

Abstract

This dissertation is a contribution to knowledge of the musical-theoretical thinking of Czech lands and Upper Hungary with background influences of the primarily German university environment in the 16th and the beginning of the 17th century. The first chapter presents all basic requirements of this work together with the current knowledge of musical-theoretical thinking in Czechia and in Slovakia. The following chapter called *Non-tractate literary production* contains the description of German influence on school regulations from environments of both Czech and Hungarian urban educational systems and methodically analyses possible approaches to humanistic poetry connected with music. The pieces used here are by Matouš Collin, Martin Rakovský, Bartoloměj Cirrinus, Šimon Proxenus and works from other authors a part of Jan the Elder of Hodějov literary troupe. The final chapter directly analyses musical-theoretical production, specifically works by Václav Clemens Žebrácký and mainly the composite volume MS-KŽ 139 from the Lyceum library in Kežmarok, which contains a larger number of units connected with music. From the most significant works there are musical textbooks from Leonard Stöckel and a textbook called *De musica* created using the structure from a piece by Nicolaus Listenius. This work also contains an extensive attachment containing the analysed texts in their original form and in parallel Slovak translation.

Keywords:

music theory, Upper Hungary, Czech lands, 16th century, Germany, *musica*, poetry, musical educational system