

CEREMONIAL FOLKLORE IN MUSIC EDUCATION

Introduction

In the Czech Republic some folk traditions and customs are connected with ceremonial situations, representative behaviour and festive occasions in the life of an individual or society. We usually classify customs as annual, family, according to the ceremonies in which they are present. The ceremonies include literary, song, music, dance and drama structures. In our contribution we will focus mainly on annual customs, the basis consists of musical activities. I would like to offer a reflection on the possibilities of ceremonial folklore application in music education. The issue will be observed from three points of view: 1. lifetime of ceremonial phenomena (in the original or transferred environment), 2. their occurrence in school textbooks, songbooks and collections, 3. their application in pedagogical practice.

During the survey of folk material in music books and songbooks it was found that the number of folk songs with ceremonial character are very small – although, they make up 10-15% of the song collection from the basic collections from Bohemia, Moravia and Silesia, coming from the 2nd half of 19th century (Erben, Sušil, Bartoš). From the field of annual ceremonies, the Christmas carols are the most represented, songs related to feast, Advent, carnival, spring customs are rare.

Some of these traditional phenomena have attracted the attention of Czech music composers and inspired them in vocal, vocal-instrumental or drama production, children meet them in this applied form in music education. A notable example is the cantata by B. Martinů *The Opening of the Springs, The Opening of the Wells* (1955), inspired by M. Bureš's poem on the theme of girls' spring walking connected with the cleaning of wells. This ancient tradition was maintained the longest in the area of the Bohemian-Moravian Highlands, filled with magical and ceremonies, ensuring cleanliness and water resources. In the ceremony we can see both the ancient worship of the sources and the magic of inviting the water, which has many forms in the European tradition.

This custom has is connected with girls' holy spirit walking, called "královničky". The girls are walking around the village, leading the Queen in their centre and singing typical songs („králenské“/“queen's“ songs). Their

occurrence was first recorded by F. Sušil, the collector of Moravian folk songs (it was published for the first time in eight books in 1853-1859). From Queen's Songs today, the most famous are *Cib, cib, cibulenka*; *Vrby se nám zelenají* a *Vyletěl sokol na zelený bor*. The first of these songs appears in the children's repertoire mostly in pre-school or primary school, the remaining two can be found in textbooks and rarely in school songbooks.

Vyletěl sokol na zelený bor (Sušil III: č. 2260, variant from Moravian Silesian)

Some children can meet (in the field of choral singing) with the theme of the Queen's songs in the works of L. Janáček. Around 1889, the composer composed music to the texts of the Queen's songs according to Sušil's collection and the records of F. Bakeš in Brno. In the "Královničky" cycle (with the subtitle "*Staré národní tance obřadné se zpěvy*"), Janáček included 10 songs with piano accompaniment.

The other circle of songs related to children's spring customs, which are rarely found in school songbooks, are melodies connected with custom so-called death, that symbolizes the end of the winter and the welcome of spring. B. Martinů masterfully worked on this cultural phenomenon and included it in the sung ballet *Špalíček* (1932). The children's custom „carrying the death out“ (5th fast Sunday, called Deathly) is represented by a figurine in a women's dress (Mařena, Morena), which was followed by the introduction of a new summer (mostly on Palm Sunday). Widespread customs of Slavs and reaching their roots in pre-Christian times are filled with traditional magical acts, folk poetry and singing. The subject of children's spring customs inspired many other choral composers for youth, especially from the circle of Czech choirmasters, such as Z. Kaňák, J. Dostalík, M. Uherek, J. Říha and others.

Examples of didactic application

Allow me now to share with you the experience with the didactic application of one of the elements of the carnival tradition in South-East Moravia. The popular folk traditions and customs, connected with carnival tradition, is still

maintained not only in the Czech Republic but also in various corners of Europe. It comes alive every year at the turn of winter and spring. Among the common features processions of people wearing costumes, unrestrained and playful entertainment and a wide area of both active and passive participants belong. The carnival is the period from the Three Kings' Day until the beginning of Easter fast. On last three carnival days, the various customs take place, the most typical form are the carnival rounds. In the procession of the carnival, the magic fertile and protective motives prevail (the costumes of bear, horse, or billy goat) and cult of the death.

The specific manifestation during the ceremonial carnival round is a male sword dance. Until today, it is maintained in three localities in south-east Moravia. It is accompanied by a melody in a 2/4 or 3/4 time-beat, it has a chain form, jump step and essential property are wooden swords decorated by metal circles which rattle during the dance. It is most often known as "pod šable" ["under the sabre"].

Pod šable, pod šable (South-East Moravia)

Pod šab - le, pod šab - le aj pod o - bu - šky, my vše-cko be - re-me aj pla - né hru - šky.

Didactic application (methodical procedure):

1. Listening to the Moravian song *Pod šable, pod šable*, played by a cimbalom band, singing the song.
2. Creating rhythmisation with props.
 - Rhythm of the song is expressed by clapping their hands and body playing. While accompanied by cimbalom music, the pupils beat their own rhythmical creations with swords – according the principle of rondo.
 - In pairs they beat rhythmical figures with swords, they use the sound of the sword, they use rhythmical body movements
3. Dancing with swords in circle.
 - The pupils (boys) respond with the motion to playing and singing of cimbalom music. According to music and their own rhythmical imagination they create movements and jumps in circle, while beating rhythmical figures with swords.

When implementing sword dances pupils develop creative skills in rhythm, rhythmical movement and dance skills. At the same time they learn

to react physically to music heard, they control arm and leg movements, therefore they also develop movement-interpretive and receptive skills.

4. Rhymes, text set to music.

Creative activities with the lyrics of the rhymes, thematically binding to the carnival. According to the lyrics pupils create their own rhythmical and melodic motifs in two or three-beat bar. They write these motifs into notation. The pupils are divided into 4 groups; each has a different text of the song or rhyme:

- they rhythmize the words
- they write the rhythmical figures into the methodological sheet; according to their own experience and imagination, they might draw suggestions of carnival customs
- they melodise the text within the chosen tone space: 1st, 3rd, 5th grade, scale row 1st–5th grade.

5. Playing the musical examples.

- These rhythmical lyrics are declaimed and expressed by body play.
- For selected rhythmical-melodic forms they choose appropriate Orff's instruments. Lyrics that are set to music are played on Orff's instruments. If there are children in the group who can play a classical music instrument, they might use them.

When setting lyrics to music, children develop their creative, rhythmic, melodic and instrumental skills. Along with creative activities they develop interpretive skills, especially in the field of instrumental play. Practical musical activities are developed in accordance with music theoretical knowledge, eg. when writing created motifs in sheet music. Selecting of the most successful examples refines taste.

Conclusion

However, the lifetime of ceremonial phenomena from the area of traditional folk culture is very diverse in the Czech Republic, and in some regions they are almost absent. If school aged children do not meet with them in the context of their parents' and neighbourhoods and do not get incentives at school or in leisure activities, they will not know these cultural phenomena. Due to the nature of folk customs, which is usually of a syncretistic nature, in the applied form there are various activities, which we can realize not only in the field of music, artistic, physical, literary, dramatic and working education, but also from a cultural, historical, philosophical interpretation. The application of ceremonial folklore in the school educational process presupposes

the use of the principles of integrative pedagogy and polyesthetic education. Education in an institutionalized environment that helps young person's orientation in the area of traditional cultural values, awareness of one's own and national identity.

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