

Cooperation of the Visegrad group in music pedagogy

Abstract

The study informs of the possibility to obtain scholarship and other financial support from the Visegrad Fund. Its objective is a particular cooperation in music pedagogy between the faculties and departments of music education from the Visegrad countries: the Czech Republic, Hungary, Poland and the Slovak Republic. This cooperation started ten years ago and in 2007 when there was established a stable Visegrad Music Team. Its significance lies in the activities from artistic and scientific field. Within the frame of Visegrad seminars there was realised the comparison of three levels in the study programme *Music Art Educator* at the music departments of Visegrad countries.

Keywords

Visegrad fund. Cooperation in music pedagogy. Visegrad group. Music team. Comparison and description.

Introduction

Political, economic and social changes in Europe after 1990, together with the dynamism of everyday development affected also the field of education and training. The task of education and training continuously responds to innovative and progressive tendencies, promising orientations and to adapted educational content in all educational grades. This requires training and education of individuals (pupils, students and teachers) that are focused on acquisition of competencies not only at the time of study, but during the conscious process of lifelong learning. For these new conditions it is necessary to prepare and put into practice the up-to-date legislative materials, and to implement regulations. For new conditions there should be prepared and put into practice aforementioned legislative materials, and implemented rules, which allow a wide complex to reach the goals of educational society. We are sure that for the new conditions it is necessary to prepare and realise legislative materials that enable individuals to reach the goals of educational society. Mutual cooperation dwells in ideological and content changes that are reflected in various educational and specific programmes, for example about how ideological and content changes are reflected in particular educational systems and programmes, especially for the needs of student and teacher mobility.

The accession of Central European countries, the Czech Republic, Hungary, Poland and the Slovak Republic, in European Union in 2004, brought new possibilities, challenges and opportunities also for artistic education, including music education. The initial situation of aforementioned Central European countries in the field of democratisation of their educational system, was analogous, because all of them belonged to the group so called the

Warsaw Pact (the Treaty of Friendship, Cooperation and Mutual Assistance). Between these countries there was a certain kinship based on their shared political and social structure, which resulted mainly in accentuating the communist ideology. Those countries had knowledge of their educational systems and co-operated together. So the new possibilities and challenges after 1990 started on the basis of their mutual understanding and contacts. After 1990 there started the invasion of new knowledge and experience from various fields of social life, education and culture from matured Western European countries and America into our Central European sociocultural post-communist environment. Such implantation was not always successful in the environment of nascent democracy. The strategy of European Union, as a group of strong regions in Central Europe, was grouped by the countries so called the Visegrad group or the Visegrad team. Visegrad team (V4¹). It is non-formal grouping of four regional member countries from – the Slovak Republic, the Czech Republic, Hungary and Poland. This structure of the four member countries of the European Union (EU) that have the same values, common history, culture and geographical position. Visegrad team (V4) is a dynamic regional grouping of member countries of EU that creates the space for common positions, attitudes in the current questions of foreign and European politics, regional development, economic and cultural cooperation.



Figure 1 Visegrad fund

¹ In 1991 the president of Czech Republic Václav Havel, the Polish president Lech Wałęsa and the Hungarian Prime Minister József Antall signed a declaration in Visegrad, by which they laid the foundation stone of Visegrad cooperation in Hungarian town Visegrad. By the division of the Czech and Slovak Republic and the origin of independent Slovakia and the Czech Republic, and finally in 1993 the trilateral Visegrad cooperation was transformed into the four-sided Visegrad Group (www.foreign.gov.sk/26.05.2014).

1 International Visegrad Fund

Institutionalised form of cooperation between the V4 countries is the International Visegrad Fund (IVF), the establishment of which was approved by Prime Ministers of the Visegrad Group summit on May 14th, 1999 in Bratislava.

The governing bodies of IVF are the Conference of Foreign Ministers and the Council of Ambassadors of Visegrad Countries (fig. 1).² The main goal and mission of IVF project activities is to support Visegrad identity, friendship and close cooperation of the countries, as well as the bonds between the people of the region. From the IVF fund are financed projects from the field of culture, science, research, education, exchange of artists and young people, or projects that promote cross-cultural and artistic events, as well as scientific activities.

The IVF fund currently offers the following grants:

- Standard Grants.
- Small Grants.
- Supports the activities in the following fields: cultural cooperation, scientific exchanges and research, education, exchange between young people, cross-border cooperation and promotion of tourism.
- Visegrad Scholarships – enable academic exchanges for Visegrad group members as well as provide for the study of foreign applicants in the Visegrad countries (doctoral study as well as other post-master studies – post graduate degrees) and research projects.
- 'In-coming' scholarships for students from non-member states of the European Union which border with the V4 and who want to study there in the V4 countries.

1.1 Visegrad Music Team

The cooperation of Visegrad countries (CZ, HU, SK and PL) in music pedagogy which is represented by the universities and colleges of particular below mentioned deputies, has existed since 2002 (fig. 2). The following areas of “theory and practice of music education” form the content of the cooperation:

- Creation and production of new teaching aids, their mutual presentation and practical use in educational practice.
- Artistic activities: competitions, festivals, and concerts.
- Media in music education.
- Analysis of study programmes in the field of education: Bachelor, Master, and Doctoral in the Visegrad and their mutual confrontation.

² Administrative and executive body of the IVF is Secretariat – Executive Director and Deputy Executive Director of the IVF. The residence of IVF is in the Slovak Republic situated in Bratislava (Kráľovské údolie 8, 811 02 Bratislava, the Slovak Republic) and the official language IVF is English language.

CZ – the main co-ordinator and leading responsible for the Czech Republic:

Assoc. prof. PaedDr. Miloš Kodejška, CSc.

Charles University, Prague, Faculty of Education, M.D. Rettigové Str. No. 4, 116 39 Prague 1, The Czech Republic, miloss.kds@atlas.cz

SK – the deputy head of the project for the Slovak Republic:

Prof. Mgr. art. Irena Medňanská, PhD.

The Head of Institute of Arts (Music and Arts) Prešov University, Faculty of Arts, the Slovak Republic, address: 17. Novembra 1, 080 01 Prešov, SK mednansk@slovanet.sk

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HU – Prof. Dr. Noémi Maczelka DLA

A pianist, professor, and the Head of the Arts Institute at the Department of Music Education Szeged University „Juhász Gyula” Faculty of Education Szeged, Hattyas u. 10. 6725 Hungary, maczelka@jgypk.u-szeged.hu

More than ten years of successful cooperation of the aforementioned Visegrad Music Team (fig. 2) has been determined by an extraordinary commitment, perseverance and efforts of the main coordinator, **assoc. prof., PaedDr. Miloš Kodejška, CSc.** who realises that mutual cooperation and recognition of problems between the closest neighbours in the field of education of children and youth. The team also discusses the new methods and techniques of children's development not only in cognitive sphere, but also of their psycho and sensorimotor abilities and skills.



Figure 2 Visegrad Music Team

Visegrad Music Team

from the left

Dr. habil. Miroslaw Dymon, Poland;
prof. Noémi Maczelka, Hungary;
prof. Irena Medňanská, Slovakia and
the main co-ordinator,
assoc. prof. Miloš Kodejška, the Czech Republic.

1.1.1 History of Visegrad Music Pedagogical Cooperation

Since 1992 pedagogical cooperation of Visegrad Countries has grown from the roots of wide bilateral cooperation between Prague (CZ) and Prešov (SK)³. It was oriented mainly on artistic activities of pupils, students and undergraduate students who carried out the project so called *The Bridge to Cooperation*. The chamber music groupings⁴, solo players and folk ensembles passed-through this imaginary “*bridge to cooperation*” from Czech to Slovak side and vice versa.

The first important V4 project was entitled *Choral Masterpieces*. Its goal was to motivate children and youth to become the new members of children's and youth choirs in schools and outside schools, through various courses for students, future music teachers from music departments in Prague and Prešov. The project was carried out in 2002–2003. One part of the project *Choral Masterpieces* took place in Prešov from March 3rd to March 5th, 2003 and was led by significant choirmasters from the 4 Visegrad countries, while each choirmaster brought three students from his or her country. Those skilled young candidates of choral art then took turns and studied at individual choirmasters from the four Visegrad countries. The Czech Republic was represented by one of the most significant choirmasters who is at the same time the chairman of the Union of Czech Choirs, a professor Jiří Kolař, and by Ivana Štíbrová from Prague, together with the other choirmasters such as Lumír Pivovarský from Ostrava, Vladimír Kuželka and Tomáš Fiala from Ústi nad Labem. Hungary was represented by the two choirmasters from Szeged University, Péter Ordasi and Gábor Kovács. The Republic of Poland was represented by Adam Korzienowski from Music Academy in Krakow, and Marta Wierzbieniec from Rzeszow University⁵. Slovak Academic Choral Movement was represented by domestic conductors, such as Ms Eva Zacharová, a longtime choirmaster of Children's Choir of the House of Pioneers and Youth in Prešov, starting young choirmaster Tatiana Švajková-Kanišáková, and finally Milan Pazúrik, who was at that time the most important personality of the Slovak academic choral movement.

The experience of a number of artistic events resulted in 2005 with the Congress of the European Association for School Music Education (EAS), which was marked by the words of Ján Ámos Komenský “*Everything depends upon a good beginning*”. In the spirit of this motto, as well as in the spirit of the tradition of Czech and Slovak teachers, the Congress programme was aimed at music education of pre-school and younger-school aged children. An important objective of the Congress was to create a European platform for new ideas, opinions and experience of music teachers from

³ This cooperation was quite natural because in 1993 it worked in one common state of the Czechoslovak Republic.

⁴ Within the field of chamber orchestras, there are also the following chamber orchestras in Visegrad countries: CZ – chamber orchestra of Charles University Prague, artistic work from the work by A. Dvořák and B. Martinů, SK – chamber orchestra *Camerata academica* from Prešov University, and Folk ensemble Torysa. The ensemble of old music *Musica Historica*, HU – Wind Quintet from Szeged, PL – Chamber Orchestra from Krakow.

⁵ From 2010 prof. Marta Wierzbieniec has been a manager of Arthur Malawski Rzeszow Philharmonic in Rzeszów, Poland.

the EU member countries. At the congress there participated approximately 200 native and foreign music scientists, teachers, politicians and employees in the field of music culture, as well as students from twenty European countries, out of which a hundred conference participants presented their reports and papers.

These were from the following thematic areas:

- Social significance of music education.
- Music activities in kindergartens and primary schools.
- Diagnostics and the development of music talent.
- Professional training of pedagogues for the work in kindergarten, pre-school, and elementary schools.
- Music-pedagogical ideas for cooperation between school and family.
- Interesting experience from various school systems in the EU countries.

The Congress which took place in Prague, pointed out at the media explosion, and at an increasing globalization in which pedagogues and scientists observe a drastic decline of child and pupil contact with live music. The change of family climate, the dominance of material values has weakened the educational function of the family and almost “dispelled” family music-making. The development of singing skills of children transferred from families exclusively to pre-school and primary school. The minimum amount of time designated for music education in schools, and furthermore in the form of collective lessons, cannot be sufficient to ensure the development of musical abilities children.

Economic measures in the countries that joined the EU in 2004, cause a continuous reduction in artistic education, which is the main indicator of the emotional development of personality. Preferring the rational development of pupil's personality in technical subjects and Mathematics as well as in science subjects, and more recently, the pressure to increase the time subsidy for Informatics, has a negative impact on uneven development of rational and emotional components of the child's or pupil's personality.

Other hidden forms of reduction are found in various forms of so called “merging school subjects” in Slovakia. Since 2008 according to new curricula, there is enacted in the *New School Reform* (with new school law), that music and arts are taught one-hour weekly only from the first grades to seventh grades of primary school. However in the eighth and ninth grades, there is new school subject so called *Education by Arts* “(...) Unfortunately, even if the subject entitled **Education by Arts** sounds optimistically, in reality it means almost the disappearance of the school subjects *Music Education and Visual Arts Education at elementary school, because they have only a half hour subsidy per week / one school lesson per two weeks. It means, today it does not matter if music education will be taught once a month as music-educational subject or there will emerge other modern subjects with interdisciplinary bonds to every possible school subject. But this can mean the end of Music Education as a school subject, the end of education to music and by music and finally, the end of music literacy of Slovak nation, de facto, ‘the end of music’ (...)*” (Kopčáková 2009, p. 78). Permanent reduction of time subsidy has had quite negative impact on the quality of music teacher training. Many experts from Prague Congress EAS in 2005 devoted their time to this serious issue (fig. 3).

Complementary conference programme consisted of workshops, creative activities, exhibitions of music-educational publications, teaching aids, various teaching materials, and inspections in schools in Prague, numerous concerts and excursions, visits of cultural and historical monuments of Prague. The participation of teachers and students from the four Visegrad countries was supported by International Visegrad Fund and many grants that were approved (Kodejška, 2005). (fig. 4).

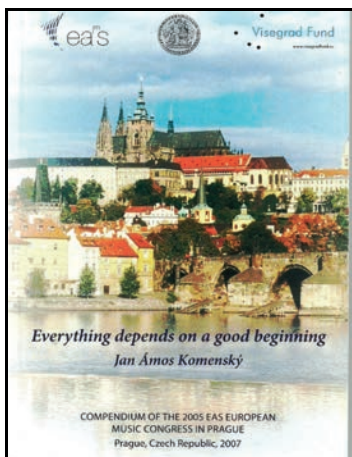


Figure 3

Compendium of the 2005 EAS European Music Congress in Prague



Figure 4

Miloš Kodejška, Charles University, Prague, the successful solver of many IVF grants

1.2 Comparison of Individual Degree Levels of Undergraduate Education in the Countries of the Visegrad Group

The mobility of undergraduate, doctoral students and university teachers within the Socrates – Erasmus inspired the leaders of Visegrad music team to come up with a new content of the V4 meetings. In the years 2007–2008 the Visegrad music team focused on the description and comparison of study programmes *Music Teacher Training* in individual Visegrad countries.

In 2007 the team analysed the Bachelor and Master’s degree levels with the aim to become familiar with the study programme “*Music Teacher Training – Edukacja artystyczna w zakresie sztuki muzycznej*”, in the V4 countries. They focused chiefly on the following:

- Quantitative and qualitative variety of study programmes.
- Different level of experience during the transition to the two-stage study within the context of Bologna convention.
- Different emphasis in artistic, theoretical, professional and educational part of the study.

Quantitative and qualitative analysis of study plans of the first and second degree levels, mutual understanding of particularities in individual Visegrad countries contribute to well-

funded information and recommendations for the students of study programme *Music Art Teacher Training*, who can select an exchange within the programme Erasmus in some of the Visegrad countries. Comparison, and mainly description of the content of study programmes enabled the Visegrad music team to understand the particularities of music teacher training in a given country that were based on its music-historical development, personalities of composers and performers and on overall professional and amateur music culture of particular country.

The presentation of new teaching aids to improve the efficiency of teaching the subject *Music Education* in comprehensive schools, was the part of every professional meeting between the members of Visegrad Music Team. For example, so called “*children’s music house*”, whose designer and author is associate professor from Charles University of Prague, Miloš Kodejška (fig. 4). It represents the extraordinary innovation of pre-primary and primary education.

The next year, 2008 Visegrad fund financially supported the meeting of the Visegrad Music Team in Prague, whose aim was to finish the analysis of further degree levels in music teacher training. The team focused on the third level of education, doctoral study between the four Visegrad countries, where there is the highest differentiation. Doctoral study – PhD. – *philosophiae doctor*, does exist in the Czech Republic in the study field *Music Theory and Pedagogy*, while in the Slovak Republic it is in the different study field *1.1.10 Music Didactics / Didactics of Music Education*.

Hungary does not have the autonomous study field in the third level of education *Music Pedagogy*. The young people interested in PhD. study take the possibility to study in other V4 countries, for example in Nitra (the Slovak Republic). In Poland there do exist possibilities of doctoral study for music pedagogues only in the main study branches, such as *Pedagogy, Psychology, or History*. Doctoral students can explore music-pedagogical theme also in these study fields, however, the diploma will be issued in the appropriate discipline which covers it, for example in *pedagogy or history*. To finish the third level of education in these fields is not an obstacle, however, the problems start during habilitation processes, especially when a candidate is not accepted by the aforementioned study fields. In the qualification procedures of music institutes and music academies at Polish universities that offer and guarantee study programme *Music Teacher Training – Edukacja Artystyczna w zakresie sztuki muzycznej*, there is not offered the possibility of the third level of education in the field *Music pedagogy, or Music Didactics*, so they cannot guarantee and carry out the qualification progress of university teachers.

The comparison of the possibilities in habilitation and inauguration processes has shown that in the Czech Republic and Slovakia these do exist in the scientific fields similar do doctoral study programmes⁶. In Hungary and Poland there are not universities which allow habilitation and inauguration in the field *music pedagogy and music didactics*. This act has not been included in the system of scientific fields, and the possibility of qualification

⁶ In the Czech Republic there exists the study programme *Music Theory and Pedagogy*. The universities in the following Czech cities allow habilitation and inauguration: Ostrava, Olomouc, Brno, Prague and Ústí n/Labem. In the Slovak Republic it is the study programme *Music Didactics*. The universities in the following Slovak cities allow habilitation and inauguration: Nitra, Banská Bystrica, and Ružomberok.

progress there exists only in artistic fields that are in comparison with the Slovak ones much more differentiated. There are eight academies of music in Poland that are often selected by Slovak university pedagogues who search the possibility of habilitation or inauguration in artistic fields.

In one of Visegrad seminars which took place in Prague in 2008, the representatives of Visegrad countries expressed their opinions about the constantly deteriorating position of compulsory music education in elementary schools. They formulated their concern as memorandum and addressed it to national ministries of education, to the rector's offices of their universities, accreditation commissions and university councils. In the content of the memorandum the Visegrad team members gave their opinion to the following issues:

- Reduction or complete absence of the subject *Music Education* at schools within the range of obligatory subjects of compulsory education (in elementary school).
- Absence of aesthetic and artistic competence within the system of key competences.
- Equal rights of artistic activities with scientific activities within the performance criteria of university teachers (Annexe number 1).

This initiative caused that the focus of attention of pedagogues was directed to this difficult situation of artistic subjects, specifically the subject Music Education, which in reality was not equivalent to other elementary school subjects.



Figure 5 Collection of Visegrad Seminars Proceedings, Prague 2008

The publication summarises the results of Visegrad music team in the years 2007 and 2008. In its chapters it discusses the following areas: *The situation and needs of music education in the Visegrad countries at the beginning of the 21st century*, then it continues with *doctoral education Ph.D in the Czech Republic and Slovakia*, in the third chapter it deals *specific approaches in modernisation of music education*. In its last chapter entitled *“Joint attitudes and current requirements of music education for children, students and university teachers”*, it predominates the problem of further qualification progress in music pedagogues from the universities of the Visegrad group.

1.3 Visegrad Doctoral Conferences

In 2009, the significant Czech music pedagogue, Jaroslav Herden came with the idea to create the space for doctoral students to present results of their music-pedagogical research.⁷ His concept was extended to the terrain of Visegrad countries by the main co-ordinator of Visegrad Music Team, associate professor, dr. Miloš Kodejška, CSc. Doctoral conferences entitled *Theory and Practice of Music Education* are held in Prague every second year, in the representative venue of Ministry of Education, Youth and Sports of the Czech Republic. From all the conferences have been published the collections of conference proceedings with the contributions that reflect the latest knowledge of music education and music-educational research results.

In the first collection of doctoral conference proceedings from 2009 entitled *Theory and Practice of Music Education I* (fig. 6) the main conference guarantors from the Czech Republic (Kodejška, Slavíková) and from the Slovak Republic (Medňanská), in its very beginning considered the present and future prospects of doctoral study programmes in the field of music education at the individual supervisors' workplaces in the Czech Republic and Slovakia. The conference offered the space for doctoral students in the following thematic fields:

- *Development of music education in the last twenty years (8 reports).*
- *Vocal education and its links to other activities (8 reports).*
- *Elements of instrumental creativity (five reports).*
- *In favour of musical communication (7 reports).*
- *Music in the school as therapeutic factor (10 reports).*

In the second collection of doctoral conference proceedings entitled *Theory and Practice of Music Education II* (fig. 7),⁸ the main conference guarantors in its introduction analysed the move forward in existence, condition, prospects and training establishments of doctoral study in the Czech Republic within the study field *Music Theory and Pedagogy* (M. Kodejška and M. Slavíková) and in the Slovak Republic within the study field *1.1.10 Music Didactics* (I. Medňanská). The experience from European student forums was presented by J. Lojdová, the Czech Republic and V. Kačkovičová. Slovakia.

The unifying element of all the fields of music education that were mentioned, was the reflexion of *the present-day needs of comprehensive music education in terms of:*

- *Vocal education as the basis for the development of music abilities of a child, including multimedia application (11 reports).*
- *Application of educational reform (4 reports).*
- *The development of instrumental skills of pupils (5 reports).*
- *The development of music and movement skills of pupils (2 reports).*
- *Music perception and related music activities (16 reports).*

⁷ Jaroslav Herden (1931–2010) made the concept of the first doctoral conference in 2009. Unfortunately his health condition did not allow him to participate in it.

⁸ The second doctoral conference entitled *Theory and practice of music education* was in that year Czechoslovak issue. The collection of conference proceedings was published with financial support of *Higher Education Development Fund of the Czech Republic*.

After the second doctoral conference in Prague in 2011, the music pedagogues from Matej Bel University in Banská Bystrica proposed the organisers to realise the doctoral conference in even years in the Slovak Republic. The proposal was supported by the present participants and since then doctoral students from both countries met in 2012 and 2014 and the venue was Matej Bel University, Faculty of Education in Banská Bystrica. The Slovak organisers have carried out doctoral conferences as the part of their traditional symposium *Cantus Choralis Slovaca*. Apart from these Slovak conferences that alternate with the Czech conferences in Prague, since 2009 there is another annual conference of doctoral students in the Slovak Republic, at Catholic University, Faculty of Education in Ružomberok⁹ where the Czech and Slovak doctoral students meet every November during the *Science Week*.

In 2013 the third doctoral conference entitled *Theory and Practice of Music Education III* (fig. 8) was held in Prague fully under the auspices and with the financial support of Visegrad fund. This was reflected mainly in the interest of Polish and Hungarian doctoral students and teachers, thereby there were present more representatives from the Visegrad countries. As in the system of doctoral study programmes in Poland and Hungary there is not grounded *music pedagogy* nor *music didactics*, these countries were represented by the students of master's study programmes. The introductory report was presented by the president of European Association for Music in schools (EAS) Adri de Vugt from the Royal Conservatoire in Haag and University of Haag, who highlighted mainly the efforts and realisation of music-pedagogical research for further advancement of music education. The structure of the conference included five thematic areas that covered the content of music education.

- *All society Changes in music education, the upbringing and culture of school children (12 reports).*
- *Singing and vocal music activities in schools (9 reports).*
- *Instrumental music activities in schools (4 reports).*
- *Music and movement in schools (7 reports).*
- *Integrating music perception and other music activities into schools (15 reports).*

These thematic topics have become stable in the next books of doctoral conferences in the 2015 (Fig. 9) and 2017 (Fig. 10) in which the references were published. The differentiation of the headings according to the scientific interest of the doctoral candidates represented a diapazone and the level of musical pedagogical research in the V4 countries. The partial and also final results of theoretical and research analyses enriched and innovated theory of music pedagogy and its individual disciplines. All the reports, creative projects and results of music educational research, were the object of publication entitled *Theory and Practice of Music Education III*.

⁹ The authoress of the study is the guarantor of doctoral conferences in Ružomberok almost from their beginning since 2009. These conferences entitled *Musica et educatio II, III, IV, and V* were held five times. The first conference was called *The New Trends in Music education*. In 2014 the concept was extended to arts and its new title is *Art et educatio 1*.

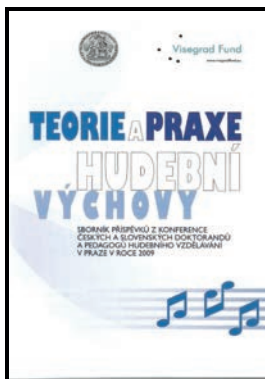


Figure 6
Theory and Practice of
Music Education I

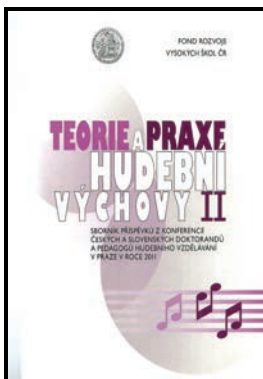


Figure 7
Theory and Practice of
Music Education II



Figure 8
Theory and Practice of
Music Education III



Figure 9 Theory and Practice
of Music Education IV

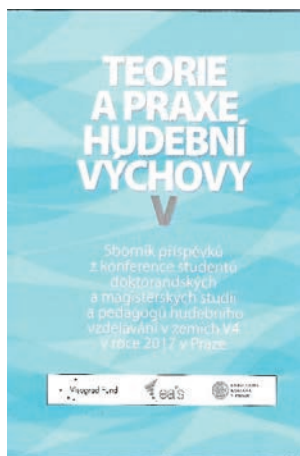


Figure 10 Theory and Practice
of Music Education V

1.4 Hungarian Contribution to the Activity of Visegrad Music Educational Team

In Visegrad countries Hungary is represented by *Szeged University "Juhász Gyula" Faculty of Education*, in Szeged, with the head of Department of Music and Fine Art, **prof. Dr. Noémi Maczelka DLA**. She is a concert pianist who for her high level piano performance adds to Visegrad music team an unprecedented artistic esprit that has always surprised and “stunned” audience, particularly at the European Congress. This extraordinary artistic and performance dimension is a significant complement to the activities of Visegrad music team

beyond those that were already mentioned above. The colleagues from Visegrad partnership departments created the chamber grouping entitled *Visegrad Collegium Musicum* (fig. 11 and fig. 12) which was financially supported by standard and small grants. Their responsible solver and co-ordinator between the solvers from Visegrad countries was associate professor, Paed Dr. Miloš Kodejška, CSc.

Members of *Visegrad Collegium Musicum* are the following personalities:

1. Assoc. prof. Mgr. art. Karol Medňanský, PhD., Slovakia, Prešov, University of Prešov in Prešov,
Viola da gamba and an artistic director of the chamber grouping.
2. Prof. Noemi Maczelka, Hungary – University in Szeged
Piano performer.
3. Assoc. prof. PhDr. Peter Hála, the Czech Republic, Masaryk University in Brno,
Piano and spinet.
4. Mgr. Jacek Scibor, PhD., the Republic of Poland – The University of Rzeszow
5. Assoc. prof. Vladimír Richter, the Czech Republic, Masaryk University in Brno.
6. Prof. Mgr. art. Irena Medňanská, PhD., Slovakia, University of Prešov in Prešov,
Manager and dramaturgy.

This vocal-instrumental chamber grouping offers various combinations:

Visegrad Baroque trio (viola da gamba, spinet and vocals)

Solo performances (piano)

Chamber Music Production: with alternatives (voice and piano, viola da gamba and spinet, singing and spinet).



Figure 11 Szeged Music Festival in 2010

The picture was taken during the festival in Szeged in 2010.

Varjasi Gyula
– *spev HU*
Noémi Maczelka
– *spinet HU*
Karol Medňanský
– *viola da gamba – SK*



Figure 12 Visegrad Baroque Trio in Prešov 2010

Legend: *Noémi Maczelka from Hungary – spinet, Karol Medňanský from Slovakia – viola da gamba, Jacek Ścibor from Poland – solo singing performance.*



Friday, 23 May 2014	
UK), "An Introduction to 'Sounds of Intent': an n and Young People with Special Needs"	
STUDIO	
OF AUDITORIUM	
URANT	
PLATO	DA VINCI
PRESENTATIONS Chair: Monika DEBELSBERGER (AT)	SYMPOSIUM Chair: Josef SCHBIDEGGER (CH)
"Has music happened? valuating musical learning for"	"Music education and research in music pedagogy in the Vyshegrad countries"
mes GARNETT (UK)	

Figure 13

Visegrad Music-Educational Report at the Congress of EAS in Nicosia, Cyprus

Conclusion

The activities presented by music pedagogues, doctoral students, students from particular music institutes and departments of Visegrad countries, for more than 10 years, they have brought a higher level of awareness and a deeper knowledge of music education system for each partner country. This knowledge is the basis for reciprocal exchange of students and pedagogues within the programme Erasmus+, but also for other international educational and research projects.

Translated by PaedDr. Eva Králová, Ph.D.
Alexander Dubček University of Trenčín, the Slovak Republic

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Annexe No 1

Charles University, Prague – CZ
University of Prešov, Prešov – SK
University of Szeged, Szeged – HU
Rzeszowski University, Rzeszów – PL



Based on the decision of the Council of Ambassadors of the V4 Member Countries which had approved the Project No. 20810394 entitled *Development of artistic and individuality values in the opened system of music education*, a workshop for music teachers from the V4 member countries, was held in Prague, between 16 to 20 July, 2008 with the following participating institutions

Charles University, Prague,	Faculty of Education, Dept. of Music Education – CZ Assoc. prof. PaedDr. Miloš Kodejška, CSc.
University of Prešov, Prešov,	Faculty of Humanities and Natural Sciences – SK Assoc. prof. Mgr. Art. Irena Medňanská, PhD.
University of Szeged, Szeged,	Faculty of Education “Juhász Gyula” – HU Univ. Prof. Noémi Maczelka DLA
Rzeszow University,	Wydział Pedagogiczno-artystyczny, Rzeszów – PL Prof. Dr.hab. Mieczysław Radochoński

Our workshops, debates and analyses of the state of music education in the compulsory education framework have revealed the following pressing issues:

- In the curricula for primary schools and secondary schools (gymnázia), aimed at teaching and developing skills, the aesthetic-artistic skill is missing. We call upon including it among the core skills. The present state is the result of long-term decline of personality culture, good taste and aesthetic feeling of the young generation.
- In tertiary education, there is a lack of standardised qualification criteria/benchmarks for academic titles against which one could compare qualifications of arts teachers across universities, like they exist in the world of natural sciences. (There has also been a lack of willingness on the part of the Ministry of Education, department of certification and tertiary education, to define and adopt such criteria/benchmarks.)
- As a result of the lack of certification standards of arts activities and qualification (at universities training future teachers), it is difficult to fulfil the criteria required for the PhD degree and other academic titles (e.g. ‘Professor’). The existing criteria, which are defined mostly according to natural science and technical universities and their requirements and specifications, need to be adjusted to the needs and specifics of music and artistic education, as it has a significant impact on society’s culture and its education.

These requirements will be submitted to the relevant authorities and institutions, i.e. university chancellors, education ministries (tertiary education department) and certification committees of the V4 countries.