburg in 1965. Libuše Kurková and Pavel Jurkovič followed his example. She stayed there for one year and Jurkovič for two. Ilja Hurník was also profoundly interested in Orff's educational ideas. Orff's ideas were gaining more and more enthusiastic promoters among teachers of all levels. This trend is mentioned in a period study created by Vladimír Poš.¹⁸

The first part of the Czech version of the Orff's School, created by Petr Eben and Ilja Hurník, was tested by Božena Viskupová and Vladimír Poš on seven-year-old children at a primary school in Brandýs upon Labe. It was necessary to simplify the compositions to adjust them to the needs of school children. The work titled *Czech Orff School 1, Beginnings*, issued in 1969, ranks among the best music pedagogical adaptations of C. Orff in the world.¹⁹ Besides Petr Eben and Ilja Hurník, other authors also participated in the work: Eva Kröschlová (she created the rhythmic and movement part of the work), Vladimír Poš and Pavel Jurkovič. This work is still relevant today as it introduces the means of expression and form-forming to children and significantly develops their creativity. The seminars were financially supported by the company Amati Kraslice (engaged in constructing musical instruments). František Sedlák, Head of the Department of Music Education at the Faculty of Education of Charles University, described this period as the "Renaissance of music education." Simultaneously, the Czech Music Society and its committed staff positively affected the organization of instructional courses.

In 1969, Vladimír Poš, with his family, emigrated to Salzburg, and he worked as an educator at the Orff Institute for over thirty years. Due to ideological reasons, all his previously written works were banned in Czechoslovakia, and his work aimed at developing Orff's ideas was kept silent. It could be stated that the Czech Orff Society was, in fact, secretly founded in Czechoslovakia in 1964 already. However, it was not allowed to be named as such, as politicians were not willing to accept educational and cultural systems from Western countries. Therefore the Czech Orff Society was not officially founded until 1995, and Pavel Jurkovič was elected its first chairman.²⁰ Therefore, in general, Orff's ideas modernized music education from the late 1960s onwards but were not officially identified as Orff's until the early 1990s. The Czech Orff Society promotes the central ideas of Carl Orff and collaborates with the Orff Institute in Salzburg.

The 1970s and 1980s

The **Czech Orff Society** was fully constituted within the **Czech Music Society** on 12 December 1975. The Czech Music Society consisted of many musical personalities and musical societies, including the Society for Music Education. Again, many music educators carried the banner of their ancestors. Those educators, such as Luděk Zenkl, Božena Viskupová, Libuše Kurková, Pavel Jurkovič, Olga Janovská, Miroslav Střelák, Zdeněk Pachovský, Jiří Pilka, Čestmír Stašek, Václav Korbel, Ladislav Daniel, Jiří Luska, Evžen Valový, Eva Štrausová,

¹⁸ Poš, Vladimír. *Perspektivy Orffovy školy v hudební výchově* [Perspectives of the Orff's School in music education]. Praha-Bratislava: Edition Supraphon, 1969.

¹⁹ Lišková, Marie. 50leté výročí od prvního vydání České Orffovy školy [50th anniversary of the first publication of the Czech Orff's School]. *Hudební výchova*, Praha: Pedagogická fakulta, No.3, 2019, pp. 19–23.

²⁰ Drgáčová, Rafaela a Jarmila Kotůlková. Česká Orffova společnost – minulost, přítomnost a budoucnost [Czech Orff Society – past, present and future]. *Hudební výchova*, No. 3, 2007, pp. 37–38.

were also willing to devote themselves to the modernization of music education. In 1976, music educators and scientists such as Ivan Poledňák and Jan Budík contributed to the so-called New Concept of Music Education. It emphasized the pupil's creativity and the requirement that all components of music education should be based on the activity principle. Music education was enriched with instrumental and musical movement education. Behind each individual name, there is a lot of work and particular results. In Czechoslovakia, educational centers spreading Orff's principles of music education were established. They started to be established in Cheb and gradually moved to Liberec, Most, Znojmo, and Rychnov nad Kněžnou. Within the Czech Music Society, a number of associations were also established. They took care of the legacy of significant Czech composers. Such associations included, for example, the Music Youth of the Czechoslovak Republic, the Czech Jazz Society, and so on.

In the 1980s, conferences at the Faculty of Education of the University of Constantine Methodius in Nitra were also crucial for music education. A great deal of credit for their preparation belongs to **Jozef Vereš** (*1946). Primary schools with "extended music education" were established, and preparations for establishing grammar schools with extended music education started. The cultural and educational activities of the Czech Music Society were associated with distinguished personalities, such as Jiří Bajer, Stanislav Tesař, Míla Smetáčková, Hana Halíková, Evžen Valový, Jiří Fukač, Luděk Zenkl, Milan Holas, Hana Váňová, Alena Tichá, Jiří Kolář, Jaroslav Herden, Eva Jenčková, Miloš Kodejška, Jiří Luska and so on.

In the 1980s, 1990s, and early 21st century, musical integration continued. Music pedagogical conferences addressed the topic of and emphasized the importance of music education for the cognitive and emotional development of children and youth. New methodological works were written based on musical activities involving all school levels, including preschool education.²¹

The 1990s and the Turn of the Century

The Society for Music Education has worked within the Czech Music Society since 1989. **Jaroslav Herden** (1931–2010) from the Faculty of Education at Charles University in Prague became its chairman in 1991. Under his leadership, the institution organized beneficial practical seminars for music teachers in Rychnov nad Kněžnou and also many music conferences with international participation. At least one of the most important conferences, called "Creativity and Integrative Music Pedagogy in European Music Education," should be mentioned here.²² Also, the excellent professional and methodological works by Hana

²¹ Preschool education in kindergartens (children aged 3 to 6) is legislatively presented in the Czech Republic within the Framework Educational Program for Preschool Education. It is, according to the International Standard Classification, marked ISCED 0. In the Czech Republic, there is a two-level system of school documents. These are the Framework Educational Program of Basic Education and its adaptation to School Educational Programs.

²² Creativity and Integrative Music Pedagogy in European Music Education, Prague April 20–21, 1994. Organizer: Society for Music Education within the Czech Music Society and Department of Music Education, Faculty of Education, Charles University in Prague. Sources: personal participation of the author of this study in the conference and Prchal, Jan. *80 let Společnosti pro hudební výchovu a reflexe současného stavu hudebního vzdělávání u nás* [80 years of the Society for Music Education and reflection on the current state of music education in the Czech Republic]. Studie, 9 p. Online: https://www.chr-cmc.org/download/Studie_Prchal.pdf [cited 25. 5. 2022].

Váňová, Eva Jenčková, Václav Drábek, Miloš Kodejška and others in the areas of musical creativity and integration should be mentioned.

The new century began in the Czech Republic with education reform related to the concept of the so-called *White Paper*.²³ Based on this reform, the Research Institute of Pedagogy in Prague and the Ministry of Education, Youth and Sports followed the transition from central education management to co-decision-making on lower management levels. The reform promoted greater independence and practical use of acquired competencies. In 2004, the **Framework Curriculum in Basic Education** was established, which inspired teachers to create their own school curricula. New terms, such as key competencies and professional competencies, were introduced. The Czech Republic unified the key competencies according to European trends. Within this new educational system, music education was included in the field of Arts and Culture. It was stated that there should be one music education lesson per week.

Moreover, musical activities were included in the kindergarten program. The first stage of primary school represented a kind of “music workshop,” whereas later, in the second stage of primary school, pupils should learn to understand the music means of expression and forms. An emphasis was placed on the poly-aesthetic integration of music with other artistic and partly non-artistic fields.

Regarding grammar schools, two lessons of integrated music education were determined. At many grammar schools, there were also optional creative seminars of an integrative and poly-aesthetic character provided. Teachers of each school formed teams that developed their own school program variants based on the so-called Framework Programmes. Besides this program, in the Czech Republic, there were also primary schools with extended music teaching. Such schools had already been developed since the end of the 1970s, and it was **Ladislav Daniel** (1922–2015), who, in particular, stood at their birth. Those schools provided from four to six lessons of music a week. Two lessons covered general music education, one playing a musical instrument and one choral singing. Classes could be supplemented by additional chamber and orchestral lessons. The results of these primary schools were excellent and transformed even into non-musical areas. They had a significant impact on the personal development of the children.

Regarding the educational system of those times, the so-called People’s Schools of Arts, later the Basic Arts Schools, also gained respectable and significant attention. These institutions offered (and even nowadays they do) professional music, drama, dance, and literary arts education. Exceptionally talented individuals can apply to study at secondary vocational schools, traditionally called conservatories in the Czech Republic. Extraordinarily gifted individuals can further study music within university programs provided by music academies with some artistic focus or by university faculties with or without a pedagogical focus.

At the end of the 20th century and the beginning of the 21st century, Václav Drábek represented the Czech Republic in many international music institutions. Moreover, he participated in the preparation of the Framework Educational Programmes for Basic Education. The entry of the Czech Republic into European structures was also highly positively

²³ *Národní program rozvoje vzdělávání v ČR – “Bílá kniha”* [National Programme for the Development of Education in the Czech Republic – “White Paper”]. Praha: Ministerstvo školství, mládeže a tělovýchovy, 2002. Online <https://www.msmt.cz/vzdelavani/skolstvi-v-cr/bila-kniha-narodni-program-rozvoje-vzdelavani-v-cr> [cited 25. 5. 2022].

influenced by Irena Medňanská from Slovakia. She was a founding member of the European Association for Music in Schools (EAS) and co-authored the document entitled *EAS Charter on Music Education in General Education Schools in Europe*.²⁴ Furthermore, in 2006, within the pan-European project **meNet Musiceducationnetwork**,²⁵ she introduced not only the state of music education in Slovakia and other V4 countries but also the professional activities of the Visegrád Music Team, which has been under the leadership of Miloš Kodejška since 2007.

Significance of the EAS and ISME Congress in Prague in 2005

At the turn of the century, the European Music Congress EAS (European Association for Music in Schools) and ISME (International Society for Music Education) took place from 12 to 15 May 2005, entitled “Everything Depends on a Good Beginning” (J. A. Komenský). It took place at Charles University in Prague, particularly its Faculty of Education. Its content was prepared by the international team led by Miloš Kodejška. The congress became a European and non-European platform for views on innovations in music education aimed at preschool and young school children. Approximately 200 pedagogical and cultural representatives from 20 countries participated in a diverse program related to the following areas: the social significance of music subjects, music activities in schools, diagnostics and development of musical talent, professional training of teachers, musical pedagogical ideas regarding school and family cooperation, interesting experience concerning EU countries school systems, and the presentation of advanced materials associated with the innovation of music education. The congress included the European student forum, exhibitions of publications and teaching aids, school observations, excursions, concerts etc. The importance of the congress was underlined by the participation of top representatives of the International Society for Music Education, several European music associations, the Parliament of the European Union, the Ministry of Education, the Czech Music Society, and Charles University in Prague. The opening papers, held in Karolinum, were delivered by the President of the European Association for Music in Schools, Josef Scheidegger (Switzerland), the President of the International Society for Music Education, Liane Hentschke (Brazil), the President of the Czech Music Society Míla Smetáčková (Czech Republic) and Vice-Dean of the Faculty of Education, Charles University, Zdeněk Helus. This study does not provide enough space to focus on all the presentations in detail; nevertheless, under the editorship of Miloš Kodejška, a significant publication issued in English was released, and it was further presented at other European congresses and available at European academic libraries.²⁶

²⁴ The *EAS Charter on Music Education* in general education schools in Europe (European Association for Music in Schools) contains a preface and eight articles in the form of a declaration. It includes the following requirements: two lessons of music a week in general education, teaching music education in grammar schools and secondary schools, final (graduation) examinations in music, building classrooms for teaching music education, providing assistance to music ensembles at all school levels, support towards talented pupils, training qualified teachers, introducing music education to preschool children. It is a key document that helps music teachers in various European countries promote essential goals of this subject.

²⁵ meNet Musiceducationnetwork, ein europäisches Netzwerk der Kommunikation und des Wissensmanagements für musikalische Bildung, Oktober 2006-September 2009. Online <http://menet.mdw.ac.at/menetsite/german/index.html> (cited 25. 5. 2022).

²⁶ Kodejška, Miloš et al (ed.). *Everything depends on a good beginning – Jan Ámos Komenský*. Compendium of the 2005 EAS European music congress in Prague. Prague: Charles University, Prague, Faculty of education, 2007, 183 pp.

Let us recapitulate at least several essential ideas that still carry something to say about particular innovations regarding music and cultural education related to children and young people. Within the introductory speech by President Josef Scheidegger,²⁷ it was stated that “music elite can grow only on healthy and broad bases, and each child shall have the rights to learn about his own talent quality and to further develop it. Therefore, it is essential to define the conditions for the quality development of children’s musicality within their families, schools, out-of-school environments, and the media. Shaping musicality and influencing musical taste in early childhood has an invaluable impact on human life and characterizes every wise Society.” Zdeněk Helus, Vice-Dean of the Faculty of Education, Charles University, and a distinguished child psychologist, represented the organizing institution with dignity and very eruditely. His characteristic of music’s importance for the experience of goodness, beauty, truth, order, and a sense of human belonging is highly inspiring and still very popular in the professional world.

Furthermore, the congress involved critical comments expressed by prominent domestic and foreign experts.

Irena Medňanská stated that material- and consumer-oriented contemporary life gradually weakens the family’s educational functions and greatly limits family music making. Consequently, there appears a trend of children developing an emotional deficit. She claimed that transferring all responsibility to schools is not at all possible. Schools can by no means entirely replace the family. It is essential to condemn the policy of austerity measures that continue to reduce arts subjects in general education. Cultural workers and teachers are forced to fight against both open and hidden ways of eliminating music education in schools. Moreover, universities do not prepare future teachers for their profession properly. There will definitely be no better education if future teachers do not have higher musical skills.²⁸

Within the conclusions of the congress was formulated that “currently, the European integration process needs, besides the political and economic aspects, a quality cultural education, which unites economic and political forces and profiles culture as a mosaic of various regional and national traditions, welcoming the growing awareness of one’s values and specifics. The richness of the whole European unit lies in its artistic and cultural diversity.”²⁹

It could be stated that the Prague Congress in 2005 became a turning point. A new European Association for Music in Schools Board was established, with Franz Niermann taking over the lead. An extensive and successful European Union project titled **MeNet Music Education Network** was launched in Prague.³⁰ Moreover, another historical event of great importance to the European Association for Music in Schools, the International Society for Music Education, the European Music Council, and other associations of institutions involved in the field of music occurred. It was the *Memorandum of Understanding*

²⁷ Scheidegger, Josef. Personal correspondence between Scheidegger and Miloš Kodejška during the preparations for the European Congress in 2003–2005.

²⁸ Medňanská, Irena. Covert Forms of Liquidation or “Downsizing” of Music Education in Kindergartens and 1st Level of Elementary Schools. In: *Everything depends on a good beginning (J. A. Komenský). Compendium of the 2005 EAS European Music Congress in Prague*. Prague: Charles university – Faculty of education, 2007, pp. 165–169.

²⁹ Kodejška, Miloš. *Ohlas hudebního kongresu EAS v Praze v roce 2005*. Online. URL: czechcoordinatorreas.eu/obsah.htm [no. 12, second part, cited 25. 5. 2022].

³⁰ MeNet Musiceducationnetwork, ein europäisches Netzwerk der Kommunikation und des Wissensmanagements für musikalische Bildung, October 2006 – September 2009. Online <http://menet.mdw.ac.at/menetsite/german/index.html> [cited 25. 5. 2022].

declaration, which encouraged close cooperation between the European Association for Music in Schools and the International Society for Music Education. The memorandum was of great importance for further conferences of these two organizations worldwide, for example, in Bologna in 2008, Beijing in 2010, and elsewhere. The fact that this cooperation was established in Prague is of considerable historical significance, comparable to the first conference of the Society for Music Education in 1934. As far as the European Association for Music in Schools is concerned, the Czech Republic was represented in the European environment first by Václav Drábek, then by Miloš Kodejška (2005–2016), and then by Marek Sedláček (2017 – present).



European Music Congress of the European Association for Music in Schools (EAS) and the International Society for Music Education (ISME) in Prague in 2005. From the left, Franz Nierman, Zdeněk Helus, Liane Hentschke, Miloš Kodejška, Renate Heinisch, Irena Medňanská, in the background Zdeněk Vávra and Josef Scheidegger. Photo archive.

The establishment of the so-called **Visegrád Music Team** at the Faculty of Education, Charles University in Prague, was a result of an immediate reaction to the conclusions of the European Congress in Prague in 2005. Its program followed the so-called *Visegrád Declaration*,³¹ which, on behalf of Czechoslovakia, was signed by President Václav Havel,

³¹ Visegrád V4. Online <https://www.mvcr.cz/sluzba/clanek/visegradska-ctyrka-v4.aspx> [cited 25. 5. 2022].

Polish President Lech Walesa, and Hungarian Prime Minister József Antall. After the splitting of former Czechoslovakia and the establishment of the Czech Republic in 1993, the Visegrád Group was integrated into the so-called V4 countries. The main goal of the Visegrád Team is to support the research of doctoral students from music departments of Czech and Slovak universities in music psychology and pedagogy and to apply the results to music pedagogical practice in public schools. For this reason, the team prepared several music education seminars and conferences. It has always encouraged progressive efforts of national and European music institutions. **Miloš Kodejška** (*1952) is the founder and current leader of this association, and the long-time Deputy was **Irena Medňanská** (1950–2020) National Coordinator for Slovakia. Currently (2022), Polish music education is represented by Gabriela Konkol, National Coordinator for Poland, and Hungary by Noemi Maczelka, National Coordinator for Hungary. All the team members are fully aware that the exchange of information and mutual “neighborly” support and cooperation are useful even for the national music pedagogies.

In music education, other significant initiatives established in 2009 and still ongoing are, for example, Visegrád doctoral conferences. They were initiated by Jaroslav Herden and Miloš Kodejška, both from the Faculty of Education, Charles University in Prague. These doctoral conferences are called Theory and Practice of Music Education and are intended for doctoral students from the V4 countries, their supervisors, and other academic teachers. They are held under the auspices of the European Association for Music in Schools every two years (2009, 2011, 2013, 2015, 2017, 2019, and 2021). They focus on the general education of children regarding musical activities done under the conditions of pedagogical reforms taking place in the V4 countries. The proceedings based on doctoral students and teachers' contributions at conferences were published from 2008 to 2019.³²

They contribute to finding an optimal way to contemporary revisions of state music education plans. Furthermore, over the decades, important music education conferences have taken place in other university centers: in Ústí nad Labem, Brno, Olomouc, and Ostrava.

Contemporary Search for an Optimal Variant of Music Education

Since its first conference in 1934, the Czech “Society for Music Education” has always aimed strategic goals to maintain and strengthen the significance of music education. Jan Prchal has been holding the position of chairman. He took over the position after Jaroslav Herden in 2002. Jan Prchal was chairman until mid-2022. His mission is continued by Jiřina Jiříčková from the Faculty of Education at Charles University in Prague. In the last decade, the Society for Music Education has presented many innovations related to music education, considering changes in social and economic conditions. It has been searching for new ways to integrate music education into other artistic fields while maintaining its identity. This identity is associated with the development of musical abilities and skills. The organization cooperates with all important institutions, primarily the Ministry of Education, Youth and

³² Kodejška, Miloš et al. (eds.). *Everything depends on a good beginning – Jan Amos Komenský*. Compendium of the 2005 EAS European music congress in Prague. Prague: Charles University, Faculty of Education, 2007, 183 pp. Prague: Charles University, Prague, Faculty of Education, 2007. The proceedings from the conferences are listed under the editor's names in the Bibliography following this article.

Sports, and the National Institute of Further Education. It tightly cooperates with the Czech Orff Society, led by Lenka Pospíšilová, with the Association of Music Teachers, represented by Milan Motl, and other music and non-music organizations. Together, they form a strong, large, and specific team of contemporary personalities who struggle to establish valuable music education in schools. Besides Jan Prchal, it is also helpful to mention Jiří Holubec, Rafaela Drgáčová, Alena Tichá, Eva Jenčková, Jiřina Jiříčková, Jakub Kacar, Hana Havelková, Lukáš Hurník, Jakub Hrůša, and the honorary members Belo Felix (Slovakia), Miloš Kodejška and Wolfgang Mastnak (Germany). A thorough list of participating domestic and foreign personalities would be too long. The Society³³ organizes music conferences, workshops, and so-called Summer Workshops on Music Education, which are attended by hundreds of teachers. One of the most important conferences worth noticing was held at the Faculty of Education of Jan Evangelista Purkyně University in Ústí nad Labem in 2022 under the title of “Music Education for the 3rd Millennium”. It was the third conference there and monitored the current situation in music education. In 2022 many debates were focusing not only on a new concept of education in general but also on music education. Together with other institutions, especially the Association of Music Teachers, led by Milan Motl, the Society for Music Education strives for the implementation of such a system of general education within which music education would be classified as an individual subject implemented in a broad educational field specified as Arts and Culture. In 2022, the official Statement of Music and Arts Education Representatives was formulated. It referred to the current tendencies associated with the concept of education concerning the field of Arts and Culture.³⁴ One of the main goals of music teachers is to modernize the content of music education and maintain one lesson of music education per week. They also believe that the key competence of cultural awareness and expression shall be integrated into the whole educational system. The European Reference Framework has included this key competence within its program; however, Czech documents have omitted it. Its inclusion would generally improve the prestige of elementary music education. The author of this study³⁵ has characterized the following points as the critical tasks:

- to show how music effectively stimulates healthy mental development and children’s musical creativity;
- to maintain music education in schools as a separate general education subject;
- to define basic standards of the music education subject within the revisions of the Framework Educational Program of Basic Education;
- to design newly accredited studies at faculties of education so that the university education would reflect the needs of school practice;
- to publish inspiring examples of school, family, and public cooperation in media;

³³ Společnost pro hudební výchovu České republiky. Online. [cited 25. 5. 2022]. URL: <http://www.shvcr.cz/ldhv-2019>.

³⁴ Stanovisko zástupců vzdělávacích oborů hudební a výtvarná výchova k aktuálním tendencím v pojetí vzdělávacích oblastí Umění a kultura [The opinion of the representatives of the educational fields of music and art education on the current trends in the concept of the educational fields of Art and Culture]. Online <https://www.shvcr.cz/2022/02/07/stanovisko-zastupcu-vzdelavacich-oboru-hudebni-a-vytvarna-vychova-k-aktualnim-tendencim-v-pojeti-vzdelavaci-oblasti-umeni-a-kultura/> [cited 25. 5. 2022].

³⁵ The author of this study contributed to the formulation of the current needs of music education, many of which have been listed in the study: Prchal, Jan. *80 let Společnosti pro hudební výchovu a reflexe současného stavu hudebního vzdělávání u nás* [80 years of the Society for Music Education and reflection on the current state of music education in the Czech Republic]. Online https://www.chr-cmc.org/download/Studie_Prchal.pdf [cited 25. 5. 2022].

- to oblige the Czech School Inspectorate to control the real fulfillment of the number of music lessons and their educational content in primary and grammar schools (including the concept of leaving examinations in music education);
- to motivate teachers of music education and other aesthetic education subjects to cooperate and fulfill the concept of basic school educational programs;
- to improve the school equipment and facilities (musical instruments, musical literature, modern mass media devices, etc.);
- to engage and support children's choirs and instrumental ensembles;
- to cooperate with international music organizations regarding exchanging information and writing professional and methodical materials.

Conclusion

This study aimed to list only some historical events and social contexts associated with music education since the Society for Music Education was founded in 1934. It was primarily aimed at capturing the atmosphere connected with all the honest work of hundreds of music teachers in historical contexts and recalling the Czech international music pedagogy contexts. All these presented contexts force us to consider the constant continuity related to experience transfer. Awareness of them may help with making good decisions regarding which values and goals the future Czech music culture and education should be directed toward.

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