

MUSIC PEDAGOGY IN THE CONTEXT OF ETHNOPEDAGOGY: THEORETICAL BACKGROUND OF MUSIC EDUCATION IN REGIONAL CULTURE-ORIENTED SCHOOLS IN SLOVAKIA

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Abstract

The paper defines the subject of Ethnopedagogy, defines the basic lines of the content of music pedagogy in the ethnopedagogical context, specifies the music-pedagogical principles inspired by the nature of folk art creation, presents examples of good practice, and defines the concept of Music Education in regional-culture-oriented primary schools.

Keywords

Ethnopedagogy – folk art – music education – principles of music pedagogy – primary schools – regional education – regional culture-oriented school

Introduction

After 1989, education in Slovakia diversified. The penetration of so-called alternative or innovative educational programs into Slovak schools has weakened the original concept of a unified school. The idea of the uniqueness of each school is being fulfilled. The regional culture-oriented school model focuses on the uniqueness of a particular region with its natural, historical, and cultural specificities. Due to the richness of traditional musical expressions of individual localities and regions of Slovakia, music has a significant role in this type of education.

In parallel with the practice of such education, the developing ethnopedagogical theory in Slovakia emphasizes the resources of its own regional culture. The music-pedagogical principles and the concept of music education in an ethnopedagogical context point to the importance of indigenous traditional resources as a rich wellspring of musical imagination and creativity of the people of the past, from which the present and future generations can draw.

Ethnopedagogy and music pedagogy: definition of the subject

Ethnopedagogy, also referred to as Anthropology of Education, in German Ethnopädagogik, French ethnologie de l'éducation, Russian etnopedagogika, is a relatively little used term in the Czech-Slovak environment. However, the problems of this discipline have been known

since the time of the interest of travellers, ethnographers and ethnologists in the educational practices of different cultures of the world. In the Czech-Slovak environment, the term **ethnopedagogy** was addressed by J. Průcha (2002–2009)¹ and V. Cabanová (2003, 2005).² In Slovakia, the fields close to ethnopedagogy are more terminologically established **school ethnography**, or the so-called **pedagogical ethnography** (Kučera, M., 1998)³ or **historical ethnography of education** (Michálek, J., 1998).⁴

The existing publications with the title ethnopedagogy – Volkov, G. N. (1974, 1999)⁵, Müller, K. E.–Tremel, A. K. (1992, 1996),⁶ Renner, E. (2000),⁷ Průcha, J. (2002),⁸ Unger-Heitsch, H. (2003),⁹ Frolova, A. N. (2003),¹⁰ Cabanova, V. (2003, 2005)¹¹ include diverse definitions of ethnopedagogy or the focus of its scientific interest. According to the above-mentioned authors, ethnopedagogy is:

“A sub-discipline formed between ethnology and pedagogy” (Renner, 2000, p. 35).

“A new field of pedagogical theory and research dealing with the problems of upbringing and education of members of ethnic minorities, in our country (in the Czech Republic) so far understood mainly at the level of educational practice as intercultural/multicultural education” (Průcha, 2009, p. 71).

“A boundary discipline exploring the choice, scope, and extent of the use of regional and local culture in the educational process of schools. We understand it as a field of modern pedagogy dealing with transforming of the beneficial content of specific local culture into the content of education in schools, especially at the pre-primary, primary, and less frequently secondary level in the formal education system. In addition to the society-wide goal of consolidating the foundations of one’s own culture, the emphasis is on the full development of the pupil’s personality” (Cabanová, 2003, p. 57).

¹ Průcha, Jan, Walterová, Eliška, Jiří Mareš, *Pedagogický slovník*. [Pedagogical Dictionary]. (Praha: Portál, 2009), p. 71.

² Cabanová, Vlasta, *K etnopedagogickým pojmom regionálnej výchovy a regionálnej školy*. [On the ethno-pedagogical concepts of regional education and regional school]. In Švec, Š. et al. *Pojmoslovné spory a ich definičné riešenia vo výchovovede*. [Conceptual disputes and their definitional solutions in educational science]. (Bratislava: Stimul, 2003), pp. 55–67.

³ Kučera, Miloš, *Metódy školskej etnografie*. [Methods of school ethnography]. In Švec, Š. et al. *Metodológia vied o výchove: Kvantitatívno-scientické a kvalitatívno-humanitné prístupy v edukačnom výskume*. [Methodology of the educational sciences: Quantitative-scientific and qualitative-humanistic approaches in educational research]. (Bratislava: Iris, 1998), pp. 230–237.

⁴ Michálek, Ján, *Metódy historickej etnografie výchovy*. [Methods of historical ethnography of education]. In Švec, Š. et al. *Metodológia vied o výchove: Kvantitatívno-scientické a kvalitatívno-humanitné prístupy v edukačnom výskume*. [Methodology of the educational sciences: Quantitative-scientific and qualitative-humanistic approaches in educational research]. (Bratislava: Iris, 1998), pp. 238–243.

⁵ Volkov, Gennadij N. *Etnopedagogika*. (Čeboksary: Čuvašskoe knižnoe izdatelstvo, 1974).

⁶ Müller, Klaus A., Alfred Tremel et al. *Ethnopedagogik: Sozialisatation und Erziehung in traditionellen Gesellschaften. Eine Einführung*. (Berlin: Dietrich Reimer Verlag, 2nd edition, 1996).

⁷ Renner, Erich et al. *Ethnopedagogik. Ein Report*. (Weinheim: Deutscher Studien-Verlag, 2000).

⁸ Průcha, Jan, *Etnopedagogika*. [Ethnopedagogy]. In *Pedagogika* [Pedagogika]. (Vol. 52, no. 2, 2002), pp. 195–205.

⁹ Unger – Heitsch, Helga, *Das Fremde verstehen. Ethnopedagogik als konkrete Hilfe in Schule und Gesellschaft. Grundlagen und Beispiele*. (2nd edition. Münster u.a. 2003).

¹⁰ Frolova, A. N., *Etnopedagogika detstva drevnich korennykh narodov severo-vostoka Rossii*. [Ethnopedagogy of the childhood of the old indigenous people of North-Eastern Russia]. (Magadan Kordis: Izdatelstvo Pedagogika, 2003).

¹¹ Cabanová, Vlasta, *Tvorba obsahu vzdelania v regionalisticky orientovaných školách*. [Developing educational content in regional culture-oriented schools]. (Praha: Epocha, 2005).

“The subject is not only small exotic cultures, natural peoples, so-called primitive cultures, segmented societies, traditional societies (and other synonyms of these names), but all cultures – be they large cultures or regional cultures” (Tremblé, 1996, p. 141).

“The basic task of ethnopedagogy is the study of the specificity of the human education – its origin, development and present state; its place in the life of the people and its role in the culture. At the same time, ethnopedagogy has significant scientific tasks: based on the study of living educational processes in the human environment – especially in the family – to work out the means of interacting with these processes and also to help disseminate the most valuable heritage of education – to assimilate and elaborate it in the theory of education in parallel with the application of all this in the practice of education” (Volkov, 1974, p. 10).

“In the present concept, ethnopedagogy is a doctrine that studies the reality of human education and reveals the laws of education of traditional cultures in connection with the development of economic, social, spiritual and other social phenomena while also pointing out the methods, ways and functioning of contemporary educational systems in an organic whole” (Frolova, 2003, pp. 10–11).

Based on the above definitions, we can characterize the following main lines of ethnopedagogy:

- interconnection of the subject of ethnology and pedagogy,
- exploration of tradition and laws of education in various cultures,
- in the Czech environment – focusing on ethnic, racial and religious minorities,
- in the Slovak environment – accentuating the traditional culture of the regions, transferring the content of culture into education in schools, especially in the system of formal education,
- linking with the current societal trends, especially in education and training.

In the mentioned ethnopedagogical literature, it is possible to identify a focus on two areas of research applying the optics of the so-called “ingroup” and “outgroup”, specifically:

- the area of culture/s of the ‘own’ ethnic group (nation),
- the area of cultures of ‘other’ ethnic groups.

Within these, it is possible to further investigate education and learning in different and ethnically differentiated communities, such as ethnic minorities and groups and ethnographic groups.

Based on the areas above, the subject of music pedagogy in an ethno-pedagogical context can be divided as follows (Figure 1).

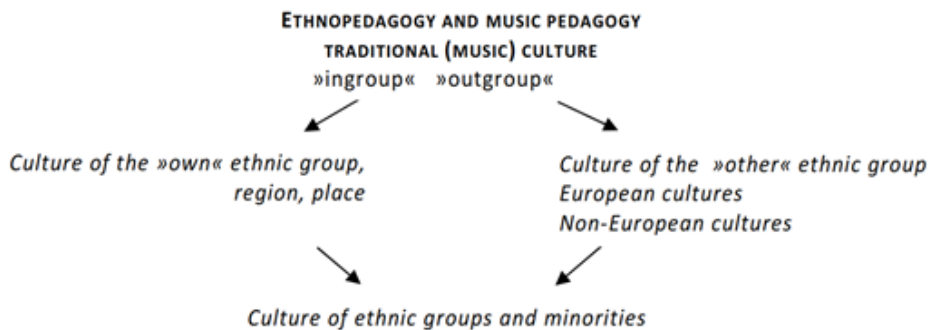


Figure 1.

From the above definitions of ethnopedagogy, we can conclude that the subject of music pedagogy in an ethnopedagogical context is:¹²

- the selection of interdisciplinary content of ethnopedagogy, ethnomusicology, and other scientific disciplines in music-pedagogical theory;
- the application of research methods used in ethnography and ethnology to music-pedagogical research with a focus on predominantly qualitative methods;¹³
- the analysis and comparison of traditional musical expressions of ethnic and other ethnically differentiated groups in the context of their continuation in the system of non-formal, formal, and informal education;
- the summary and creative transfer of the knowledge of ethnomusicology, music folkloristics, or music historiography into the content of music education according to different levels and types of music education;
- creative adaptation of various music pedagogical approaches, methods, and concepts into the music education system;
- the updating of traditional music at different levels, especially in the system of formal music education.

Since this is a relatively novel issue, raising many questions and topics, it is necessary to build a methodology for the field based on the interdisciplinary interconnection of the knowledge of different scientific disciplines. On an applied level, music education in an ethnopedagogical context deals with issues of content, scope, and pedagogical interpretation of mainly ethnomusicological oriented topics at all levels of education. In Slovakia, it emphasizes the integration and updating of its musical culture. Therefore, in the following text, we will reflect on the music-pedagogical principles that are based on the laws of Slovak folklore.

¹² Krušinská, Martina, *Methodological Aspects of Music Pedagogy in an Ethno-pedagogical Context*. In: *Dziedzictwo kulturowo-historyczne regionu: pedagogika międzykulturowa i regionalna – aspekty wychowawcze*. [Cultural and historical heritage of the region: regional and multicultural pedagogy – aspects of education]. (Kraków: Akademia Ignatianum – Wydawnictwo WAM, 2013), pp. 60–61.

¹³ Švec, Štefan et al. *Metodológia vied o výchove: Kvantitatívno-scientické a kvalitatívno-humanitné prístupy v edukačnom výskume*. [Methodology of the educational sciences: Quantitative-scientific and qualitative-humanistic approaches in educational research]. (Bratislava: Iris, 1998).

Music-pedagogical principles in an ethnopedagogical context

To my question:

*“Where do you live, children?”
three-year-old Kubko responded: “At Mommy’s.”
(from teacher’s memories)*

Principle of own activity – creativity

Folk musicians, especially singers, are at the same time creators, performers, and recipients of folk music.¹⁴ It can be said that in their musical activity, all the main activities are implemented at the same time, i.e., reception – reproduction – production. Of course, the degree of each musical activity depends on the musical abilities and skills of the individual. The highest ability of musical activity – musical creativity is developed in folk music primarily through improvisational variation techniques based on the musical skills of its creator. Similarly, in the theory and practice of music education, we emphasize the so-called elementary musical creativity, defined by the author of this term as “the elementary independent activity of the child in which the child creates a relatively new and objectively expressed musical quality based on the selection and combination of individual musical ideas.”¹⁵

This independent creative activity of a young person is characterized, as in folk music, by already acquired musical schemes (processes), which he or she transforms depending on the objective topic set in the given environment and the subjective mood. The active participation of the child performer in folk music art is most evident in children’s folk songs and games, which are still popular among children today.¹⁶

Similarly, as people used to modify songs to create their variations depending on life circumstances, we should dedicate more space for pupils’ own creativity in music education. We believe that the developed sense of creativity, frequently determined by the necessity of life,¹⁷ manifested, among other things, in musical creations that helped people overcome difficult situations in life.

¹⁴ Elsčeková, Alica, Oskár Elsček, *Úvod do štúdia slovenskej ľudovej hudby*. [Introduction to the study of Slovak folk music]. (Bratislava: Music Centre, 2005), p. 22.

¹⁵ Váňová, Hana, *Hudební tvořivost žáku mladšího školního věku*. [Musical creativity of pupils of younger school age]. (Praha: Editio Supraphon, 1989), p. 49–51.

¹⁶ For example, children’s folk songs and games, which we implement with children of toddler and pre-school age in music and movement workshops in Žilina (Children’s Station Záriečie, Pastoral Centre Hájik): *Slnko, slnko, poď na naše líčka* (Sun, sun, come on our cheeks), *Čižiček, čižiček* (Little siskin), *Javor, javor, javorová brána* (Maple, maple, maple gate), *Mám ručníček* (I have a towel), *O retaz* (O chain), *Kto nám pomôže ploty zapleťat* (Who will help us to weave the fences), *O čerta a anjela* (Devil and angel), *Hádaj, hádaj, haduľa, kde zlatá guľa* (Guess, guess), etc.

¹⁷ K. Plicka, captured the creation of a ballad (38 stanzas) by a 40-year-old widow Z. Vrbová, who said of the song: “I was looking for a sad voice ... and in two days, crying, I composed the song.” Cf. Slivka, Martin (ed.) *Karol Plicka o folklóre, fotografii, filme*. [Karol Plicka on Folklore, Photography, Film]. (Martin: ASCO, 1994), p. 75–77. J. Kresánek speaks of the changing shape of the same songs by the same performer. Cf. Kresánek, Jozef, *Slovenská ľudová pieseň zo stanoviska hudobného*. [Slovak folk song from a musical point of view]. (Bratislava: National Music Centre, 1997), p. 17. Similarly, V. Grieš from the village of Krmeš – Vlachy in an interview (April 2011) recalls the words of his father who, as a shepherd, “every day sharpened a stick differently.”



Figure 2. Meeting of regional culture-oriented primary schools, Malatiná 2017.
Photo Archive of the Centre of Ethnography and Art in Ružomberok.

Principle of processualism – a stimulating environment

In contemporary music education, we emphasize not only its activating – creative nature but also the processual character mentioned above. At this point, we would particularly stress the ability of the teacher/parent to perceive sensitively the different stages of development in which the young person is available to develop certain specific abilities and skills in each developmental period. This ability – unique to a particular developmental stage – can only be developed in active contact with a stimulating environment. Essential here is the fact that the specific kind of receptivity for the development of particular abilities gradually fades away at each developmental stage and is replaced by a different kind of receptivity at the next stage, necessary for the child's further development.¹⁸

In the past, it was considered natural to sing and play in families and village groups. This created a spontaneously motivating environment in which young people built up a rich repertoire of songs.¹⁹ Moreover, and this is another significant characteristic of the princi-

¹⁸ According to M. Montessori based on the experimental research of J. Piaget, the individual phases build on each other, and the level of the lower phase determines the level of the higher one. Cf. Krušinská, Martina, *Výchova k hudbe v škole Márie Montessoriovej: Podnety pre teóriu a prax hudobnej výchovy v alternatívnych a inovatívnych modeloch škôl na Slovensku*. [Music education in Maria Montessori's school: Implications for the theory and practice of music education in alternative and innovative school models in Slovakia]. (Ružomberok: PF KU, 2009), pp. 25-27.

¹⁹ According to A. Jágerová, in the past, singing was almost an everyday part of life; girls as young as fifteen in the countryside usually mastered the entire local repertoire. Cf. Jágerová, Andrea (ed.) *Škola ľudového spevu II.: metodický materiál pre*

ple of processualism, in collective music-making, there was no emphasis on the external performance of the performers in the sense of artistic accomplishment; people sang and played for pleasure. Since collaborative music-making was not divided into performers and their recipients – everyone participated in the process to their own degree, and no one was threatened in terms of the external view of the spectator – there was a natural consideration of the momentary mood, disposition, or indisposition of the individual, alternating tension and release with respect to individual and group dynamics.

In the music-educational process, we should also respect the grasp of the learning material “here and now”, as opposed to the requirement of an outward-looking performance. The more spontaneous the pupils’ musical reception, reproduction, and production – focused on their intrinsic motivation – the more joyful it will be.²⁰ Only after this phase does we come to the phase of reflecting and fixing musical shapes for a potential public presentation.

Principle of perception – discrimination – selection

“What is distinctive and artistically valuable in folk music, the folk collective with clear aesthetic judgment recognizes – separates the tares from the wheat. Only those melodic, rhythmic, and formal elements that are the most valuable become part of the folk music tradition.”²¹

Even a child of toddler and preschool age can spontaneously recognize a more cultivated tone from a less cultivated one.²² However, the ability to distinguish higher musical forms at an early age may gradually be lost by the young person due to the stimuli of the commercial media environment. Through information and communication technologies we have more information but less ability to distinguish the “essential from the less essential.”

Young people expect such speed, and efficiency schemes from life as current technical possibilities offer. In education and training, too, there is more emphasis on the time-performance (horizontal) plane as opposed to the space-being (vertical) plane. In this context, experts point to changes in the lifestyle paradigm of the younger generation. They point to the phenomenon of the “internet generation” that is forming a new/different identity in the so-called virtual reality.²³

M. Montessori in her time, in connection with the destructive influence of the commercial environment, strongly demanded that the educational environment should not overwhelm

pedagógov ľudového spevu. [School of folk singing II: methodological material for folk singing teachers]. (Zvolen: POS, 2002), p. 89.

²⁰ We cannot forget the experience from the 6th grade of primary school when we were learning the song *Under Our Windows Water Flows* in a music education class. The children liked it very much and often asked to sing it. Janko used to sit in the front and sang with enthusiasm, but out of tune. When we finished the song, Janko joyfully declared, “Teacher, but how well we sang...”

²¹ Elscheková, Alica, Oskár Elschek, *Úvod do štúdia slovenskej ľudovej hudby.* [Introduction to the Study of Slovak Folk Music]. (Bratislava: Hudobné centrum, 2005), p. 20.

²² The claim is based on an experiment with children of toddler and preschool age at the Ži-ra-fa Centre in Žilina, in which the majority of children aged 2–6 chose a chime with more sophisticated-sounding tones compared to an identical-looking chime with less tonal sonority (M. Krušinská, April 2011).

²³ See Krbata, Peter, *Archetypálna hudobná kultúra versus virtuálna realita.* [Archetypal music culture versus virtual reality]. In Zeleiová G., Jaroslava (ed.) *Etnopedagogické a muzikoterapeutické paradigmy v hudobnej pedagogike.* [Ethnopedagogical and music therapy paradigms in music pedagogy]. [CD-ROM]. (Trnava: Pdf TU, 2009).

the child's senses but stimulate them to differentiate and structure phenomena and finally to self-control.²⁴ Similarly, the music teacher should lead the young person at any level and type of education to differentiate higher – more mature musical forms, especially in the current era of the so-called **acoustic smog**, which by its opacity is often a source of manipulation of young people's views and attitudes.



Figure 3. Primary Art School of Folk Dance and Music in Ružomberok.
Photo Archive of the Centre of Ethnography and Art in Ružomberok.

Karel Plicka, reflecting on his ethnographic work in Slovakia, pointed to “...healthy taste and a great sense of harmonious wholeness [of the Slovak people, MK]...abilities which they now lack...”. This sense he attributed to Slovak conservatism, i.e. his ability to choose from the foreign only the elements that reflected their own feelings and which could harmonically blend in with their tradition.²⁵ As O. Elschek and A. Elscheková also argued, the original collective folk music preserved mainly those folk music compositions that the most gifted individuals created.²⁶ A significant role in this development was played by the active approach of each individual, at least in vocal expression, and the subsequent ability to

²⁴ Krušinská, Martina, *Výchova k hudbe v škole Márie Montessoriovej: Podnety pre teóriu a prax hudobnej výchovy v alternatívnych a inovatívnych modeloch škôl na Slovensku*. [Music education in Maria Montessori's school: Implications for the theory and practice of music education in alternative and innovative school models in Slovakia]. (Ružomberok: PF KU, 2009), pp. 27–28.

²⁵ Slivka, Martin (ed.) *Karol Plicka o folklóre, fotografii, filme*. [Karol Plicka on folklore, photography, film]. (Martin: ASCO, 1994), p. 42.

²⁶ Elscheková, Alica, Oskár Elschek, *Úvod do štúdia slovenskej ľudovej hudby*. [Introduction to the study of Slovak folk music]. (Bratislava: Hudobné centrum, 2005), s. 20.

appreciate and adopt a more ‚mature‘ musical form in the process of passing on folk variants through oral tradition.

Principle of integrity – continuity

Ethnomusicologists agree that we cannot study folk music in isolation from other artistic components. They also point to the integrated nature of human experience and artistic expression, in particular, the connection between human lives in the past and their artistic expressions, already mentioned above in the principle of activity-creativity, points to an important ontological experience that should be further developed in musical-educational action: to enable young people to express their momentary attunement **musically** in life. In this way, we can attribute a "higher meaning" to spontaneous, often destructive expressions of young people through musical representation.

From a cultural-anthropological point of view, the requirement of wholeness-continuity is implemented with respect for the cultural environment into which the child is born. In relation to a child who lives in an environment with a specific spiritual-cultural and historical continuity, it is significant to deal sensitively with elements stemming from a different – non-continuous cultural area. In the educational activity, we should enable children to relate to phenomena that are part of their cultural environment, through which they can form relationships and form their identity.

We believe that creating a (musical) environment that is close to the child’s ontological, ontogenetic and cultural-anthropological point of view fundamentally influences the healthy development of a young person.²⁷

In the music-educational process, we further strive to meet the requirement of integrity and continuity by equal representation of all musical activities (singing, playing an instrument, listening, movement and dramatization), by linking music with other arts, by connecting the music-educational process with the annual cycle and its holidays, and by cross-curricular links. Particularly significant, especially at a younger age, is the connection between movement – speech – music, as Orff educators point out,²⁸ which is naturally represented, for example, in children’s folk games and songs in the mother tongue.

The holistic-elementary approach²⁹ leads to the integration of experience in the sense of the interconnectedness not only of individual artistic areas but, above all, in connection with human life. The active musical expression of a young person should be associated with various – not only school – activities,³⁰ as in the past, songs accompanied work or various ceremonies, as the expression of human pain and joy.

²⁷ Zeleiová G., Jaroslava, *Proces diferenciácie a integrácie v psycho-spirituálnom vývine*. [The process of differentiation and integration in psychological spiritual development]. In *Psychologické dni. Metanoia a harmónia človeka*. [Psychology Days. Metanoia and human harmony]. Proceedings from the conference on 6.–8. 9. 2007. (Bratislava: Stimul, 2007), p. 333–338.

²⁸ Blažeková, Miroslava, *Orffov Schulwerk: Princípy a adaptácia*. [Orff’s Schulwerk: Principles and Adaptation]. (Nitra: University of Constantine the Philosopher, 2011), p. 53–85. B. Haselbach, a teacher at the Orff Institute in Salzburg, when she was a jury member for a competition of children’s folklore ensembles in Slovakia, said: "you have Orff here, all you have to do is rework the methodology." (From an interview with M. Blažeková, November 2019).

²⁹ Elementary, Lat. *elementaris* – primordial, initial, basic, central.

³⁰ Five-year-old Tobias, who was attending our music and movement workshops, started singing a song as he opened a window into which the sun was shining: "Sun, sun, come on our cheeks"... We give this example as a model of the natural interaction of life events and the musical response to them already in young children. (From an interview with his mother Anna, May 2008).

Principle of community

Various educational approaches, especially alternative and innovative ones, emphasize the individualization of the learning process. On the one hand, such an approach brings more effective results for individuals, on the other hand, it significantly weakens their adaptability in the collective and the ability of young people to cooperate.³¹ The process of folk art creation is generally referred to as a collective process, determined by the creative impulses of individuals. The collective and the individual do not exist separately but in mutual interaction. Without the creative input of the individuals and their active acceptance by the collective, folk art would not have been created and developed.³²

It can also be said that the interpretation of folk music itself contains the principle of collectivity. The existence of the community, which is losing its significance today through the emphasis on individualism, is thus naturally reinforced.

As Orff pedagogues also point out,³³ a creative process only emerges in a space where the participants are mutually inspired. However, it is important that favorable social relations are established in the collective. The more socialized the group, the more creative the musical expressions of its individuals will emerge in the music-educational process, and vice versa. It is important to remember that only in relationships a person is able to live fully, and it also applies to the educational process.

Examples of good practice

The subject of *Regional Education* in primary schools

After 2008, the optional subject of Regional Education started to be implemented in Slovak schools. This partly followed the school model of Extended Regional Education and Folk Culture from the 1990s. This innovative school model has undergone experimental validation in several Slovak schools. Its format of educational content was further transferred to the content of the elective subject of Regional Education. Research (2005, 2011)³⁴ showed that pupils in primary schools collected folk songs of their region, sorted them, created their own songbooks, played folk instruments of their region, collected various folk artifacts,

³¹ Krušinská, Martina, *Inovácia hudobnej výchovy v alternatívnych a inovatívnych edukačných programoch na Slovensku*. [Innovation of music education in alternative and innovative educational programmes in Slovakia]. In *Výchova k hudbe v škole Márie Montessoriovej: Podnety pre teóriu a prax hudobnej výchovy alternatívnych a inovatívnych modeloch škôl na Slovensku*. [Education for music in Maria Montessori's school: Implications for the theory and practice of music education in alternative and innovative school models in Slovakia]. (Ružomberok: PF KU, 2009), pp. 60–61.

Krušinská, Martina, *Regionálna výchova a ľudová kultúra v základných všeobecnovzdelávacích a umeleckých školách*. [Regional education and folk culture in primary general education and art schools]. In: *Objavovanie strateného v čase: Umenie a remeslá etnografického charakteru regiónov Liptov a Orava*. [Discovering the Lost in Time: Arts and Crafts of the Ethnographic Character of the Liptov and Orava Regions]. (Ružomberok: Verbum, 2012), pp. 47–56.

³² Elscheková, Alica, Oskár Elschek, *Úvod do štúdia slovenskej ľudovej hudby*. [Introduction to the Study of Slovak Folk Music]. (Bratislava: Hudobné centrum, 2005), p. 20.

³³ Blažeková, Miroslava, *Orffov Schulwerk: Princípy a adaptácia*. [Orff's Schulwerk: Principles and Adaptation]. (Nitra: Univerzity of Constantine the Philosopher, 2011), pp.53–85.

³⁴ See more details Krušinská, Martina, *Elementary Art School of Folk Dance and Music in the Context of Regional Culture-Oriented Schools in Slovakia*. In: *Central European Journal of Educational Research*. (Debrecen: Debreceni Egyetem. Vol. 3, No. 1, 2021), pp. 2–5.

exhibited the objects on the school premises, participated in school folklore ensembles, and took part in various cultural events of the region. In primary schools, the subject was mainly implemented by subsidizing one lesson per week. Some teachers created specific teaching material for pupils related to their region.



Figure 4. Primary Art School of Folk Dance and Music in Ružomberok.
Photo Archive of the Centre of Ethnography and Art in Ružomberok.

Primary Art School of Folk Dance and Music in Ružomberok

The school started its activity in 2008. From research (2011, 2017)³⁵ we can conclude that this is a unique school model not only in the world but also in Slovakia. The school has undergone experimental validation. Currently, the school implements a music department and a dance-music department. In both departments, children sing, play, and dance the repertoire of the villages of the Lower Liptov region. However, each branch emphasizes a different artistic field. The school director says that all the villages of the Lower Liptov region are still ethnographically interesting and varied in musical and dance style. His concern is that children who master these artistic styles will “bring back” the original folk culture to the villages.

³⁵ See more details Krušinská, Martina, *Elementary Art School of Folk Dance and Music in the Context of Regional Culture-Oriented Schools in Slovakia*. In: *Central European Journal of Educational Research*. (Debrecen: Debreceni Egyetem. Vol. 3, No. 1, 2021), p. 5-8.

Concept of Music Education in regional culture-oriented primary school

In the following text, we introduce the author's concept of Music Education in regional culture-oriented primary schools focused on the uniqueness of a particular region. We refer here, in particular, to the subjects of Music Education and Regional Education, or the cross-cutting topic of Regional Education and Folk Culture, in which the presented lines can be developed. In no way does the proposal claim to cover the entire educational content of the subject of Music Education and Regional Education. We understand it as a performance standard that partially interferes with the aforementioned subjects' holistic content.

Objectives of Music Education

Intellectual-cognitive area³⁶

- the pupils know the folk songs of the region (create their own songbook);
- know and can name typical musical instruments; know the composition of the music of the region;
- can name children's folk games and dances of the region;
- recognize and name the typical features of their regional (local) folk music and dances;
- know the artistic personalities of their region and identify their significant works;
- know the customs and traditions, important historical milestones and cultural events of their region;
- know the culture of ethnic minorities and groups in the multicultural environment of the region.

Socio-affective domain

- the pupils verbally express and subjectively evaluate the received music;
- non-verbally express the received music through the language of other arts (e.g., visual, dramatic, dance arts);
- the pupils initiate and bring their ideas into the musical process (possibility of improvisation, elementary creation);
- cooperate with other pupils, evaluates constructively, and appreciate others (development of interpersonal skills);
- have an empathetic and constructive attitude toward classmates from ethnic minorities and groups within the multicultural environment of the region;
- are capable of self-reflection, self-assessment, and self-regulation in the music-educational process (development of intrapersonal skills).

³⁶ For the three activity areas of abilities see Švec, Š. et al. *Pojmoslovné spory a ich definičné riešenia vo výchovovede* [Conceptual disputes and their definitional solutions in educational science]. (Bratislava: Stimul, 2003), p. 12-16.

Sensory-motor domain

- the pupils sing in an appropriate singing position with regard to the regional singing styles;
- the pupils play sound and musical instruments typical of the region: in the lower grades, this is a tactile and auditory experience with instruments; in the upper grades, the pupils play a simple melody on selected melodic instruments;
- the pupils produce folk instruments (sound toys) representing the main instrumental groups;
- master regional children's folk games;
- dance a simple regional dance;
- the pupils create their own elementary variations in movement, playing a musical instrument, and singing.

Criteria for content creation

In developing the educational content of the subjects of Music Education and Regional Education, it is necessary to consider the following criteria from the musical-pedagogical point of view in the creation of school educational programs of regional culture-oriented schools:

Horizontal line

- implementation of interrelated musical activities (components): **singing activities, playing an instrument, listening to music,³⁷ movement and dramatization of music;**
- based on the above individual musical activities, the acquisition of concepts and knowledge of the region's musical tradition.

Vertical line

- selection of topics of the Music Education curriculum in an ethno-pedagogical context (**what?**);
- the scope of the individual topics in the Music Education content in the ethno-pedagogical context expressed in terms of time (**how many?**);
- pedagogical interpretation applying different methods and forms of ethno-pedagogically oriented Music Education content (**how?**).

Diagonal line

- respect for anthropological/ontological laws: **working with mother tongue, the principle of own activity – creativity, the principle of processualism – stimulating environment, the principle of perception – discernment – selection, integrity – continuity, the principle of community;**

³⁷ We mean both listening to nonartistic music, especially folk music, and to artistic music based on the folk idiom of one's own culture.

- respect for music laws: **the principle of repetition – transformation (variation) – contrast, working with spatial and temporal elements of musical language (linking elements of native and musical language), working with musical symmetry and asymmetry, the static and dynamic nature of music, etc.;**
- respect for ontogenetic laws: **significant ontogenetic milestones in the life of a young person – years 3, 6, 9, 12, individual developmental stages and transitional phases defined by ontogenetic psychology;**
- respect for didactic laws: **the didactic principle of illustration, sequence, appropriateness, activity, consistency and durability; motivation, structure of the educational process respecting the alternation of work intensity, gradation of experience, emphasis on reception – reproduction – production (creativity).**

Conclusion

In the text, we have pointed out the specific Slovak content of ethnopädagogia, which explores the culture of individual regions of Slovakia. At the same time, it does not exclude the phenomenon of multiculturalism within one region; on the contrary, it highlights everything that is unique in the education framework. However, this means that the education process reveals the region's micro-world, which thus becomes a macro-space for exploring the multiplicities and specificities of regionally bounded culture. The journey "inside" one's own culture versus the discovery of the various geographically distant cultures of the world can be a way of perceiving and understanding one's own identity as a uniqueness that is not replaceable by anything or anyone.

The music-pedagogical principles we have defined are more or less universally known. However, the path to them is a revelatory one, because it is based on the sources of the 'home culture' (sic the music-pedagogical conception of Z. Kodály) and not on the sources of other cultures (sic the conception of C. Orff). Within the framework of music-pedagogical thinking in Slovakia, we are unaware of any texts dealing with music-pedagogical theory concerning the sources of domestic folk creativity. At the same time, we want to further confront our pedagogical thinking in the context of world pedagogical concepts, which are, for example, the findings of M. Montessori's pedagogical anthropology. We have partly opened this routing in the text.

The fact that there are regionalist-oriented schools in Slovakia is pleasing to us (examples of good practice). At the same time, the mentioned state of affairs points to the interest of schools in regional folk culture. With an original concept of music within the framework of regional education, we want to facilitate music education in such school models.

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