

ABSTRACT

The thesis is focused on the influence of mythology on music. Classical myths with musical elements are understood as an inspiration sources for musical works, especially on instrumental program music, musical impressionism and on the music of 20th century. Historiographic aspect of the topic is also taken into consideration. The interpretation of myths in music is conducted using the theory of archetypes by Carl Gustav Jung and modified semantic analysis. The ways of applying the complex set of mythology, archetypes and music for purposes of music education forms an important part of the work.

The first chapter explores theoretically possibilities of interaction between myth and music, introduces the theory of archetypes, and defines possible ways of understanding the musical archetypes and their use in interpretation of the musical work. The second chapter is concerned with the classical myths of Apollo, Dionysus, Orpheus, Pan and Sirens. The chapter presents particular versions of the myths and conducts their interpretation. The third chapter focuses on the selected mythological motifs as inspiration for the musical work in the historical perspective. The fourth chapter presents three archetypical, semantic analyses and interpretations of compositions by Igor Stravinsky (Orpheus), Vitezslav Novak (Pan) and Claude Debussy (Sirènes). The final chapter brings the theoretical and pedagogical reflection of all the aforementioned themes and outlines practical application in secondary music education. The myth is presented as a chance for personal development of the students and the importance of mythology, rituals and classical culture in modern times is recognized. Furthermore, the consequences of archetypical symbols in musical compositions for pedagogical purposes are discussed. The final chapter also includes an account of research, conducted by method of semantic differential, concerned with musical reception among students.