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Akademija za glasbo



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Ana Kavčič Pucihar
Glasbena šola Glasbénium

UPORABA LITERATURE PRI INDIVIDUALNEM INŠTRUMENTALNEM POUKU FLAVTE V SLOVENSKIH GLASBENIH ŠOLAH

Izvleček

V prispevku ugotavljamo zastopanost literature pri individualnem inštrumentalnem pouku flavte v slovenskih glasbenih šolah. Učitelji morajo pri pouku slediti smernicam učnega načrta za flavto, med katerimi je med operativnimi cilji navedena tudi priporočena literatura, z navodilom, naj le-ta ne služi kot toga obveznost, temveč kot usmeritev. Med učitelji flavte slovenskih glasbenih šol (N=78) smo raziskali zastopanost priporočene in izbirne literature od 1. do 8. razreda. Rezultati so pokazali statistično značilne razlike v pogostosti uporabe priporočene literature iz učnega načrta za flavto tako med posameznimi razredi kot tudi v pogostosti uporabe izbirne literature po izboru učiteljev. Ugotavljamo, da na področju uporabe stilno raznolike literature obstaja področje za izboljšanje, s katerim bi se še bolj približali izpolnjevanju temeljnje naloge glasbenega izobraževanja – vzbujanju ljubezni do glasbe in muziciranja.

Ključne besede: flavta, glasbena šola, individualni pouk, učitelji flavte, učni načrt, literatura

FLUTE REPERTOIRE USE IN THE INDIVIDUAL INSTRUMENTAL FLUTE INSTRUCTION IN SLOVENIAN MUSIC SCHOOLS

Abstract

In the following paper the use of flute repertoire in Slovenian Music Schools is being examined. Slovenian flute teachers must follow the Slovenian State Flute Curriculum guidelines. These also include recommended graded flute repertoire. Teachers are encouraged to use these recommendations as guidance not as a rigid obligation. We researched the use of recommended and elective flute repertoire between 1st and 8th grade among Slovenian Music School flute teachers (N=78). The results revealed statistically significant differences in the frequency of the recommended repertoire use among the grades. Statistically significant differences in the frequency of the elective repertoire use also emerged. We find an area for improvement in the stylistic variability of the flute repertoire used in Slovenian Music Schools. Increased variability of musical styles could contribute towards reaching the fundamental goal of music education – kindling the love of music and musicianship.

Key words: flute, music school, individual instruction, flute teachers, music school curriculum, flute repertoire

Uvod

Pouk flavte v slovenskih glasbenih šolah poteka v okviru programa *Glasba* in sicer v individualni učni obliki (*Zakon o glasbenih šolah*, 2000). Na osnovni ravni glasbenega izobraževanja pouk flavte poteka na nižji in višji stopnji. Nižja stopnja stopnja traja šest let in se deli na dve obdobji: prvo obdobje traja dve leti, drugo pa štiri leta. Višja stopnja traja

dve leti. Skupno torej izobraževanja traja osem let (*Dopolnjeni predmetnik. Glasba. 2010*).

V prvem izobraževalnem obdobju učenci flavte iz prvega v drugi razred napredujejo ne glede na dosežene ocene pri posameznem predmetu. V drugem obdobju nižje stopnje glasbene šole morajo biti pozitivno ocenjeni, da napredujejo v naslednji razred. Za napredovanje na višjo stopnjo izobraževanja učenec flavte potrebuje pozitivno mnenje izpitne komisije in učiteljskega zборa (*Pravilnik o preverjanju in ocenjevanju znanja ter napredovanju učencev v glasbenih šolah, 2003*).

Učitelji flavte

V slovenskih glasbenih šolah mora učitelj flavte imeti zaključen (predbolonjski) univerzitetni študijski program flavte ali magistrski študijski program druge stopnje *Instrumentalna in pevska pedagogika* ali *Glasbena umetnost* (smer Flavta) z dodatno pridobljenimi pedagoško-andragoškimi kompetencami in znanji v obsegu 60 kreditnih točk (*Pravilnik o izobrazbi učiteljev in drugih strokovnih delavcev v izobraževalnih programih glasbene šole, 2015*). Poleg ustrezne izobrazbe morajo obvladati slovenski jezik in imeti opravljen strokovni izpit.

Takšni so zakonsko določeni pogoji za učitelja flavte, seveda pa so za delo z učenci najmanj enako pomembne pedagoške kompetence in osebnostne lastnosti, ki pa so često težko opisljive.

Pomembnih lastnosti učitelja flavte se v svojih priporočilih tistim, ki se želijo posvetiti glasbi, dotakne že J. J. Quantz v svojem baročnem priročniku za igranje flavte, ki je bil prvič izdan leta 1752. V svojih opisih učiteljev, katerih naj se učenec varuje, je zelo natančen in obsežen. Med drugim svari pred učitelji, ki ne znajo jasno in natančno razložiti učencu tistega, česar ne razume. Učitelji, ki pričakujejo, da se bo učenec vsega naučil po posluhu oziroma skozi imitacijo. Učitelji, ki svoje učence le hvalijo, spregledajo pa njihove pomanjkljivosti. Izpostavi tudi, naj se učenci varujejo tistih učiteljev, ki ne znajo presoditi, kdaj je določena skladba za učenca primerna in kako vsako skladbo stilno pravilno izvesti (Quantz, 2001).

Na razlike med učitelji flavte v vodenju učnega procesa na različnih učnih stopnjah individualnega pouka flavte sta opozorili tudi Kavčič Pucihar in Rotar Pance (2017). V njuni raziskavi so učitelji z več delovne dobe izkazovali manjšo agilnost pri predstavitvi nove snovi na učnih urah in svojim učencem podajali manj povratnih informacij kot njihovi kolegi z manj delovne dobe.

Hattie in Yates (2014) povzemata ugotovitve raziskav s področja preučevanja lika idealnega učitelja v treh točkah: učenci pri učiteljih najbolj cenijo, da jih ti obravnavajo pošteno, da učenci pri tem ohranjajo svoje dostojanstvo in da učitelj pokaže spoštovanje do slehernega posameznika. Učitelj je neizogibno v poziciji modela, po katerem se zgledujejo, in kot tak predstavlja pogled na svet, kot ga imajo odrasli.

Kot zapiše Stronge (2018), je učitelj znova in znova dokazano najmočnejši s šolo povezani dejavnik, ki vpliva na učenčev dosežek. Večina ljudi, ki so postali vešči glasbeniki, je to dosegla ob pomoči učiteljev (Lehman in sod., 2007). Avtorji odlične

učitelje na glasbenem področju opišejo kot tiste, ki imajo razvite posebne veščine, ki se po večini razlikujejo od večin poklicnih izvajalcev oz. koncertantov.

Pembrook in C. Craig (2002) sta na podlagi obsežne raziskave o uspešnih učiteljih na glasbenem področju njihove lastnosti razvrstila v tri kategorije: notranje kvalitete, povezovanje z drugimi, socialna kontrola/vodenje skupine. Kot pomembno lastnost učitelja za njegovo polno učinkovitost in uspeh izpostavljata ekstravertiranost, kar sta Gordon in Yocke (1999, v Pembrook in Craig, 2002) tudi dokazala. Rotar Pance (1997) izpostavi, da je za glasbeni pouk zelo pomembno, da visoko motivirani učitelji neprestano izžarevajo svojo ljubezen do glasbe, k čemur s svojim zgledom spodbujajo tudi svoje učence. Tudi učitelji flavte v raziskavi Kavčič Pucihar (2019) so med najpomembnejše lastnosti odličnega učitelja uvrstili sposobnost motiviranja učencev, poleg poštenja in spoštljivosti do vseh svojih učencev, potrebljivosti, stalnega izpopolnjevanja, sposobnosti vzpostavljanja konstruktivnega odnosa z učenci, ustvarjalnosti, inovativnosti ter doslednosti.

Učni načrt za flavto

V slovenskih glasbenih šolah je literatura, ki se jo uporablja pri pouku, predpisana v učnem načrtu za flavto (*Učni načrt. Flavta, 2003*). Vendar pa je v učnem načrtu za flavto v didaktičnih priporočilih zapisano, naj "učni načrt s sistematično razvrščenim gradivom za učitelja ne bo toga obveznost, temveč orientacija in pomoč pri vzgoji bodočega glasbenika" (*Učni načrt. Flavta, 2003, str. 13*). Iz tega sledi, da se učitelje spodbuja k uporabi glasbene literature po lastni presoji. Posebnih priporočil učiteljem flavte pri izbiri učnih gradiv ne zasledimo. Učitelji flavte so torej popolnoma avtonomi pri izbiri učnega gradiva, za katerega menijo, da učence najbolje vodi k usvajajuju operativnih in splošnih učnih ciljev v učnem načrtu za flavto (*Učni načrt. Flavta, 2003*). Šantl Zupan (2016) meni, da kakovostno pedagoško delo pri pouku inštrumenta temelji na modelu individualnega pouka in prilagajanju posamezniku v okviru učnih načrtov. Za avtonomijo učitelja Juntunen (2017) zapiše, da pozitivno vpliva na izobraževanje. Zato je predvidevati, da je zaupana presoja učiteljem o primernosti izbranega gradiva eden od dejavnikov, ki lahko pozitivno prispevajo h kakovosti glasbenega izobraževanja.

Zastavlja se vprašanje, po kakšnih kriterijih naj učitelji flavte izbirajo izbirno literaturo za pouk. Štefanc (2005) poudarja, da je nujna vzpostavitev strokovnih kriterijev za presojanje kakovosti učnih gradiv. Štefanc in sod. (2011) ugotovljajo, da morajo biti učna gradiva pripravljena tako, da pri kakovostnem načrtovanju in izvajanjem pouka pomagajo učitelju in učencu pri njegovem samostojnjem učenju.

V *Priporočilih področnih skupin za izbor in rabe učnih gradiv* (2017) zasledimo priporočilo, naj učitelji izhajajo iz veljavnih učnih načrtov, tam zapisanih ciljev, standardov znanj in didaktičnih priporočil. Ob tem naj upoštevajo različne dejavnike z vidika učencev, torej njihovo starost, razvojno stopnjo, predznanje ter zmožnosti. Učitelje navaja kot strokovno odgovorne za ustreznost izbora in rabe dodatnih učnih gradiv v izobraževalnem procesu, ki naj jih pred uporabo strokovno in didaktično natančno preučijo, pri čemer morajo upoštevati tudi ustreznost jezika, razvijanja kritičnega in sistemskoga mišljenja.

Priporočilo področnih skupin za izbor in rabo učnih gradiv (2017) v nadaljevanju navaja, naj za izbiro učnega gradiva ne bo edini utemeljeni razlog le skladnost z učnimi načrti, temveč med drugim tudi zahtevnost ravni znanja, vsebinske, ciljne in medpredmetne povezave, razvijanje osnovnih kompetenc. Večina priporočil lahko vodi k ustreznemu izboru učnih gradiv tudi učitelje flavte in sicer kriterij skladnosti z učnim načrtom, strokovna neoporečnost, jezikovna ustrezost, primernost ciljni skupini učencev, upoštevanje didaktičnih načel, podpora vloga vizualnih elementov, možnost usvajanja višjih taksonomskih ciljev ter spodbujanje inovativnosti in ustvarjalnosti.

Učitelj mora pri izbiri učnega gradiva imeti v mislih tako objektivne kriterije, torej smernice obče in specialne didaktike, pri čemer mora poznati nabor na trgu učnih gradiv, in pa subjektivne dejavnike odločanja, kamor sodijo učiteljev način poučevanja, ki ga mora gradivo podpirati (Kovač in sod., 2005).

Harris (2012) učiteljem inštrumenta priporoča, naj središče oblikovanja individualnega učnega načrta za vsakega učenca predstavlja veliko različnih glasbenih del, ob čemer naj veliko pozornosti namenijo zanimivemu obravnavanju glasbenih sestavin posameznega glasbenega dela.

Za izbiro učnih gradiv za poučevanje flavte lahko zgornje smernice tudi učiteljem flavte služijo kot dobro izhodišče za izbor ustrezne izbirne literature.

Namen raziskave

O uporabi literature pri pouku flavte v slovenskih glasbenih šolah nimamo celovitih podatkov, zato je pomembno, da se to področje osvetli in razišče. V raziskavi smo preučili zastopanost priporočene literature v učnem načrtu za flavto od 1. do 8. razreda in uporabo izbirne učne literature, ki jo za doseganje ciljev učnega načrta avtonomno izbirajo učitelji. Zanimalo nas je razmerje med obema vrstama literature v vsakem posameznem razredu. Predvidevali smo, da je zastopanost obeh vrst literature različna, tako glede na pogostost uporabe posameznega gradiva kot tudi glede na posamezen razred glasbene šole.

Metodologija

Raziskovalna metoda

V raziskavi smo uporabili kvantitativni raziskovalni pristop, temelječ na deskriptivni in kavzalno-neeksperimentalni metodi pedagoškega raziskovanja.

Raziskovalni vzorec

V raziskavi je sodelovalo 78 učiteljev flavte (49,36 %) od skupno 158 učiteljev, ki so ta inštrument poučevali v šolskem letu 2016/2017 v slovenskih državnih in zasebnih glasbenih šolah (MIZŠ, 2017).

Struktura vzorca glede na spol kaže izrazito feminizacijo področja, saj je v raziskavi sodelovalo 93,5 % žensk in le 6,5 % moških.

V anketi so sodelovali učitelji flavte iz vseh slovenskih regij. Največ učiteljev flavte, sodelujočih v raziskavi, je poučevalo v Osrednjeslovenski regiji (32,1 %), sledili so učitelji Gorenjske (17,9 %) in Savinjske (11,5 %) regije. Iz Podravske (7,7 %) in Obalno-kraške regije (7,7 %) je prihajalo enako število učiteljev. Tudi iz Jugovzhodne Slovenije (5,1 %), Notranjsko-kraške regije (5,1 %) in Goriške (5,1 %) je sodelovalo enako število učiteljev. Iz Koroške (3,8 %) in Spodnjeposavske regije (3,8 %) prav tako. 2,6 % učiteljev je poučevalo v Zasavski regiji, najmanj (1,3 %) pa v Pomurski regiji. 1,3 % učiteljev na to vprašanje ni odgovorilo. Nekateri učitelji so poučevali v dveh regijah.

Največ učiteljev flavte, sodelujočih v raziskavi, je poučevalo na javni matični glasbeni šoli (71,8 %). Na podružničnih javnih glasbenih šolah je poučevalo 38,5 % učiteljev, na zasebnih glasbenih šolah s koncesijo 5,1 % in na zasebnih glasbenih šolah brez koncesije 3,8 % učiteljev. Nekateri učitelji so poučevali na dveh vrstah glasbenih šol.

Največ v raziskavi sodelujočih učiteljev je bilo starih med 26 in 35 let (37,6 %). Učiteljev med 36. in 45. letom je bilo manj (28,6 %), 20,8 % je bilo učiteljev med 46. in 55. letom, medtem ko je bilo učiteljev v starosti do 25 let 10,4 %. Najmanj učiteljev je bilo starih med 56 in 65 let (2,6 %).

V raziskavo so bili vključeni učitelji, ki so v skladu z veljavno zakonodajo v različnih obdobjih večinoma izpolnjevali zaposlitvene zahteve. Nekaj učiteljev je imelo poleg zahtevane izobrazbe tudi višjo od predpisane, 10,3 % pa je v vprašalnik vpisalo tudi drugo izobrazbo. Do uvedbe bolonjskega študija je bil zahtevani naziv za zaposlitev na delovnem mestu učitelja flavte akademski glasbenik flautist oz. prof. flavte ali oboje. Po uvedbi bolonjskega študija je zahtevani naziv magister akademski glasbenik flautist ali magister profesor flavte. Med učitelji flavte, vključenimi v raziskavo, jih ima večina z zakonom predpisano izobrazbo, torej nazine: akad. glasbenik – flautist in prof. flavte (55,1 %); akademski glasbenik – flautist (12,8 %); profesor flavte (9,0 %); magister akademski glasbenik flautist (15,4 %) in naziv magister profesor flavte (6,4 %). Umetniško specializacijo ima 11,5 % učiteljev. 2,6 % učiteljev je magistrov znanosti s področja flavte. 3,8 % učiteljev študira na III. stopnji doktorskega študija, 3,8 % učiteljev na to vprašanje ni odgovorilo.

Največ učiteljev (23,1 %) poučuje flavto 6–10 let, učitelji, ki poučujejo med 16 in 20 let, so bili druga najbolj številna skupina (21,8 %), učiteljev, ki poučujejo od 11 do 15 let, je bilo 16,7 %, tistih z 26–30-letnimi izkušnjami je bilo 10,3 %, učiteljev z 31–35 let delovnih izkušenj 6,4 %, tistih, ki poučujejo flavto med 21 in 25 let, je bilo prav tako 6,4 %, najmanj pa je bilo učiteljev z več kot 35 let delovnih izkušenj (1,3 %).

Največ, torej 16 učiteljev (20,5 %), poučuje po 18 učencov, 12 učiteljev (15,4 %) poučuje po 19 učencev, 9 učiteljev (11,5 %) poučuje po 20 učencev, 7 učiteljev (9,0 %), poučuje 16 učencev, 6 učiteljev (7,7 %) poučuje 17 učencev, 5 učiteljev (6,4 %) poučuje 14 učencev, 4 učitelji (5,1 %) poučujejo po 11 učencev, prav tako 4 učitelji (5,1 %) poučujejo po 8 učencev, po 2 učitelja (2,6 %) poučujeta po 21, 22 ali 23 učencev, po 1 učitelj (1,3 %) pa poučuje po 24, 15, 10, 9, 7, 6 ali 4 učence. Učitelji v povprečju poučujejo po 16,5 učencev (SD = 4,248), najmanj 4 in največ 24 učencev.

Učiteljev, ki poučujejo poln delovni čas oz. imajo nadobvezo, je 73,1 %, učiteljev, ki imajo zmanjšan delež zaposlitve oz. zmanjšano obvezo, je 26,9 %.

Postopki zbiranja podatkov

Za ugotavljanje sociodemografskih značilnosti učiteljev flavte, uporabe literature v učnem načrtu in uporabe literature po lastnem izboru, smo oblikovali anketni vprašalnik.

S petstopenjskimi ocenjevalnimi lestvicami Likertovega tipa smo ugotavljali, kako pogosto učitelji uporabljajo navedeno literaturo iz učnega načrta od 1. do 8. razreda. Rabo izbirne literature od 1. do 4. razreda smo ugotavljali s polodprtimi vprašanji in petstopenjskimi ocenjevalnimi lestvicami Likertovega tipa. Od 5. do 8. razreda so učitelji odgovarjali na odprta vprašanja o rabi izbirne literature pri pouku.

Vsebinsko veljavnost vprašalnika so potrdili trije eksperti. Notranjo konsistentnost vprašalnika smo preverili s Cronbachovim koeficientom alfa. Dobljeni rezultat $\alpha = 0,890$ je pokazal dobro zanesljivost vprašalnika. Objektivnost smo zagotovili z uporabljenimi načini zbiranja podatkov in s sklopi ocenjevalnih lestvic. Pri statističnem sklepanju smo upoštevali stopnjo tveganja 0,05.

Vprašalnik smo posredovali 158 učiteljem flavte, ki flavto poučujejo na 54 državnih in 13 zasebnih glasbenih šolah v Sloveniji. Anketiranje je potekalo v več fazah, in sicer od novembra 2016 do marca 2017. Vprašalnik smo skupaj z dopisom za ravnatelje in navodili za učitelje poslali na vse slovenske glasbene šole v tiskani in elektronski obliku ter na flavtistične izobraževalne dogodke. Učitelji so izpolnjene vprašalnike vračali po pošti ali po elektronski pošti. Prejeli smo 78 izpolnjenih vprašalnikov, kar predstavlja 49,36 % odzivnost. Vsem sodelujočim učiteljem je bila zagotovljena anonimnost, zbrane podatke pa smo uporabili le v raziskovalne namene.

Postopki obdelave podatkov

Podatke, ki smo jih pridobili z anketnim vprašalnikom, smo s pomočjo programa SPSS 22.0 analizirali na ravni opisne in inferenčne statistike. Uporabili smo frekvenčno distribucijo (f , $f\%$) atributivnih spremenljivk in aritmetične sredine (M) numerično izraženih stopenj odgovorov. Pri intervalnih spremenljivkah smo izračunali aritmetično sredino (M) in standardni odklon (SD). Za ugotavljanje razlik v uporabi priporočene literature iz učnega načrta med posameznimi razredi smo uporabili neparametrični Friedmanov test. Ker smo ugotovili, da so razlike v pogostosti uporabe priporočene literature statistično značilne, smo uporabili Znakovni test (*ang. Sign test*) za preverjanje obstoja statistično pomembnih razlik med vsemi mogočimi kombinacijami parov razredov. Pri statističnem sklepanju smo upoštevali stopnjo tveganja 0,05. Rezultate smo prikazali tabelarično in grafično, pri čemer smo uporabili program MS Excel 2010.

Rezultati in interpretacija

Zastopanost priporočene literature smo preverili za vsak posamezen razred glasbene šole. Zanimalo nas je, kako pogosto učitelji uporabljajo posamezno priporočeno literaturo, kolikšen delež učiteljev to literaturo nadomešča z viri po lastnem izboru in kateri so najpogostejši izbrani viri. Pogostost uporabe so učitelji ocenili s petstopenjsko ocenjevalno lestvico (1 – nikoli, 2 – redko, 3 – včasih, 4 – pogosto, 5 – zelo pogosto).

1. Razred

Graf 1: Uporaba priporočene literature iz učnega načrta za flavto v 1. razredu glede na odstotne deleže

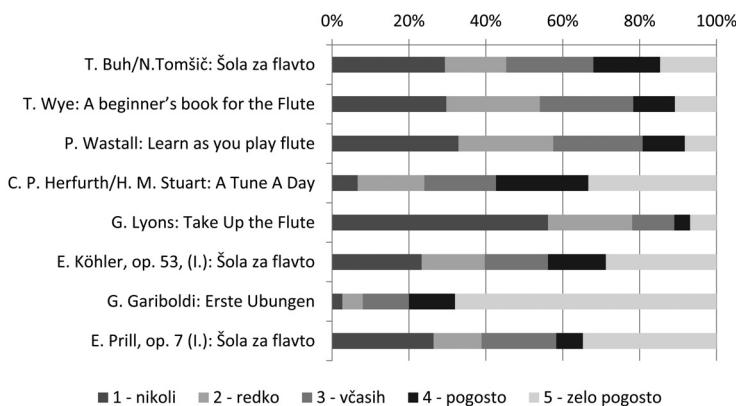


Tabela 1: Pogostost uporaba priporočene literature iz učnega načrta za flavto v 1. razredu

Priporočena literatura 1. razred	N	Min	Max	Me	M	SD
G. Gariboldi: Erste Übungen	75	1	5	5,00	4,37	1,063
C. P. Herfurth/H. M. Stuart: A Tune A Day	75	1	5	4,00	3,60	1,294
E. Prill, op. 7 (I.): Šola za flavto	72	1	5	3,00	3,11	1,632
E. Köhler, op. 53, (I.): Šola za flavto	73	1	5	3,00	3,10	1,556
T. Buh/ N. Tomšič: Šola za flavto	75	1	5	3,00	2,72	1,429
T. Wye: A beginner's book for the Flute	74	1	5	2,00	2,49	1,316
P. Wastall: Learn as you play flute	73	1	5	2,00	2,37	1,275
G. Lyons: Take Up the Flute	73	1	5	1,00	1,84	1,202

Legenda: N- število, Min – minimalna vrednost, Max – maksimalna vrednost, Me – mediana, M- aritmetična sredina, SD – standardni odklon

Učitelji v 1. razredu zelo pogosto ($Me = 5$) uporabljajo učbenik G. Gariboldi: Erste Übungen, pri čemer vrednost standardnega odklona ($M = 4,37$; $SD = 1,063$) kaže na poenoteno uporabo tega učbenika. Kljub dejству, da je bil učbenik G. Gariboldija prvič izdan leta 1880, učitelji flavte enotno ocenjujejo, da tudi zdaj dobro pokriva potrebe njihovih učencev 1. razreda. Prvih dvajset etud, kolikor jih je predpisanih v učnem načrtu, je razmeroma kratkih, v obsegu od e1 do d3, torej v najbolj zvenčem obsegu flavte, vse so v binarni podelitev, ki je učencem blizu, in v tonalitetah C-dur in G-dur. Kljub temu da učbenik nima grafičnih ponazoril, barv ali nosilcev zvoka, očitno predstavlja vir, ki ga učitelji pri svojem delu ocenjujejo kot nepogrešljivega.

Učitelji pogosto ($Me = 4$) uporabljajo učbenik C. P. Herfuth/H. M. Stuart: A Tune A Day, pri čemer vrednost standardnega odklona ($M = 3,60$; $SD = 1,294$) rahlo presega tretjino vrednosti aritmetične sredine, kar kaže na manj poenoteno uporabo tega učbenika.

Učbenik C. P. Herfuth/H. M. Stuart: A Tune A Day je bil prvič izdan leta 1953. Je zelo postopen, sistematičen, snov nadgrajuje po obvladljivih segmentih. Grafična podoba ne dosega več današnjih standardov, prav tako nima priloženega CD-ja s spremljavami. Založnik se je sicer odločil izdati prenovljeno izdajo, imenovano A New A Tune A Day, katerega uporabe pa ne zasledimo med slovenskimi učitelji flavte.

Učitelji včasih ($Me = 3$) uporabljajo E. Prill, op. 7 (I.): Šola za flavto, E. Köhler, op. 53, (I): Šola za flavto, T. Buh/N. Tomšič: Šola za flavto. Omenjene šole za flavto so vse starejših datumov – Prill iz leta 1927, Köhler iz leta 1880 in Buh/Tomšič iz leta 1984.

Naštete šole za flavto so današnjim učencem oddaljene, saj sicer korektno in zelo racionalno predstavljajo snov, a način podajanja je v današnjem času zastarel. Z učencem ne vzpostavljajo nikakršnega dialoga, temveč zgolj podajajo vedno bolj zahtevno notno gradivo. Tehnična zahtevnost in kompleksnost glasbene teorije se hitro povečuje, zato je našteto gradivo primernejše za učence, ki se začnejo učiti flavto starejši (nad 9 let) oz. imajo predznanje kljunaste flavte. Očitno nekateri učitelji flavte še vedno poučujejo na tak način, zato so ti učbeniki še vedno občasno v uporabi, čeprav bi jih kazalo ob prenovi učnega načrta izpustiti.

Učitelji redko ($Me = 2$) uporabljajo T. Wye: A beginner's book for the Flute in P. Wastall: Learn as you play the flute. Omenjena učbenika izhajata iz Velike Britanije. Učbenik T. Wye: A beginner's book for the Flute zelo hitro prehaja v vedno bolj kompleksno gradivo, zato je za mlajše učence manj primeren. Tudi učbenik P. Wastalla je sicer primerno strukturiran, a zelo hitro prehaja na vse bolj kompleksno in zahtevno gradivo, zato je primeren za starejše učence oz. učence s predznanjem kljunaste flavte.

Učitelji ne uporabljajo učbenika G. Lyons ($Me = 1$). V tem učbeniku zasledimo začetek poučevanja na tonu d2, kar je sicer s stališča vzdrževanja ravnotežja inštrumenta dobro, vse naslednje povezave prijemu pa so toliko bolj zahtevne, ker mora učenec vsakokrat premakniti veliko število prstov, kar je za začetnike običajno prezahtevno. Učitelji ga verjetno zato skorajda ne uporabljajo.

V nobenem od priporočenih učbenikov v učnem načrtu ne zasledimo sistematičnega spodbujanja inovativnosti in ustvarjalnosti, omogočanja usvajanja višjih taksonomskeh

ciljev in upoštevanja različnih učnih stilov. Prav tako nobeden od priporočenih učbenikov, razen G. Lyons, nima priloženega CD-ja oz. druge oblike zvočnih posnetkov.

Učitelji flavte očitno tudi sami ugotavljajo, da priporočeni učbeniki v 1. razredu v polni meri ne ustrezajo potrebam današnjih učencev začetnikov, zato priporočeno literaturo nadomeščajo z učbeniki po lastnem izboru v kar 97,4 %.

Izbirna literatura po izboru učiteljev v 1. razredu

Tabela 2: Pogostost uporabe izbirne literature po izboru učiteljev v 1. razredu

Izbirna literatura 1. r.	N	Min	Max	Me	M	SD
	Veljavni					
A. Kavčič Pucihar: Igramo se flavto	74	1	5	5,00	4,27	1,150
L. Goodwin: The Fife Book	73	1	5	3,00	3,16	1,599
I. Ory: La Flute Traversiere	71	1	5	1,00	1,51	1,120
H. Hammond: Funky Flute I	72	1	5	1,00	1,94	1,433
B. Gissler Hasse: Mini Magic Flute	72	1	5	1,00	1,92	1,392
Jaarsma/Kastelein: Look, Listen and Learn 1	72	1	5	1,00	1,46	0,992
A. Zupan: Potovanje s flavtico	72	1	5	1,00	2,29	1,578
Drugo	1	5	5	5,00	5,00	

Najpogostejši izbrani učbenik je A. Kavčič Pucihar: Igramo se flavto, ki ga učitelji uporabljajo v povprečju zelo pogosto ($Me = 5$), vrednost standardnega odklona ($M = 4,27$; $SD = 1,150$) pa kaže poenoteno uporabo med učitelji. Učbenik Igramo se flavto omogoča zgodnje učenje flavte in učence postopno ter sistematično vodi k usvajajuju osnov igranja flavte, osnov glasbene teorije ter obvladovanja inštrumenta. Barvni učbenik je tehnično opremljen z dvema zgoščenkama, na katerih so posnete spremljave k skladbicam, in tako učencu omogoča samostojno vadenje doma in pri urah flavte. Za razliko od večine ostalih učbenikov od vsega začetka spodbuja komorno igro, aktivno usvajanje osnov glasbene teorije in medpredmetno povezovanje.

Učbenik L. Goodwin: The Fife Book učitelji uporabljajo včasih ($Me = 3$). Glede na to, da je učbenik namenjen prvotnemu učenju flavtice, ki je manjši in poenostavljen približek koncertne flavte, je razumljivo, da se manjši odstotek učiteljev odloča za ta način začetnega poučevanja, saj od učitelja in učenca zahteva precej prilagajanja.

Ostale literature – I Ory: La Flûte Traversière, H. Hammond: Funky Flute I, Jaarsma/Kastelein: Look, Listen and Learn I, A. Zupan: Potovanje s flautico ne uporabljajo ($Me = 1$) oziroma jo uporabljajo le redki učitelji. Omenjeni učbeniki predstavljajo raznovrstne pristope k poučevanju, večina izmed njih ima priloženo zgoščenko, učbenik Look, Listen and Learn I spodbuja tudi improvizacijo učencev. Učitelje bi kazalo bolje seznaniti z omenjenimi učbeniki, saj pomenijo dobrodošlo alternativo priporočenim učbenikom iz učnega načrta.

2. razred

Graf 2: Uporaba priporočene literature iz učnega načrta za flavto v 2. razredu glede na odstotne deleže

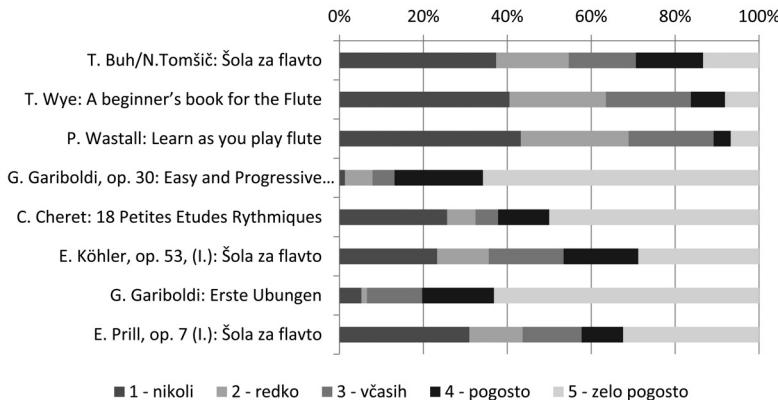


Tabela 3: Pogostost uporabe priporočene literature iz učnega načrta v 2. razredu

Priporočena literatura 2. r.	N	Min	Max	Me	M	SD
G. Gariboldi, op. 30: Easy and Progressive Studies, I. del	76	1	5	5,00	4,43	0,957
G. Gariboldi: Erste Übungen	76	1	5	5,00	4,32	1,098
C. Cheret: 18 Petites Etudes Rythmiques	74	1	5	4,50	3,54	1,722
E. Köhler, op. 53, (I.): Šola za flavto	73	1	5	3,00	3,16	1,546
E. Prill, op. 7 (I.): Šola za flavto	71	1	5	3,00	3,00	1,673
T. Buh/N. Tomšič: Šola za flavto	75	1	5	2,00	2,51	1,465
T. Wye: A beginner's book for the Flute	74	1	5	2,00	2,20	1,282
P. Wastall: Learn as you play flute	74	1	5	2,00	2,05	1,192

Učitelji v 2. razredu zelo pogosto ($Me = 5$) uporabljajo učbenika G. Gariboldija: Easy and Progressive Studies, I. del, in Erste Übungen

Prvi del učbenika Easy and Progressive Studies sestavlja etude, ki so dolge po eno stran, kar za drugošolce predstavlja precejšen kondicijski izziv, vendar melodičnost in relativna preprostost teh etud verjetno botrujeta zelo pogosti in poenoteni uporabi med učitelji. Učbenik Erste Übungen se nadaljuje tudi v 2. razredu, kjer se po št. 20 začnejo bolj zahtevne etude, ki drugošolcem predstavljajo dober izziv za izboljševanje tekočega branja in tehničnega izvajanja notnega gradiva.

Tudi C. Cheret: 18 Petites Etudes Rythmiques učitelji pogosto ($Me = 4,5$) uporabljajo. Na to najverjetneje vplivajo primerna dolžina in ritmična razgibanost etud ter uporaba zgolj enostavnih tonalitet (C-dur, a-mol, F-dur, d-mol, G-dur, g-mol). Včasih ($Me = 3$)

uporabljajo učbenika E. Köhler, op. 53, (I): Šola za flavto in E. Prill, op. 7 (I.): Šola za flavto. Kot že zapisano, sta oba učbenika za današnje potrebe zastarella, zato bi ju kazalo umakniti s seznama priporočene literature v učnem načrtu. Prav tako velja za naslednje učbenike, ki jih učitelji uporabljajo le redko ($Me = 2$): T. Buh/N. Tomšič: Šola za flavto, T. Wye: A beginner's book for the flute in P. Wastall: Learn as you play the flute.

Večina učiteljev (91 %) priporočeno literaturo nadomešča tudi z učbeniki po lastnem izboru.

Izbirna literatura po izboru učiteljev v 2. razredu

Tabela 4: Pogostost uporabe izbirne literature po izboru učiteljev v 2. Razredu

Izbirna literatura 2. r.	N	Min	Max	Me	M	SD
A. Kavčič Pucihar: Igramo se flavto	67	1	5	5,00	4,21	1,175
K. Šantl Zupan, M. Zupan: Etude za flavto	69	1	5	3,00	2,78	1,533
I. Ory: La Flûte Traversiere	67	1	5	1,00	1,51	1,160
H. Hammond: Funky Flute	67	1	5	1,00	1,94	1,466
B. Gissler Hasse: Mini Magic Flute	67	1	5	1,00	1,91	1,454
M. Broers: Look, Listen and Learn 2	65	1	5	1,00	1,38	0,860

Najpogostejši izbirni učbenik je tudi v 2. razredu A. Kavčič Pucihar: Igramo se flavto, ki ga učitelji uporabljajo v povprečju zelo pogosto ($Me = 5$) in poenoteno.

Včasih ($Me = 3$) učitelji uporabljajo K. Šantl Zupan/M. Zupan: Etude za flavto. Raziskovalni izsledki niso pokazali uporabe učbenikov: I. Ory: La Flûte Traversière, H. Hammond: Funky Flute II, Jaarsma/Kastelein: Look, Listen and Learn 2, B. Gissler Hasse: Mini Magic Flute ($Me = 1$). Navedeni učbeniki izhajajo iz različnih držav (Francija, Velika Britanija, Nizozemska in Avstrija). Če bi učitelji flavte več uporabljali omenjene učbenike iz navedenih držav, bi svojim učencem omogočili širši vpogled v različne sole igranja flavte in omogočili več medpredmetnega povezovanja. V prihodnje učitelje flavte vsekakor velja bolje seznaniti z omenjenimi učbeniki, ki so primerni za učence drugih razredov flavte.

3. razred

Graf 3: Uporaba priporočene literature iz učnega načrta za flavto v 3. razredu glede na odstotne deleže

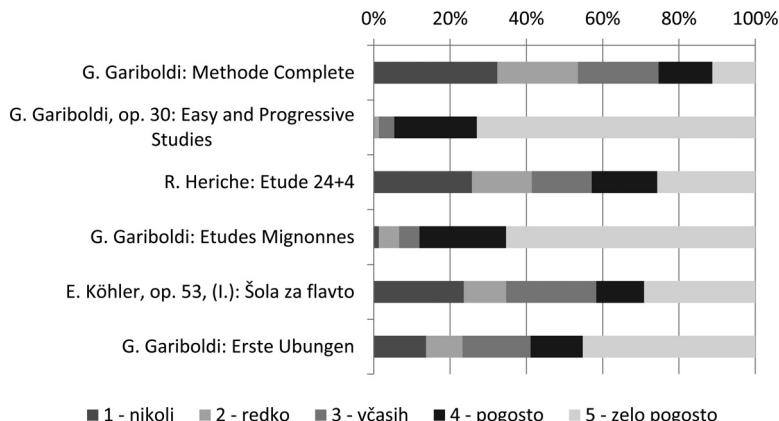


Tabela 5: Pogostost uporabe priporočene literature iz učnega načrta v 3. razredu

Priporočena literatura 3. r.	N	Min	Max	Me	M	SD
G. Gariboldi, op. 30: Easy and Progressive Studies	74	2	5	5,00	4,66	0,625
G. Gariboldi: Etudes Mignonnes	75	1	5	5,00	4,45	0,920
G. Gariboldi: Erste Übungen	73	1	5	4,00	3,67	1,472
R. Heriche: Etude 24+4	70	1	5	3,00	3,01	1,556
E. Köhler, op. 53, (I.): Šola za flavto	72	1	5	3,00	3,13	1,538
G. Gariboldi: Methode Complete	71	1	5	2,00	2,51	1,372

Učitelji v 3. razredu zelo pogosto ($Me = 5$) uporabljajo dva učbenika G. Gariboldija, in sicer op. 30: Easy and Progressive Studies in Etudes Mignonnes. Zelo pogosto ($Me = 4$) uporabljajo učbenik Erste Übungen istega avtorja. Kljub temu da so navedene etude napisane v 19. stoletju, učitelji tudi dandanes visoko cenijo njihovo vrednost za napredovanje učencev. Včasih ($Me = 3$) uporabljajo R. Heriche: Etude 24+4 in E. Köhler, op. 53, (I.): Šola za flavto. Le redko ($Me = 2$) uporabljajo Gariboldijev učbenik Methode Complete.

Pri šolah za flavto učitelji očitno raje posegajo po novejših učbenikih od tistih, ki so priporočeni v učnem načrtu, saj je način predstavitev snovi v Šoli za flavto E. Köhlerja in G. Gariboldija današnjim učencem manj zanimiv, vsebine niso predstavljene interaktivno, ni glasbenih spremmljav, verjetno je v tem vzrok za manjšo uporabo.

Večina učiteljev (89,7 %) priporočeno literaturo nadomešča tudi z viri po lastnem izboru.

Izbirna literatura po izboru učiteljev v 3. razredu

Tabela 6: Pogostost uporabe izbirne literature po izboru učiteljev v 3. razredu

Izbirna literatura 3. r.	N	Min	Max	Me	M	SD
Pollock/Sebba: Abracadabra	66	1	5	3,00	3,15	1,561
K. Šantl Zupan, M. Zupan: Etude za flavto	67	1	5	3,00	2,78	1,455
J. Beekum: Con moto	65	1	5	1,00	2,38	1,774
H. Hammond: Funky Flute	65	1	5	1,00	1,66	1,384
M. Broers: Look, Listen and Learn 3	65	1	3	1,00	1,26	0,619
R. Lombardo: Melodious Studies for Technical Development	66	1	5	1,00	1,82	1,467
W. Popp, op. 411: Schule der Gelaufigkeit	66	1	5	1,00	2,11	1,479

Kot izbirno literaturo učitelji včasih ($Me = 3$) uporabljajo učbenika M. Pollock/J. Sebba: Abracadabra in K. Šantl Zupan/M. Zupan: Etude za flavto. Prvega od navedenih učbenikov sestavljajo ljudske pesmi in skladbe z vsega sveta, večinoma iz angleško govorečih dežel, zato jih učenci radi igrajo. Vse prvine so predstavljene skozi poznane skladbice, kar je običajno učencem blizu in omogoča dober napredok pri igranju. Drugi navedeni učbenik je dobro zasnovana zbirka etud različnih avtorjev, ki omogoča raznovrstno zastopanost različnih elementov. Domnevamo, da se zato kar precejšnje število učiteljev odloča za uporabo tega učbenika.

Le redki učitelji kot izbirno literature uporabljajo dela: J. Beekum: Con moto; H. Hammond: Funky Flute; M. Broers: Look, Listen and Learn 3; R. Lombardo: Melodious Studies for Technical Development; W. Popp, op. 411: Schule der Gelaufigkeit ($Me = 1$). Navedena izbirna literatura pokriva širok spekter od predvsem tehnično naravnanih (Beekum, Popp in Lombardo) do učbenikov z elementi improvizacije (Broers) in jazz glasbe (Hammond). Navedeni učbeniki bi omogočali veliko popestritev pouka, spoznavanje raznovrstnih glasbenih stilov in možnost nadgradnje razvijanja tehničnih sposobnosti.

4. razred

Graf 4: Uporaba priporočene literature iz učnega načrta za flavto v 4. razredu glede na odstotne deleže

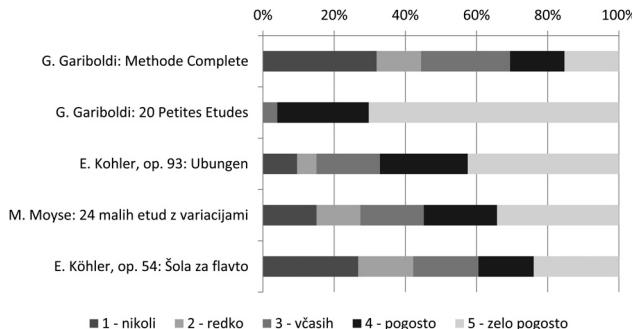


Tabela 7: Pogostost uporabe priporočene literature iz učnega načrta v 4. razredu

Priporočena literatura 4. r.	N	Min	Max	Me	M	SD
G. Gariboldi: 20 Petites Etudes	74	3	5	5,00	4,66	0,556
E. Kohler, op. 93: Übungen	73	1	5	4,00	3,85	1,298
M. Moyse: 24 malih etud z variacijami	73	1	5	4,00	3,47	1,454
G. Gariboldi: Methode Complete	72	1	5	3,00	2,69	1,450
E. Köhler, op. 54: Šola za flavto	71	1	5	3,00	2,94	1,539

Učitelji v 4. razredu zelo pogosto ($Me = 5$) in poenoteno ($M = 4,66$; $SD = 0,556$) uporabljajo učbenik G. Gariboldi: 20 Petites Etudes. Pogosto ($Me = 4$) uporabljajo učbenika E. Kohler, op. 93: Übungen in M. Moyse: 24 malih etud z variacijami. Učbenike G. Gariboldi: Methode Complete in E. Kohler, op. 54: Šola za flavto uporabljajo včasih ($Me = 3$).

Večina učiteljev (78,2 %) priporočeno literaturo nadomešča tudi z literaturo po lastnem izboru.

Tabela 8: Pogostost uporabe izbirne literature po izboru učiteljev v 4. razredu

Izbirna literatura 4. r.	N	Min	Max	Me	M	SD
K. Šantl Zupan, M. Zupan: Etude za flavto	60	1	5	3,00	2,82	1,501
J. Beekum: Con moto	55	1	5	1,00	2,49	1,731
H. Hammond: Funky Flute	55	1	5	1,00	1,76	1,503
W. Popp, op. 411: Schüle der Gelaufigkeit	55	1	5	1,00	2,27	1,496
W. Popp, op. 413: Tägliche Fingerübungen	55	1	5	1,00	2,16	1,488
R. Lombardo: Melodious Studies for Technical Development	55	1	5	1,00	1,82	1,415

Tudi v 4. razredu učitelji včasih ($Me = 3$) uporabljajo K. Šantl Zupan/M. Zupan: Etude za flavto. Ostale izbirne literature ne uporabljajo ($Me = 1$) oziroma jo uporabljajo le redki posamezni učitelji: J. Beekum: Con moto; H. Hammond. Funky Flute; W. Popp, op. 411: Schüle der Gelaufigkeit; W. Popp, op. 413: Tagliche Fingerübungen; R. Lombardo: Melodious Studies for Technical Development.

Tudi v 4. razredu predlagana izbirna literatura ponuja širok spekter glasbenih stilov, od predvsem tehnično naravnih (Beekum, Popp in Lombardo) do učbenikov z elementi improvizacije in jazz glasbe (Hammond), vendar navedene učbenike, ki bi omogočali veliko popestritev pouka, spoznavanje raznovrstnih glasbenih stilov in možnost nadgradnje razvijanja tehničnih sposobnosti, uporabljajo le redki učitelji.

5. razred

Graf 5: Uporaba priporočene literature iz učnega načrta za flavto v 5. razredu glede na odstotne deleže

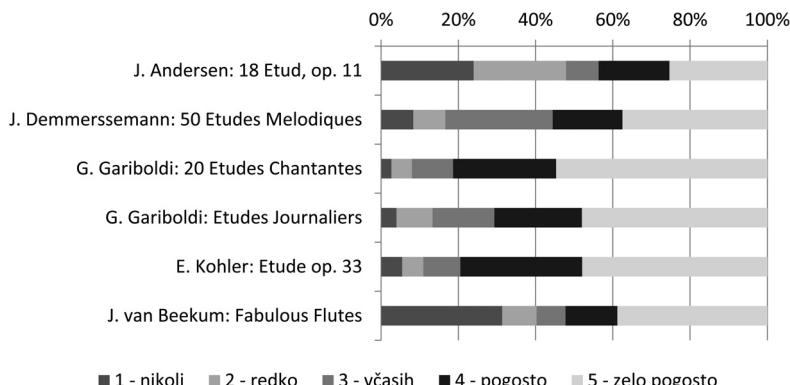


Tabela 9: Pogostost uporabe priporočene literature iz učnega načrta v 5. razredu

Priporočena literatura 5. r.	N	Min	Max	Me	M	SD
G. Gariboldi: 20 Etudes Chantantes	75	1	5	5,00	4,25	1,028
J. Demmersseman: 50 Etudes Melodiques	72	1	5	4,00	3,68	1,287
G. Gariboldi: Etudes Journaliers	75	1	5	4,00	4,01	1,180
E. Kohler: Etude op. 33	73	1	5	4,00	4,11	1,137
J. van Beekum: Fabulous Flutes	67	1	5	4,00	3,19	1,743
J. Andersen: 18 Etud, op. 11	71	1	5	3,00	2,97	1,558

Učitelji v 5. razredu zelo pogosto ($Me = 5$) in poenoteno ($M = 4,25$; $SD = 1,028$) uporabljajo učbenik G. Gariboldi: Etudes Chantantes, včasih ($Me = 3$) pa 18 Etud, op. 11 J. Andersena.

Pogosto ($M = 4$) uporablajo J. Demmerssemann: 50 Etudes Melodiques, G. Gariboldi: Etudes Journaliers, E. Kohler: Etude op. 33, J. van Beekum: Fabulous Flutes.

Več kot četrtina učiteljev (29,5 %) priporočeno literaturo nadomešča tudi z viri po lastnem izboru.

V opisnih odgovorih so učitelji navedli, da uporabljajo naslednjo izbirno literaturo: Bantai Kovacs: Šola za flavto, 2. zvezek (lestvice), Bantai/Kovacs: Selected Studies I, II, Dapper: 1. in 2. del, G. Gariboldi: 20 Petites Etudes, J. Rae: 40 Modern Studies, Jagudin: Etude, K. Šantl Zupan/M. Zupan: Etude za flavto: 2, 3. Lombardo: Technical Studies, N. Platonov: 30 Studies for Flute, Ph. Bernold: Technique d' Embouchure, R. Lombardo: Melodious Studies for Technical Development, Reichert: Tägliche Übungen, S. Arriagada: 10 Etudes Latino-Américaines, Taffanel/Gaubert: IV. in V. del, Taffanel/Gaubert: Methode Complete de la flute (izbor), Tomaszewski: Izbor Etud, W. Popp: op. 411 in op. 413.

Učitelji torej uporabljajo zelo raznoliko literaturo, od tehnične (Taffanel/Gaubert, Lombardo, Popp, Reichert) do literature za razvijanje nastavka in tona (Bernold) ter klasičnih etud (Bantai/Kovacs, Jagudin, Šantl Zupan/Zupan, Platonov, Gariboldi, Tomaszewski), šol za flavto (Dapper, Bantai/Kovacs) in tudi etnično obarvanih etud (Arriagada), modernih etud v različnih glasbenih stilih (Rae).

Verjetno prihaja do take raznolikosti učnih gradiv tako glede na glasbeni stil kot tudi osredotočenost, ker učitelji učencem izbirajo literaturo glede na njihovo prihodnjo usmeritev – če bo učenec zaključil po 6. razredu, mu verjetno izbirajo drugačno literaturo kot tistim učencem, ki nameravajo nadaljevati s šolanjem na višji stopnji glasbene šole ali celo izrazijo željo po nadaljevanju šolanja iz flavte na umetniški gimnaziji.

6. razred

Graf 6: Uporaba priporočene literature iz učnega načrta za flavto v 6. razredu glede na odstotne deleže

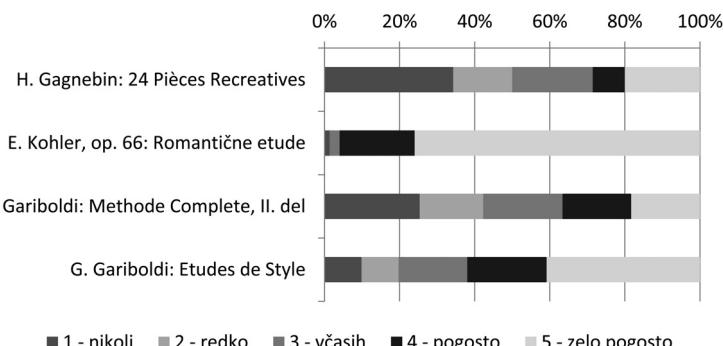


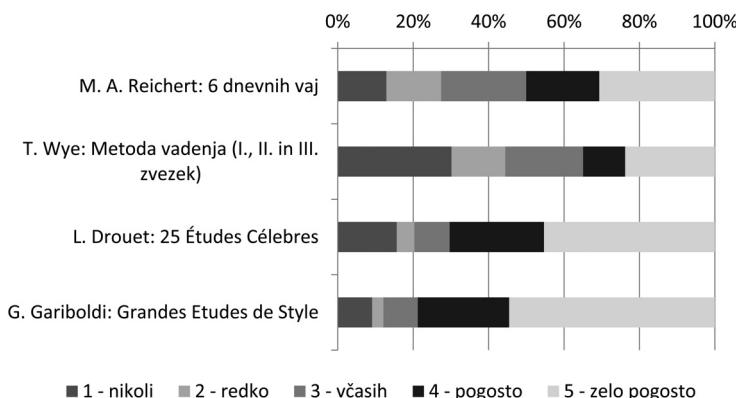
Tabela 10: Pogostost uporabe priporočene literature iz učnega načrta v 6. razredu

Priporočena literatura 6. r.	N	Min	Max	Me	M	SD
E. Kohler, op. 66: Romantične etude	75	1	5	5,00	4,69	0,657
G. Gariboldi: Etudes de Style	71	1	5	4,00	3,73	1,352
G. Gariboldi: Méthode Complete, II. del	71	1	5	3,00	2,87	1,453
H. Gagnebin: 24 Pièces Recreatives	70	1	5	2,50	2,64	1,523

Učitelji v 6. razredu zelo pogosto ($Me = 5$) in poenoteno ($M = 4,69$; $SD = 0,657$) uporabljajo učbenik E. Kohler, op. 66: Romantične etude. G. Gariboldi: Etudes de Style uporabljajo pogosto ($Me = 4$), vendar manj poenoteno ($M = 3,73$; $SD = 1,352$). Včasih ($Me = 3$) uporabljajo učbenika G. Gariboldi: Méthode Complete, II. del in H. Gagnebin: 24 Pièces Recreatives ($Me=2,5$).

Dobra tretjina učiteljev (38,5 %) priporočeno literaturo nadomešča tudi z viri po lastnem izboru.

7. razred

Graf 7: Uporaba priporočene literature iz učnega načrta za flavto v 7. razredu glede na odstotne deleže**Tabela 11:** Pogostost uporabe priporočene literature iz učnega načrta v 7. razredu

Priporočena literatura 7. r.	N	Min	Max	Me	M	SD
G. Gariboldi: Grandes Etudes de Style	66	1	5	5,00	4,12	1,259
L. Drouet: 25 Études Célebres	64	1	5	4,00	3,80	1,460
M. A. Reichert: 6 dnevnih vaj	62	1	5	3,50	3,40	1,396
T. Wye: Metoda vadenja (I., II. in III. zvezek)	63	1	5	3,00	2,84	1,558

Učitelji v sedmih razredih zelo pogosto ($Me = 5$) in poenoteno ($M = 4,12$; $SD = 1,295$) uporabljajo učbenik G. Gariboldi: Grandes Etudes de Style. Pogosto ($Me = 4$), vendar manj poenoteno ($M = 3,80$; $SD = 1,460$), uporabljajo L. Drouet: 25 Études Célebres, M. A. Reichert: 6 dnevnih vaj pa uporabljajo včasih do pogosto ($Me = 3,5$). Včasih ($Me = 3$) uporabljajo še zvezke metod vadenja T. Wye.

Slaba četrtnina (24,4 %) učiteljev priporočeno literaturo nadomešča tudi z viri po lastnem izboru.

Učitelji so navedli, da uporabljajo naslednjo izbirno literaturo: A. Terschak: Tägliche Studien für Flöte; J. Demmersseemann: 50 Melodičnih Etud, I. in II. del; E. Köhler, op. 66: Romantične etude in op. 93, II. del; F. Tomaszewski: Wybor Etud na Flet: 3; izbor etud, ki so predpisane za nižje razrede (E. Köhler: Etude op. 33, Gariboldi: Etudes Journaliers); K. Šantl Zupan/M. Zupan: Etude za flavto 3; L. Moyse: Daily Exercises; Ph. Bernold: La technique d'Embouchure; Taffanel/Gaubert: 17 Daily Exercises, izbor etud; Vester: 100 Classical Studies for Flute.

Tako kot v prejšnjih razredih, tudi v 7. razredu lahko ugotovimo, da učitelji uporabljajo zelo raznoliko literaturo, ki jo lahko razdelimo na tehnično (Taffanel/Gaubert, Moyse, Terschak) oz. literaturo za razvijanje nastavka in tona (Bernold) in na klasične etude (Šantl Zupan/Zupan, Köhler, Tomaszewski, Vester, Demmersseemann).

Raznolikost izbora znova lahko pojasnimo z učiteljevim prilagajanjem izbora literature glede na izražene učenčeve želje glede nadaljevanja šolanja – ali učenec želi zgolj zaključiti višjo stopnjo šolanja na glasbeni šoli ali pa želi nadaljevati s šolanjem na umetniški gimnaziji – smer flavta.

8. razred

Graf 8: Uporaba priporočene literature iz učnega načrta za flavto v 8. razredu glede na odstotne deleže

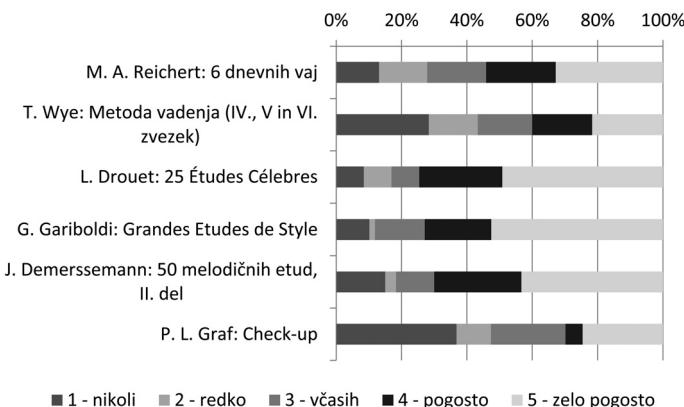


Tabela 12: Pogostost uporabe priporočene literature iz učnega načrta v 8. razredu

Priporočena literatura 8. r.	N	Min	Max	Me	M	SD
G. Gariboldi: Grandes Etudes de Style	59	1	5	5,00	4,03	1,299
M. A. Reichert: 6 dnevnih vaj	61	1	5	4,00	3,46	1,421
L. Drouet: 25 Études Célebres	59	1	5	4,00	3,98	1,306
J. Demerssemann: 50 melodičnih etud, II. del	60	1	5	4,00	3,80	1,424
T. Wye: Metoda vadenja (IV., V in VI. zvezek)	60	1	5	3,00	2,90	1,537
P. L. Graf: Check-up	57	1	5	3,00	2,70	1,603

Učitelji v 8. razredu zelo pogosto ($Me = 5$) uporabljajo učbenik G. Gariboldi: Grandes Etudes de Style, pogosto ($Me = 4$) učbenike M. A. Reichert: 6 Dnevnih vaj; L. Drouet: 25 Études Célebres; J. Demerssemann: 50 melodičnih etud, II. del in včasih ($Me = 3$) učbenika T. Wye: Metoda vadenja (IV., V in VI. zvezek) in P. L. Graf: Check-up.

Slaba četrtina učiteljev (23,1 %) priporočeno literaturo nadomešča tudi z viri po lastnem izboru.

Učitelji so navedli, da kot izbirno literature uporabljajo:

A. Terschak: Tägliche Übungen; E. Köhler: Etude op. 33, I. in III. del; F. Tomaszewski: Wybor Etiud na flet, 3, 4; J. Andersen: 18 Etud, op. 11; K. Šantl Zupan/M. Zupan: Etude za flavto; L. Moyse: Daily Exercises; Ph. Bernold: La Technique d'Embouchure; T. Böhm: 24 Caprices Etudes; T. Filas: Top Register Studies; T. Wye; Taffanel/Gaubert: 17 Big Daily Exercises.

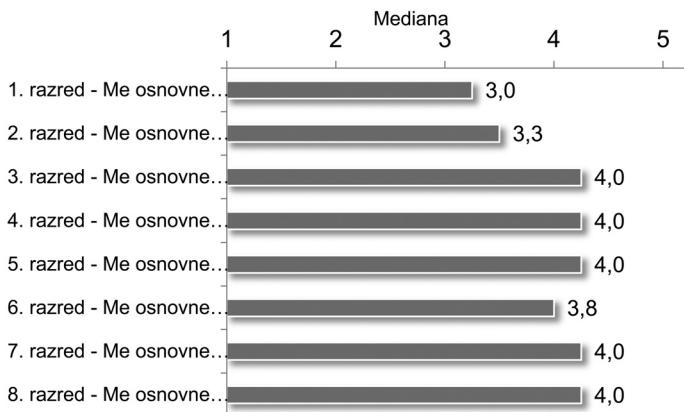
Tako kot v prejšnjih razredih, tudi v 8. razredu lahko ugotovimo, da učitelji uporabljajo zelo raznoliko literaturo, ki jo lahko razdelimo na tehnično (Taffanel/Gaubert, Moyse, Terschak, Filas) oz. literaturo za razvijanje nastavka in tona (Bernold, Wye) in na klasične etude (Šantl Zupan/Zupan, Köhler, Tomaszewski, Vester, Andersen, Böhm).

Tudi v 8. razredu veliko raznolikost literature lahko pojasnimo glede na izražene želje glede nadaljevanja šolanja. Bi pa morda veljalo vključiti tudi večji nabor različnih glasbenih stilov in možnosti učenja improviziranja na flavti, kar zasledimo v precejšnjem številu tujih učbenikov, ki so na voljo.

Povprečna pogostost uporabe priporočene oz. osnovne literature iz učnega načrta od 1. do 8. razreda

Za potrebe sprememb pri prenovi učnih načrtov potrebujemo podatke, v katerih razredih učitelji flavte v največji meri uporabljajo drugo literaturo od predpisane, saj je očitno, da bo v tistih razredih potrebno predlagati največ sprememb pri priporočeni literaturi.

Glede na pridobljene podatke o uporabi priporočene oz. osnovne literature za vsak razred smo za potrebe celovitega pregleda na osnovi lestvice pogostosti uporabe (ocene od 1 do 5) za vsak razred izračunali povprečno pogostost uporabe priporočene oz. osnovne literature iz učnega načrta za flavto.

Graf 9: Pogostost uporabe priporočene literature v vseh razredih iz učnega načrta glede na vrednosti median**Tabela 13:** Pogostost uporabe priporočene literature v vseh razredih iz učnega načrta od 1. do 8. razreda

Pogostost uporabe priporočene literature po razredih	N	Min	Max	Me	M	SD
1. razred - Me priporočene literature	58	1,00	5,00	3,00	2,8103	1,19512
2. razred - Me priporočene literature	58	1,00	5,00	3,25	3,2328	1,15172
3. razred - Me priporočene literature	58	1,00	5,00	4,00	3,8707	1,09849
4. razred - Me priporočene literature	58	1,00	5,00	4,00	3,5000	1,27389
5. razred - Me priporočene literature	58	1,00	5,00	4,00	3,9483	0,93513
6. razred - Me priporočene literature	58	1,00	5,00	3,75	3,6293	1,04529
7. razred - Me priporočene literature	58	1,00	5,00	4,00	3,7672	1,14790
8. razred - Me priporočene literature	58	1,00	5,00	4,00	3,7500	1,20398

Iz Grafa 9 je razvidno, da priporočeno literaturo v povprečju včasih uporabljajo v 1. razredu (Me = 3) in 2. razredu (Me = 3,3), medtem ko priporočeno literaturo v višjih razredih uporabljajo v povprečju pogosto (Me = 4).

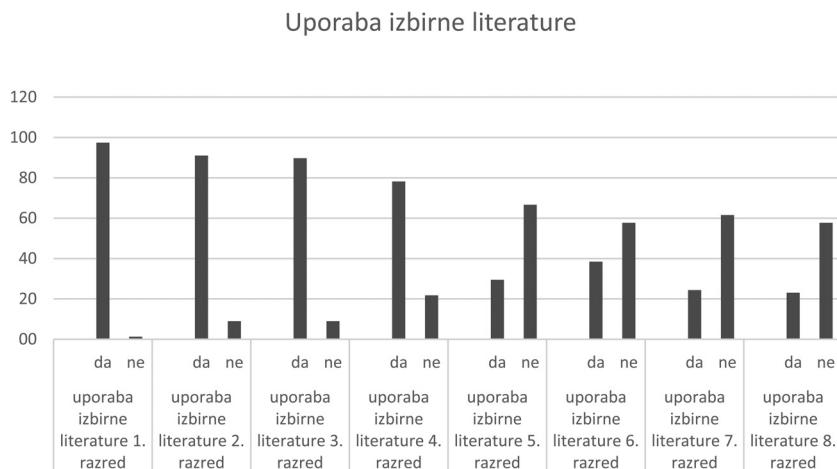
V 1. razredu učitelji včasih uporabljajo priporočeno literaturo iz učnega načrta, pri čemer vrednost standardnega odklona kaže ($M = 2,81$; $SD = 1,195$) na nepoenoteno uporabo med učitelji. V 2. razredu učitelji včasih uporabljajo priporočeno literaturo iz učnega načrta, vrednost standardnega odklona ($M = 3,23$; $SD = 1,151$) prav tako kaže na nepoenoteno rabo med učitelji. V 3. razredu učitelji pogosto uporabljajo priporočeno literaturo, vrednost standardnega odklona ($M = 3,87$; $SD = 1,09$) kaže na dokaj poenoteno uporabo med učitelji. V 4. razredu učitelji priporočeno literaturo uporabljajo pogosto, vrednost standardnega odklona ($M = 3,5$; $SD = 1,27$) kaže na nepoenoteno uporabo med učitelji. V 5. razredu učitelji pogosto uporabljajo priporočeno literaturo iz učnega načrta, vrednost standardnega odklona ($M = 3,94$; $SD = 0,93$) kaže na poenoteno rabo med

učitelji. V 6. razredu učitelji pogosto uporabljajo priporočeno literaturo, vrednost standardnega odklona ($M = 3,62$; $SD = 1,04$) kaže na dokaj poenoteno uporabo med učitelji. V 7. razredu učitelji pogosto uporabljajo priporočeno literaturo iz učnega načrta, vrednost standardnega odklona ($M = 3,76$; $SD = 1,14$) nakazuje na dokaj poenoteno rabo med učitelji. V 8. razredu učitelji pogosto uporabljajo priporočeno literaturo, vrednost standardnega odklona ($M = 3,75$; $SD = 1,20$) ponovno kaže na dokaj poenoteno uporabo med učitelji.

Razlike v uporabi priporočene literature iz učnega načrta za flavto in izbirne literature med razredi

Raziskali smo, kako pogosto učitelji uporabljajo literaturo po lastnem izboru v posameznem razredu.

Graf 10: Uporaba izbirne literature od 1. do 8. razreda



Učitelji flavte v 1. razredu uporabljajo izbirno literaturo v 97,4 %. V 2. razredu v 91 %, v 3. razredu v 89,7 %, v 4. razredu v 78,2 %, v 5. razredu v 29,5 %, v 6. razredu v 38,5 %, v 7. razredu v 24,4 % in v 8. razredu v 23,1 %.

Tabela 14: Rezultat neparametričnega Friedmanovega preizkusa pri uporabi priporočene literature iz učnega načrta

N	58
Chi-Square	69,411
df	7
Asymp. Sig.	0,000

Rezultat neparametričnega Friedmanovega testa kaže, da so razlike v pogostosti uporabe priporočene literature med razredi statistično značilne ($\chi^2 = 69,41$, $p = 0,000$). Priporočena literatura v 1. in 2. razredu je statistično značilno manj pogosto v uporabi kot v višjih razredih (od 3. razreda naprej). Zato smo z *Znakovnim testom* (ang. *Sign test*) preverjali obstoj statistično pomembnih razlik med vsemi mogočimi kombinacijami parov razredov. Rezultati *Znakovnega preizkusa* potrjujejo, da je uporaba priporočene literature iz učnega načrta med razredi različna, kar podpira domnevo, da so potrebe po prenovi priporočene literature v učnem načrtu za flavto med posameznimi razredi različne.

Sklep

Kot smo predpostavljali, so rezultati pokazali statistično značilne razlike v pogostosti uporabe priporočene literature iz učnega načrta za flavto tako med posameznimi razredi kot tudi v pogostosti uporabe izbirne literature po izboru učiteljev; rezultati so pokazali tudi statistično značilne razlike v deležu učiteljev, ki priporočeno literaturo iz učnega načrta za posamezne razrede nadomešča z literaturo po lastnem izboru. Rezultati raziskave bodo lahko služili kot izhodišče ob naslednji prenovi učnega načrta za flavto. Razmisliti moramo o načinih, kako učiteljem predstaviti raznolikost literature za flavto, ki jo najdemo v mednarodnem prostoru. V sedanjem učnem načrtu ne zasledimo literature, ki bi učence spodbujala k improvizaciji, lastnemu ustvarjanju skladb, ki bi vključevala različne glasbene stile. Tudi med izbrano literaturo po izboru učiteljev tovrstne literature skorajda ne zasledimo. Učitelje flavte moramo spodbujati k zavedanju, da je prednost individualnega pouka ravno v tem, da ima učitelj avtonomno možnost vsakemu učencu izbirati raznovrstno glasbeno literaturo, ob kateri se bo ta razvijal v vsestranskega glasbenika. Tudi na ta način bo pri učencih razvijal ljubezen do glasbe in muziciranja, torej temeljno nalogo poučevanja flavte, kot je opredeljena v učnem načrtu (*Učni načrt. Flavta, 2003*).

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SUMMARY

Slovenian flute teachers must follow the Slovenian State Flute Curriculum guidelines. These also include recommended graded flute repertoire. Teachers are encouraged to use these recommendations as guidance not as a rigid obligation.

We researched the use of recommended and elective flute repertoire between 1st and 8th grade among Slovenian Music School flute teachers (N=78). The research is based on descriptive and causally non-experimental quantitative method. The questionnaire was designed to explore the use of flute repertoire in the individual instrumental flute instruction in Slovenian Music Schools. The percentage of female teachers is very high (93,5 %). The majority of flute teachers are 26 to 35 years old (37,6 %). The majority of flute teachers (20,5 %) have 18 students in their class. 73,1 % are full time flute teachers and 26,9 % have less than full time employment.

In the 1st grade, the most frequently used tutor book ($Me = 5$) from the recommended list is G. Gariboldi: Erste Übungen. Igramo se flavto by A. Kavčič Pucihar is the most frequently ($Me = 5$) elected method book. In the 2nd grade G. Gariboldi's Easy and Progressive Studies, op. 30 and Erste Übungen are the most frequently ($Me = 5$) used tutor books from the recommended list. A. Kavčič Pucihar: Igramo se flavto is the most frequently elected ($Me = 5$) method book. In the 3rd grade G. Gariboldi's Easy and Progressive Studies, op. 30 and Etudes Mignonnes are the most frequently ($Me = 5$) used tutor books from the recommended list. M. Pollock/J.Sebba: Abracadabra and K. Šantl Zupan/M. Zupan: Studies for the flute are the most frequently ($Me = 3$) elected tutor books. In the 4th grade G. Gariboldi: 20 Petites Etudes is the most frequently used tutor book ($Me = 5$) from the recommended list. K. Šantl Zupan/M. Zupan: Studies for the flute is the most frequently ($Me = 3$) elected tutor book. In the 5th grade G. Gariboldi: Etudes Chantantes is the most frequently used tutor book ($Me = 5$) from the recommended list. In the 6th grade E. Kohler, op. 66: Romantic studies is the most frequently used tutor book ($Me = 5$) from the recommended list. In the 7th and 8th grade G. Gariboldi: Grandes Etudes de Style is the most frequently used tutor book ($Me = 5$) from the recommended list.

From 5th – 8th grade on, teachers described their elected repertoire. The elected repertoire consisted of studies in the following categories: technical, tone development, classical and world music studies.

The results revealed statistically significant differences in the frequency of the recommended repertoire use among the grades. Statistically significant differences in the frequency of the elective repertoire use also emerged. We find an area for improvement in the stylistic variability of the flute repertoire used in Slovenian Music Schools. Increased variability of musical styles could contribute towards reaching the fundamental goal of music education – kindling the love of music and musicianship.

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EVALUATION OF THE ACCREDITED PROFESSIONAL TRAINING PROGRAM IN THE FIELD OF SOLFEGGIO IN SERBIA 2011 - 2019

Abstract

The paper presents an interdisciplinary research of accredited vocational training programs in the field of solfeggio in the Republic of Serbia in the period 2011–2019. The obtained results showed a striking lack of identification of progress in the domain of self-evaluation and the implementation of programs, which is one of the characteristics of the pre-reform way of work. From the analyzes performed, it can be concluded that there is a general legal framework for an adequate training system for solfeggio teachers, but that organizational and substantive improvements to the catalog of continuing professional development are needed.

Key words: solfeggio, vocational training, professional development, self-evaluation.

OCENA AKREDITIRANEGA PROFESIONALNEGA PROGRAMA USPOSABLJANJA NA PODROČJU SOLFEGGIO V SRBIJI 2011 - 2019

Izvleček

V prispevku je predstavljena interdisciplinarna raziskava akreditiranih programov strokovnega usposabljanja na področju solfeggija v Republiki Srbiji v obdobju 2011–2019. Pridobljeni rezultati so pokazali prese netljivo pomanjkanje ugotavljanja napredka na področju samoevalvacije in uporabnosti programov, kar je ena od predhodnih značilnosti delovanja pred reformami. Iz opravljenih analiz je mogoče sklepati, da obstaja splošen pravni okvir za ustrezen sistem usposabljanja učiteljev solfeggija, vendar so potrebne organizacijske in vsebinske izboljšave kataloga stalnega strokovnega spopolnjevanja.

Ključne besede: solfeggio, poklicno usposabljanje, strokovni razvoj, samoevalvacija

Introduction

Teacher competences¹, the center of pedagogical discussions of the contemporary society, is still an insufficiently defined and investigated area. At the same time, teacher education is a necessary segment of the improvement of the quality of the educational system and the prerequisite for any serious reform of education (Ben-Pertz, 2000; Farrel & Fanwick, 2007; Lieberman & Miller, 2000). Modern education is based on competencies that are a framework for the development and assessment of individuals in professional work and everyday life. Teacher competencies directly depend on the extent students will develop the necessary competences for living in the contemporary society.

Teacher Profile in Contemporary Teaching means that they are well aware of the structure, scope and depth of teaching content, but also possess the ability to integrate related content from multiple subjects for better didactic-methodical applicability. Adapting to the individual characteristics of each student individually is equally important. It is necessary that the teacher is also able to communicate systematically and be able to analyze and synthesize the content of teaching in the thematic units. Simultaneously, it is important that the teacher is adept in creating a form of teaching that both differentiates and individualizes instructions so he can create a cheerful, working and stimulating atmosphere in the classroom. The teacher possesses the ability to empathize and exhibits a system of values that develops positive attributes among students.

A teacher acquires and develops his professional competence by preparing for the profession through higher education and through lifelong learning to implement quality and productive teaching thus becoming a pedagogically and psychologically competent teacher by implementing the teaching process.² Lifelong learning³ implies the development of pedagogical and cognitive skills that are focused on the continuous transference of one's own personality, through formal and informal education and reflection on their own practice. Such a set of competencies cannot be obtained through a universal study program of a specific subject or a professional seminar, but quality teacher competences are profiled by a lifelong process of learning and improvement, that largely depends on the characteristics of an individual. Although the competencies of teachers should be indisputable, as they have received an accredited degree in teaching from a university, there are occasional problems of insufficient competence of music pedagogues in practice. Initial education cannot provide teachers with the necessary knowledge and

1 The term *competence* can be terminologically defined as a complex combination of knowledge, skills, abilities and attitudes necessary for carrying out certain activities, and possessing a whole range of possible actions that can be taken and the ability to implement them. To be competent, in a wider context, means the possession of professional, personal and work quality, knowledge, skills, qualifications, as well as beliefs, attitudes and motivations that an individual can actively, professionally and efficiently operate in a particular practical situation. In the narrower context of competence, they relate to the specific field of work, and thus to the field of education and upbringing. The professional competence of teachers as well as the issue of quality education, which could inevitably respond to the contemporary needs and interests of the individual and society, includes the issue of education and professional development of teachers.

2 In the literature, in order to connect all these competences in one term, the term *reflexive teacher* (Pollard, 2005) is increasingly used.

3 It is necessary to make a distinction between lifelong education, which includes only organized learning and lifelong learning, as a broader concept that includes every opportunity to acquire knowledge throughout life.

skills that are needed to deal with all the different aspects of the profession within a rapidly changing society (Fullan & Hargreaves, 2013).

As the educational systems require that a teacher should constantly update and refresh his previously acquired pedagogical, psychological and didactic-methodical skills and knowledge, teachers are additionally asked to transform their role as a person who enables the process of education in the teaching process to be carried out, but who at the same time educates (Antonijević, 2010). The conditions for teachers to acquire new and upgrade existing competencies important for the improvement of educational work are, therefore, ensured by the established system of continuous professional development. Among the different forms of professional development that vary in the level and quality of outcomes, seminars in different fields represent an irreplaceable form of vocational training and professional development. The goal of setting up and implementing various seminars is to meet some of the basic needs of professionals in education in the field of their own professional development.

The current system of professional development of teachers started in Serbia in 2002, and now the seminar attendance has become the dominant framework for improving professional competences. Vocational training of teachers in the domestic education system is given as a need, but also a legal obligation, so teachers are obliged to achieve at least 100 hours of professional development within five years, at least eighty hours through the attainment of the professional development program approved by the Institute for Advancement of Education and Upbringing (IAEU) or Minister of Education (Rulebook on continuous professional development of teachers, educators and professional associates, 2015).⁴ In accordance with the Law on the Foundations of the System of Education and Upbringing in 2015 a new Rulebook on continuous professional development and acquisition of the title of teachers, educators and professional associates was adopted. It specifies the professional development of teachers and implies that teachers constantly develop competences and professional advancement. The basic elements of this system include the obligation to attend accredited programs of professional development of programs that are created and realized by all interested institutions and associations in the field of education and upbringing. The Institute for the Advancement of Education and Upbringing (IAEU) accredited programs, compiles and publishes a Catalogue of approved programs, and monitors the functioning of the entire system. Teachers and schools are free to choose professional development programs from this Catalog. The law stipulates that the finances for vocational training are provided by local governments, and teachers receive evidence of participation from the implementers in the form of certificates.

Solfeggio teacher competences

Within the broader context of teaching and learning, the perception of the professional role of teachers of music schools also changes. Namely, moving the focus of the pedagogical discourse towards the student, from the musical *product* to the musical *process*, affects the entire teaching process. There is an increasing emphasis on

⁴ "Official Herald of Republic of Serbia, No." 86/2015: <https://www.paragraf.rs/glasila/rs/sluzbeni-glasnik-republike-srbije-86-2015.html>

developing a creative approach, the development of student autonomy with the ultimate goal which implies the development of a complete musician. There are many reasons for the improvement and modernization of the educational process, and one of the necessary factors in the function of raising the quality of teaching is certainly innovation (Cvetković, 2015). 21st century learning is increasingly reflected in the development of a way of musical thinking, not just the acquisition of skills. These variable roles and contexts set different requirements for teachers and therefore require new skills and knowledge.

The musical-pedagogical discipline solfeggio (*ital.*) throughout the history of Serbian music education exists as a teaching subject with almost identical educational-cognitive and functional-practical goals, and they are reduced to: musical literacy, the process of setting certain sound performances, comprehension, storing and recording music content as well as acquiring the skill of voice reproduction of musical notation. In music literacy, it is very important to bring children up to the content of the classroom to become a “musical event”, regardless of the level of achievement (Miletić & Cvetković, 2017). Within the three areas of solfeggio teaching (music theory, melody and rhythm), there are a number of teaching elements that affect the success of realizing a complex task achieving understanding of musical content and performance. Improving skills within solfeggio teaching stimulates the development of musical potential, that is, the development of musical abilities, both at the level of sensory ability and at the level of understanding musical structure.

Solfeggio teaching in Serbia is realized at all three levels of music education (elementary, secondary and higher education). During schooling, the requirements are upgraded, and the achievement of the student in solfeggio is monitored through several teaching areas: melody (singing and dictation), rhythm and theory of music. During music education, through the three phases, covering a period of 10 to 14 years of continuous musical training, the principle of the spiral curriculum is applied (Bruner, 1976). The content of the subject is, at different ages, being approached in a new way in accordance with the development level of the students, and thus the acquired knowledge and skills become more complex, deepen and the level of expertise increases. The concept of study programs in the Republic of Serbia at undergraduate music programs has been directed towards the development of future teachers in the subject of solfeggio at schools for elementary and secondary music education. Such a program provides an important role of methodology for solfeggio teaching, a subject that, by its structure, develops basic competences for musical-pedagogical work in elementary and secondary schools. Qualification frameworks that are formed at the end of the undergraduate music pedagogy program are related to the subject specific competences: personal competences (behavior and response), cognitive competences (extracting important from the non-essential, skills of selecting information), professional competence (knowledge from the profession), development competence (improvement of teaching processes), work-action competences (practical operation) and social competences (understanding of interpersonal relationships and interpretation of group emotions) (Ledić, Staničić & Turk, 2013). The competencies of music pedagogy graduates represent a combination of knowledge, understanding, skills and abilities (Gerasimović & Miškeljin, 2009), as well as understanding and thorough management of acquired knowledge and linking

knowledge from different fields (Gutvajn, Đerić & Luković, 2011) in order to perform complex musical pedagogical activities.

The stratification and complexity of musical art is directly reflected in solfeggio teaching. Acquisition of concepts, phenomena and laws of music are achieved through the process developing musical literacy, and later on the correlation of solfeggio teaching with the teaching of musical instrument, counterpoint, harmony, musical form and musical styles. In the Serbia educational system, special categories of competences that would apply to teachers in music schools have not yet been defined. The intertwining of the roles of teachers and their continuous overlapping in the teaching and learning process are emphasized, pointing to the emergence of the so-called. *dual identity* in the practice of music education, when the same person is both a teacher and an active performer (Bogunović et. al., 2013). Supporting both roles forms a pedagogue/teacher who has a high level of musical and technical abilities, as well as expertis as a teacher and educator, with the personal and social competencies necessary for taking pedagogical responsibility.

Aim of research and hypotheses

The aim of this research was to evaluate the accredited professional training program in the field of solfeggio in Serbia from 2011 to 2019. The subject of our analysis is the Catalog of programs for employee professional development in education as a concrete and operationalization of education policy, i.e. the intentions of the Law relating to improving the quality of teachers' work. The basic hypothesis relates to the impression that within the framework of accredited professional training programs in the field of solfeggio, knowledge and competences are acquired in a way that greatly fosters and improves the teaching process; that there is not enough reference in certain areas and methodology; that knowledge is not acquired in a way that provides the criticality and the need for reflection on one's own practice; that little attention is paid to research findigs in which critical thinking would take a particular place.

Research Method

The research was based on the descriptive method. The processing of the received data was performed in the statistical package *IBM SPSS Statistics 20.0*. As far as descriptive statistics are concerned, frequencies (f) and percentages (%) were used. For statistical analysis purposes a non-parametric Chi-square test was used.

Participants

The observed sample consists of 29 respondents (N=29), solfeggio teachers of five Elementary and Secondary Music Schools in Leskovac, Aleksinac, Trstenik, Jagodina and Užice⁵. A relatively small sample is the result of a small number of solfeggio teachers in each of the Music Schools. The sample structure consists of 58 percent of women (58.6%)

⁵ Music School "Stanislav Binički" Leskovac, Music School "Vladimir Đorđević" Aleksinac, Music School "Kornelije Stanković" Trstenik, Music School "Vladimir Đorđević" Jagodina, Music School "Vojislav-Lale Stefanović" Užice

and 41 percent of men (41.4%). In relation to the years of service: less than 10 years 24.1%; 10–20 years 44.8%; over 20 years 31.0%. Most of the teachers teach at both educational levels that are in the focus of our interest (44.8%), a smaller percentage only in the Elementary (31.0%) and considerably lower only in Secondary School (24.1%).

Instrument of research

In order to obtain empirical quantitative research results and analyze the offer of catalog seminars as prerequisite for improving the competence of solfeggio teachers, a survey by systematic non-experimental testing was conducted, with a questionnaire designed for this occasion which included tasks related to the need to determine: to what extent teachers were informed about the accredited programs; whether the teachers are satisfied with the offer of the seminar program; what they think about the importance of attending accredited programs of professional development for their practical work; how they value the acquisition of competencies from the perspective of the opportunity to improve their own practice; what percentage of critical thinking is present about the way of acquiring knowledge within the accredited programs of professional training in the field of solfeggio. The questionnaire was preceded by a theoretical analysis of the contents of the arts training program – subaltern music (musical art and general music), with emphasis on the programs dealing with the Solfeggio subject in the catalogs of the program of continuous professional development of teachers, educators and professional associates from the school year 2011/2012 until 2017/2018⁶.

Procedure

The survey was conducted at the end of the school year 2018/19. The analysis of the program involved a thorough examination of existing catalog data, and solfeggio teachers filled out the questionnaire individually in agreement with the researchers.

Results and discussion

By analyzing the offer of programs related to the Solfeggio⁷ subject, we examined the representation of various areas. We focused on the target groups covered by the teacher training program for the Solfeggio subject, having in mind the number of participants who attended the seminar (Table 1).⁸

⁶ Catalogues of the program of continuous professional development of teachers, educators and professional associates starting from the school year 2006/2007, contain over 300 programs in the field of music. Seminars held before the school year 2011/2012, do not contain information about the evaluation, so for this reason they are not the subject of our research. <https://zuov.gov.rs/katalozi-programa-stalnog-strucnog-usavršavanja/>

⁷ A number of 30 seminars related to the subject Solfeggio were singled out

⁸ The following information is given with the program name: catalog number; name, status and priority; institution, professional association or association that reported it; author's names; coordinator names, addresses, phone numbers and e-mails; names of the carriers; titles of topics to be processed; target groups; number of participants in the group and duration. From 2012/2014, priority areas of professional development, competence information, general and specific goals of the offered programs were added on the list. <http://zuov.gov.rs/wp-content/uploads/2017/11/katalogusavrsavanja20122014.pdf>

Table 1: Structure of the program

Cat no.	The program	Aim group	The number of participants who attended the seminar - descending
845	"Good and bad sides of participation in competitions. in children with outstanding musical abilities"	EMS and SMS	973
402	"Application of an individualized educational plan in working with children of outstanding musical abilities. with a focus on European practice"	EMS and SMS	715
779	"Quality communication with parents-a precondition for successful affirmation of children's predispositions in art school"	EMS and SMS	539
803	"Introduction to Music: Innovation in contemporary music pedagogy and Implementation of creative methods in teaching"	EMS and SMS	414
758	"Methods in the processing of rhythmic materials in Elementary and Secondary Music School"	EMS and SMS	342
811	"Musical note"	EMS and SMS	218
745	"Contemporary methods of learning music in different developmental phases of a child"	EMS and SMS	149
778	"The role of competition in music development of Students"	EMS and SMS	144
878	"Rhythmic and melodic dictates in Elementary and Secondary Music School"	EMS and SMS	119
886	"The theoretical-analytical approach to art of phrasing"	EMS and SMS	103
897	"Choral conducting - score analysis, manual technique, chorus rehearsal and interpretation of choral work"	EMS and SMS	95
785	"The use of piano in the solfeggio teaching in Elementary and Secondary Music School"	EMS and SMS	89
733	"Musical ensembles in Primary and Secondary Schools - The shortest way from class to public performance"	EMS and SMS	76
843	"I see. I hear. sing. play. correlation of instrument teaching and theoretical subjects"	EMS and SMS	74
960	"Music theory - Practical approach"	EMS and SMS	72
392	"Methods in the processing of melodic materials in the Elementary Music School"	EMS	69
947	"Method of teaching rhythm"	EMS and SMS	63
884	"Synchronization of solfeggio teaching elements in Secondary Music School"	EMS and SMS	47

975	"Application of baroque literature in vocal and instrumental practice"	EMS and SMS	34
887	"Technical problems and solutions in vocal pedagogy"	EMS and SMS	30
403	"Application of artistic literature in the solfeggio teaching"	EMS and SMS	24
794	"Methodology of work on the acquisition of hearing performances about chord progression and a music meter"	EMS and SMS	3
397	"From the song to the notes" ⁹	EMS	/
412	"Synthetic music listening"	EMS and SMS	/
864	"Multimedia music workshop"	EMS and SMS	/
782	"Solfeggio - Dutch and Serbian experiences"	EMS and SMS	/
799	"The application of the playwright teaching in the teaching contents of the subjects solfeggio, music theory and general music"	EMS and SMS	/
810	"The significance of the competition for the musical development of students"	EMS and SMS	/
944	"Correlation of solfeggio teaching with instrumental teaching"	EMS and SMS	/
976	"Work on getting to know the basics of musical literacy during the first and second cycle of elementary education and upbringing"	EMS	/

Table 2: Aim group of the program

	Frequency	Percent	Valid Percent	Cumulative Percent
Elementary music school	3	10.0	10.0	10.0
Elementary and Secondary music school	27	90.0	90.0	100.0
Total	30	100.0	100.0	

Table 3 shows the most represented areas of solfeggio covered by the programs of continuous professional development.

⁹ A considerable number of seminars held do not have evaluation information available.

Table 3: The most represented areas of the program

	Frequency	Percent	Valid Percent	Cumulative Percent
rhythm and meter	2	6.7	6.7	6.7
Melodic	3	10.0	10.0	16.7
Perception	1	3.3	3.3	20.0
Dictations	1	3.3	3.3	23.3
music theory	1	3.3	3.3	26.7
all areas	3	10.0	10.0	36.7
teaching methods and techniques, literature	9	30.0	30.0	66.7
student support	5	16.7	16.7	83.3
rhythm and meter and melodic	1	3.3	3.3	86.7
rhythm and meter, melodic and perception	3	10.0	10.0	96.7
melodic, perception, dications	1	3.3	3.3	100.0
Total	30	100.0	100.0	

The most represented are programs in the area of *methods and techniques of work and literature* (30.0%); Programs relating to the *support for talented students* are covered with 16.7%; programs that improve competencies in the area of *melody, rhythm and meter, melody and perception* are included in the catalog with 10.0%; programs relating exclusively to the improvement of competences in the area of *rhythm and meter* are represented with 6.7%, while all other categories are covered with 3.3% each, or one program within the analyzed time period (*perception, dictation, music theory, rhythm and meter and melody, melody, perception and dictation*). Data analysis implies that the areas of rhythm and dictation necessarily require greater representation in vocational training programs, bearing in mind the importance of these areas within the solfeggio teaching, while a lot of space is dedicated to reviewing and analyzing the current domestic and foreign instructional literature, with the consideration of relevant world schools and methods with the aim of empowering teachers' competencies within the mentioned areas.

The following table (Table 4) gives an insight into all programs according to the content.

Table 4: Programs by content

Rhythm and metre	Melodic	Perception	Dictations	Music theory	All areas	Teaching methods and techniques, literature	Student support
Methods in the processing of rhythmic materials in Elementary and Secondary Music School	Methods in the processing of melodic materials in the Elementary Music School	Synthetic music listening	Rhythmic and melodic dictates in elementary and secondary music school	Music theory – Practical approach	From the song to the notes	Contemporary methods of learning music in different developmental phases of a child	Application of an individualized educational plan in working with children of outstanding musical abilities, with a focus on European practice
Method of teaching rhythm	I see, I hear, Sing, Play, correlation of instrument teaching and theoretical subjects			Musical Ensembles in Primary and Secondary Schools – The shortest way from class to public Performance	Solfeggio – Dutch and Serbian experiences	Good and bad sides of participation in competitions, in children with outstanding musical abilities	
Multimedia music workshop				Synchronization of solfeggio teaching elements in Secondary Music School	The application of the playwright teaching in the teaching contents of the subjects solfeggio, music theory and general music	The role of competition in music development of students	
	The theoretical -analytical approach to art of phrasing				Musical note	Quality communication with parents-a precondition for successful	

							successful affirmation of children's predispositions in art school
Choral conducting – score analysis, manual technique, chorus rehearsal and interpretation of choral work					Technical problems and solutions in vocal pedagogy	The significance of the competition for the musical development of students	
Work on getting to know the basics of musical literacy during the first and second cycle of elementary education and upbringing					Application of artistic literature in the solfeggio teaching		
The use of piano in the solfeggio teaching in elementary and secondary music school					Application of baroque literature in vocal and instrumental practice		
Methodology of work on the acquisition of hearing performances about chord progression and a music meter					Introduction to music: Innovation in contemporary music pedagogy and implementation of creative methods in teaching		
					Correlation of solfeggio teaching with instrumental teaching		

Through catalog review, only some of the problems have opened up. Some program parameters that are given in the Catalog due to the way they are presented and implemented do not contribute to a better understanding of the program, on the contrary, they make it more difficult for teachers to assess it and therefore choose. Our assumption is that this is a consequence of insufficiently clear instructions for completing the accreditation form, where the authors of the program had different understanding of the questions they gave answers to, and sometimes the unexpected acceptance of everything

that was written in the accepted proposals. Namely, according to the program parameters given in the Catalog (title, target group, author, carrier, institution that supports the program, topics, duration and number of participants) and from the position of solfeggio teachers, we consider that the choice is not good due to the realization of the seminar itself. The goals have not been formulated clearly, and in addition to the goals, the results are not stated, i.e., which novelties and changes (knowledge, skills, competencies, attitudes, behavior) such a training will bring, and thus, it makes it difficult to make a good decision when choosing the program itself.

Then, the data evaluation of the program in many realized programs was missing, although according to numerous studies (Guskey & Yoon, 2009) this is one of the key parameters that separates successful professional development programs from the unsuccessful ones. Although the profession of the authors and institutions come from speak indirectly about the quality of the program, the affiliation and professions of the author are absent. Furthermore, if the educational system wants teachers to acquire applicable knowledge and master new competences, the type of training is very important. When attending the training is rewarded with points that are related only to the number of hours of training, the critically important criterion of how teachers have earned those points, whether by listening passively or by actively reflecting on and practicing the content in which they are trained is slipping away. Panels¹⁰ or Scientific meetings¹¹ cannot be a substitute for seminars¹² where the active involvement of participants is required and they cannot be equally scaled because their theoretical scope is not equal. Another missing information is whether the program is genuine or executable (derived from another program, or taken over, translated). The origin of the program is important information especially in our environment where there are no elaborated mechanisms for the protection of intellectual property rights¹³.

¹⁰ The panel is an organizational form of education with variable composition of participants and a shorter duration (from 45 minutes to one hour and an hour), which implies the need to publicly talk about certain topics, exchange of opinions, presenting different ideas and concerns, and thus most often involves more interlocutors and auditorium. The aim of the tribune is to discuss a particular topic with the opposition of different opinions and attitudes and to arrive at certain conclusions in the direct and vivid communication with the participants. <http://dodjohvidehnaucih.eu/celozivotno-ucenje/recnik/>

¹¹ Scientific meetings are one of the primary venues for scientists to present their new work to their colleagues with the purpose of receiving feedback at an early stage of their research, and thus they are an integral part of the process of science. They serve as an informal peer review that can help researchers to develop, clarify, and refine their work as they proceed to write it up and submit it for formal review and final publication. In addition, meetings allow researchers to hear about what others in their field and related disciplines are doing, talk with colleagues from different institutions around the world, and learn about new research, tools, and techniques that might be relevant to their work. <https://www.visionlearning.com/en/library/Process-of-Science/49/The-How-and-Why-of-Scientific-Meetings/186>

¹² The seminar is an organizational form with a constant composition of the participants, which is mainly applied when it comes to training in a particular field or specialization for performing certain tasks, and thus assumes the starting point and the knowledge of participants to organize it. The duration is usually limited to one to several days and can be run through several such time units, in which case it is a seminar cycle <https://www.visionlearning.com/en/library/Process-of-Science/49/The-How-and-Why-of-Scientific-Meetings/186>

¹³ CEES (Center for Evaluation in Education and Science: <https://www.visionlearning.com/en/library/Process-of-Science/49/The-How-and-Why-of-Scientific-Meetings/186>) has been working on a project to establish plagiarism in education and science in Serbia for two years now. The program reveals plagiarism of texts, and a new suggestion is that national programs of education and science, such as this Catalog, will be included in the analysis. The school should also be an educational institution and should not support any type of forgery (plagiarism).

Some other forms of categorizing programs that could make it easier for teachers to decide which program to choose are also missing. The programs are categorized only as compulsory and optional (without specifying the criteria that distinguish between them), although it would be desirable to classify them by the nature of training, in terms of whether they are conceptual types or programs in which specific patterns of behavior are learned, or whether the outcomes the training should accomplish are general, broadly transferable, or limited, narrow transfer to only a few learning situations is possible. The impression is that the offered programs were first collected and then sorted into more general categories. Respecting thoughtful educational policy, the approach should be different. Based on the planned national conception of teacher training, it is necessary to define the categories of programs that teachers should attend, and in pre-prepared categories sort out programs that pass accreditation. The categories thus set up would also have the role of a guide, i.e. they would clearly communicate to teachers what is considered to be a desirable and acceptable training profile, and what will be evaluated in their work and taken into account for their license and advancement. The idea of continuous work in a particular direction, upgrading, programming, moving from basic to higher levels of training cannot be included in the *ad hoc* set of the current offer.

In addition, the function of some of the attached parameters of the offered programs is unclear and debatable, and their realization is often such that it does not provide enough relevant information about the program. In many cases there is no internal consistency and program parameter compliance. This makes it difficult for teachers to make a decision about what is most beneficial for their own professional development or the development of the school they work in.

The discussion of these results will be supplemented by a comparison of the opinion of the teachers of Elementary and Secondary Music Schools about accredited professional training programs in the field of solfeggio and the importance for the improvement of work and personal professional development.

By analyzing the questionnaire, the following data was obtained:

To the first question from the questionnaire: Whether for the improvement of work, personal and professional development and the success of modern teaching, it is necessary to attend accredited professional training programs in the field of solfeggio from the offer of the Vocational Training of Teachers in Education of the IAEU, of a total of 29 teachers 86.2% expressed a positive response, while 13.8% of respondents consider that attending accredited seminars does not have an impact on improving their work, personal and professional development and the success of teaching (Chart 1). The results of the Chi-Square Tests (Chart 2) show that there is no significant statistical difference in opinion compared to the gender ($\chi^2=0.142$; $df=1$; $p=0.706$), school type ($\chi^2=1.747$; $df=2$; $p=0.417$) and the the of service ($\chi^2= 4.971$; $df = 2$; $p = 0.083$).

Chart 1: Respondents' attitudes on whether it is necessary to attend accredited professional training programs in the field of solfeggio from the offer of the IAEU in order to improve the work, personal and professional development and the success of modern teaching.

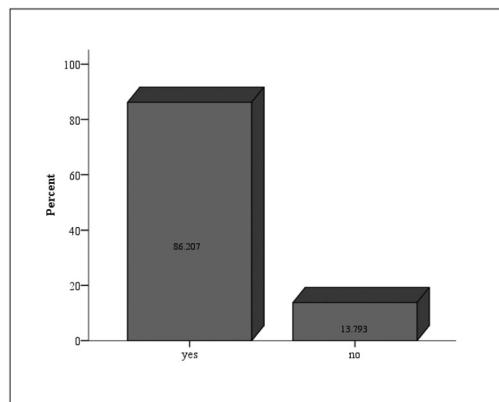
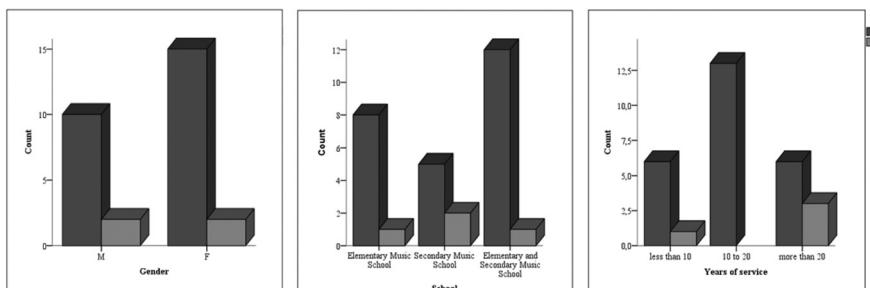


Chart 2: Differences in respondents' attitudes on whether it is necessary to attend accredited professional training programs in the field of solfeggio from the offer of the IAEU in order to improve the work, personal and professional development and the success of modern teaching with regard to gender, school and years of service



To the second question from the questionnaire: *Are you satisfied with the offer of accredited training programs in the field of solfeggio in the Catalog for Vocational Training of Teachers in Education of the IAEU*, 72.4% gave a confirmative answer, 13.8% is not satisfied, and the same number (13.8%) of respondents did not answer this question (Chart 3). No statistically significant difference in opinion was found (Chart 4) in relation to gender ($\chi^2=0.338$; $df=2$; $p=0.844$), type of school ($\chi^2=6.122$; $df=4$; $p=0.190$) and the length of service ($\chi^2= 11.884$; $df=4$; $p=0.018$).

Chart 3: Respondents' attitudes about satisfaction with the offer of accredited training programs in the field of solfeggio in the Catalog for Vocational Training of Teachers in Education of the IAEU.

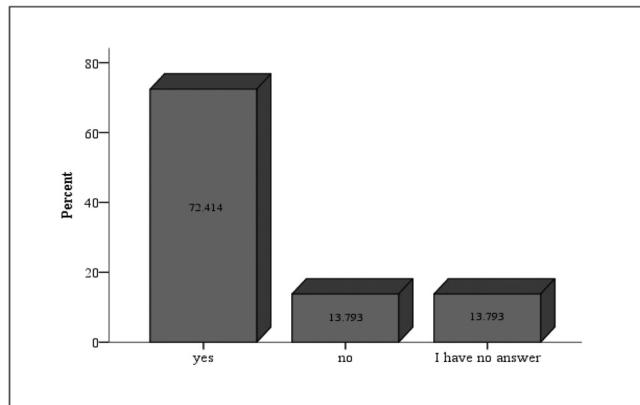
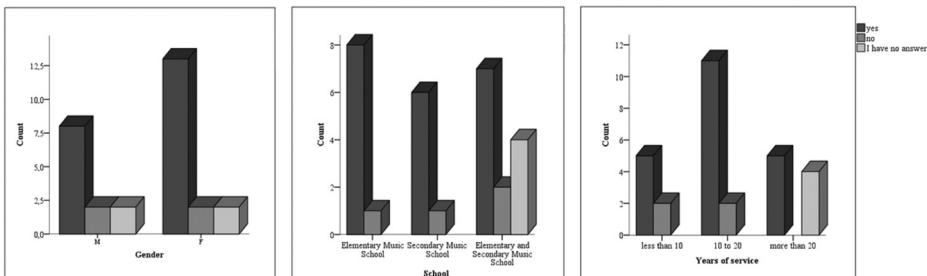


Chart 4: Differences in respondents' attitudes about satisfaction with the offer of accredited training programs in the field of solfeggio with regard to gender, school and years of service



The claim that *daily evaluation is necessary for contemporary teaching* 58.6% of respondents considered necessary, while a somewhat smaller number of respondents (41.4%) did not confirm this claim (Chart 5). No statistically significant differences were found (Chart 6) in terms of gender ($\chi^2=0.546$; $df=1$; $p=0.460$); school type ($\chi^2=3.258$; $df=2$; $p=0.196$) and the length of service $\chi^2=2.201$; $df=2$; $p=0.333$).

Chart 5: Respondents' attitudes on the necessity of daily evaluation for the success of contemporary teaching.

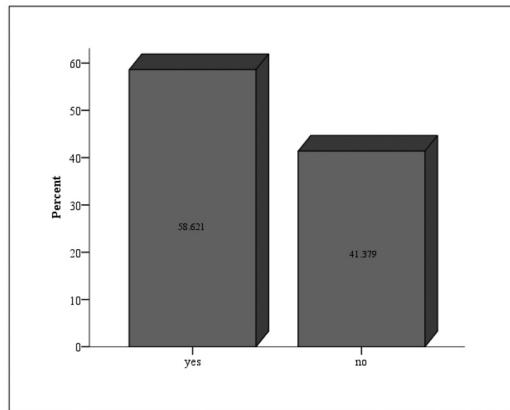
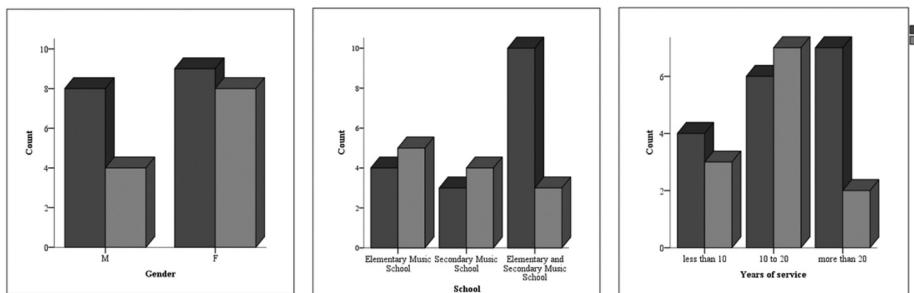
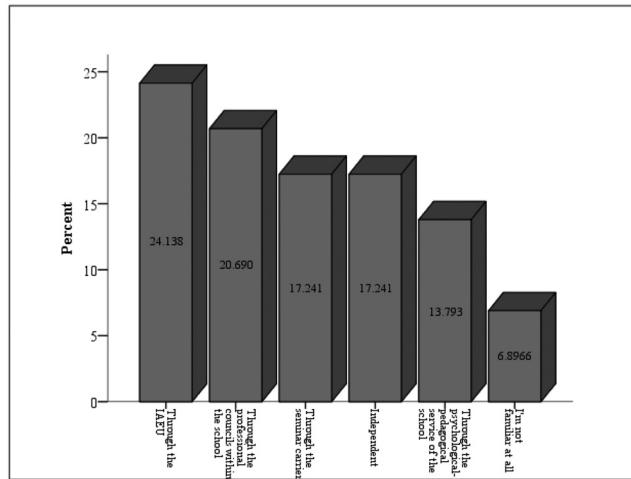


Chart 6: Differences in respondents' attitudes on the necessity of daily evaluation for the success of contemporary teaching with regard to gender, school and years of service



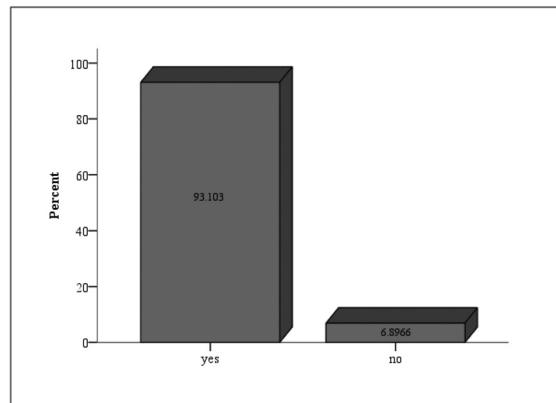
To the fourth question from the questionnaire: *How are you familiar with the accredited vocational training programs in the field of solfeggio in the Catalog for Vocational Training of Teachers in the Education of the IAEU*, six qualified answers were offered to the interviewed teachers. During the assessment (Chart 7), the surveyed teachers mostly stated that they were informed *Through the IAEU* (24.1%) and *Through the professional councils within the school* (20.7%); then by the number of respondents the following answers are 1 – *Through the seminar carrier* and 4 – *Independent* (17.2%), 13.8% of respondents were informed *Through the psychological-pedagogical service of the school*, while a small number of respondents agreed with the last statement *I'm not familiar with at all* (6.9%).

Chart 7: Respondents' familiarity with the accredited vocational training programs in the field of solfeggio in the Catalog for Vocational Training of Teachers in the Education of the IAEU.



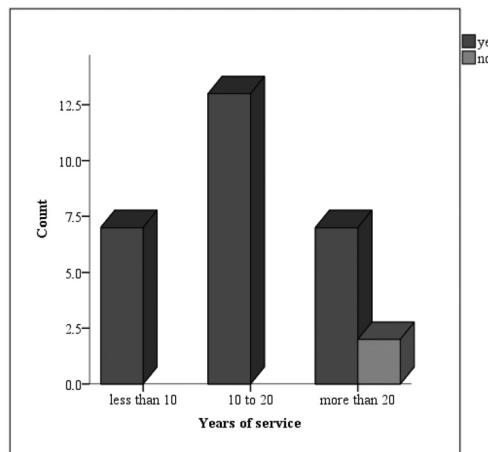
When asked if they attended any of the offered accredited vocational training programs in the field of solfeggio in the Catalog for Vocational Training of Teachers in the education of the IAEU, most teachers answered affirmatively (93.1%), while 6.9% did not attend any program (Chart 8).

Chart 8: The attendance of respondents to the accredited program – a seminar for professional development from the field of Solfeggio in the Catalog of Vocational Training of Teachers in the Education of the IAEU.



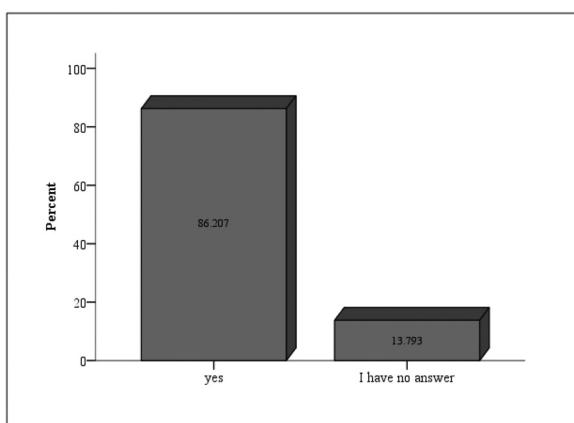
By comparing the data with the variable *years of service*, we notice that the respondents who answered the question negatively belong to the group of teachers with a working experience of over 20 years, which indicates that teachers with more years of work experience tend to rely more on personal experience than attending seminars and acquiring new competencies (Chart 9).

Chart 9: Attendance to the accredited program – a seminar for professional development from the field of solfeggio in relation to the years of service



To the question: *Do you think that the attendance of the seminar influenced the performance and placement of certain contents within the solfeggio teaching*, the teachers gave the following answers: 86.2% think that the attendance of the seminars influenced their performance and placement of certain contents within the solfeggio teaching, while 13.8% of respondents opted for the claim *I have no answer*. The fact that there are no negative answers shows that teachers generally recognize the importance of seminars for quality teaching (Chart 10).

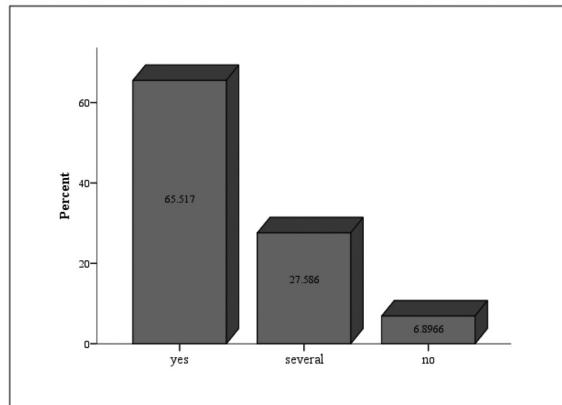
Chart 10: Respondents' attitudes on the impact of the seminar attendance on the performance and placement of certain content within the solfeggio teaching.



The next question referred to the contents that were placed in seminars and the possibility of their implementation within the teaching. When asked *if they have used some of the*

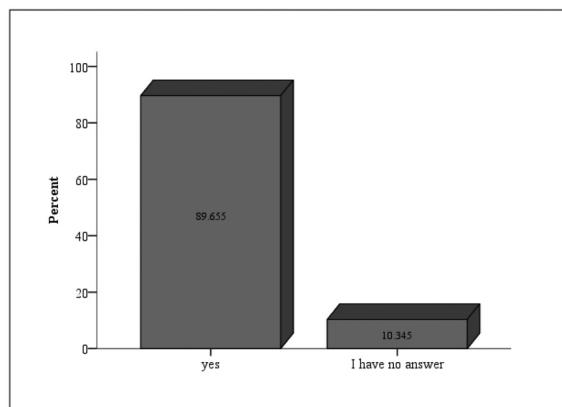
content that was given to them at seminars, the majority of respondents replied affirmatively (65.5%), 27.6% of the respondents opted for the answer *several*, and 6.9% did not use the content from the seminar in teaching (Chart 11).

Chart 11: The possibility of seminar contents implementation within the teaching.



When asked: *Do you think that attending seminars has refreshed and improved your teaching?* 89.7% of respondents think that attending seminars has refreshed and improved their teaching, while 10.3% have no opinion on this issue.

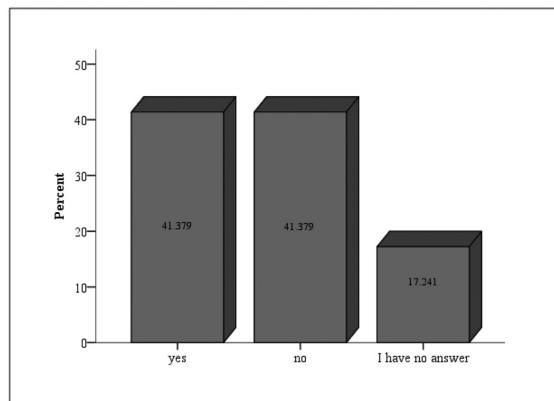
Chart 12: Respondents' attitudes on improvement of teaching through attending seminars.



When analyzing the data on the question: *Did you attend the seminar only for the reason of the obligation to collect the necessary points?* we came across some divided opinions (Chart 13); 41.4% of the respondents admitted that the seminar was attended only because of the obligation to collect the necessary points, the same number (44.4%) of the

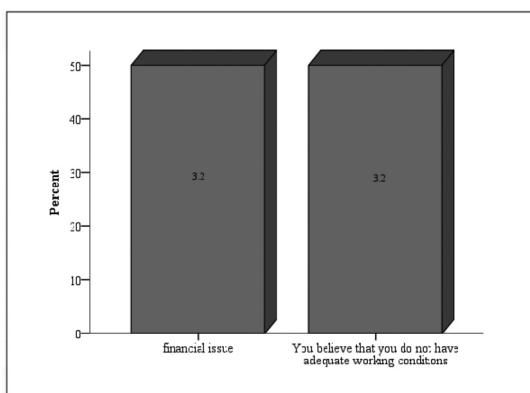
respondents opted for a negative response, while 17.2% of the respondents did not answer (*I have no answer* – 17.2 %).

Chart 13: Respondents' attitudes on attending the seminars only for the reason of the obligation to collect the necessary points.



The next question from the questionnaire was about teachers who did not attend any accredited program – a training course for the field of professional training in the field of solfeggio (Chart 14). As a reason for this, 3.2% of the total number of respondents stated *the financial issue*¹⁴, while the same number (3.2%) considered that *there were no adequate working conditions*.

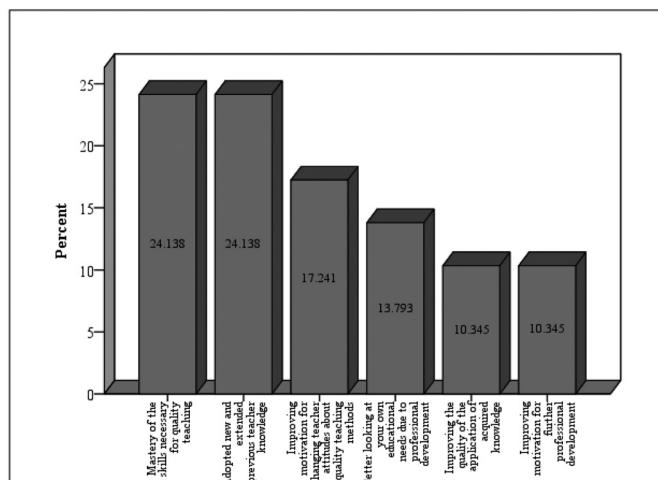
Chart 14: Respondents' reasons for not attending the seminars.



¹⁴ Pursuant to Article 45 paragraph 1 of the Law on the Government (“Official Herald of the Republic of Serbia”, No. 55/05 and 71/05 – correction), The government brings the Strategy of development of vocational education in Republic of Serbia in which a modified system of financing should be guided by the needs of the labor market and be able to respond to the local needs. This means that the funding system should support vocational schools to work with the labor market and ensure that each individual and each region has the same status in the state budget: http://www.mpn.gov.rs/wp-content/uploads/2015/08/Strategija_razvoja_strucnog_obrazovanja.pdf

When asked *what is the most important area for assessing the effects of professional development training seminars*, teachers could choose one of the 6 offered answers (1 – *Mastering the skills needed for quality teaching*, 2 – *Better understanding of their own educational needs due to professional development*, 3 – *Adopted new and extended previous teacher knowledge*, 4 – *Improving the quality of the application of acquired knowledge*, 5 – *Improving motivation for further professional development*, 6 – *Changing teacher attitudes about quality teaching methods*). The answers are largely uniform. Namely, the largest number of respondents opted for the area of ??*Mastering the skills necessary for quality teaching* and *Adopted new and extended previous teacher knowledge* (24.1% for each claim), in the next place is *The change of teacher attitudes about quality teaching methods* (17.2%), then with 13.8% *Better understanding of your own educational needs due to professional development* and, ultimately, with the same percentage ratio (10.3%) *Improving the quality of the application of acquired knowledge* and *Improving the motivation for further professional development* (Chart 15).

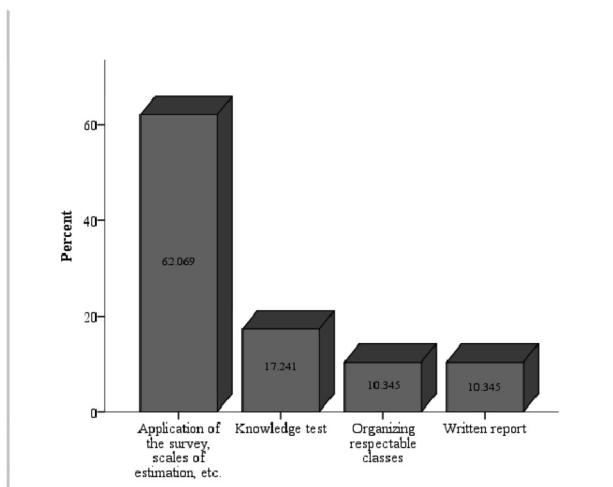
Chart 15: Respondents' attitudes on the most important area for assessing the effects of professional development training seminars.



The teachers had the opportunity to express their attitudes on the ways in which the evaluation of the effects of the seminar should be carried out. More than half of the interviewed teachers (60.2%) said that the evaluation of the effects should be carried out in the form of filling a survey, an assessment scale or another similar instrument. The reason for this is the current practice of realization of the seminar, which implies that upon completion of the training, the participants fill in the questionnaire evaluating the seminar, which is determined by the IAEU. Therefore, it can be concluded that most teachers agree with the form in which this procedure is currently being implemented. Furthermore, according to the frequency, teachers listed the following procedures: *Filling the knowledge test* (17.2%); *Organization of respectable classes* (10.3%); *Submitting a written report on the applied knowledge gained at the seminar* (10.3%); No teacher opted

for the *interview* as a way of evaluating the effects of the seminar, and there were not even those who felt that *evaluation was not necessary* (Chart 16). As in the interpretation of the results in terms of the field of impact assessment, the result obtained could be related to the teacher's perception of the load that different forms of evaluation imply.

Chart 16: Respondents' attitudes on the ways in which the evaluation of the effects of the seminar should be carried out.



Conclusion

Out of the total number of programs in the Catalog of programs for employee professional development in education as a concrete and operationalization of education policy, within the music domain, only one tenth of the programs is dedicated to the subject Solfeggio. Analysis of the collected data revealed that teachers were informed about accredited programs and noted their importance for work improvement and personal professional development. The results of the conducted research confirmed the basic hypothesis that *within the framework of accredited professional training programs in the field of solfeggio, knowledge and competences are acquired in a way that greatly fosters and improves the teaching process*, which can be seen from the content that is covered in seminars, as well as from the respondents' attitudes about the impact of the seminar on their performance and placement of certain contents within the solfeggio teaching. Teachers recognize the importance of continuous monitoring and evaluation of the effects of professional training seminars and estimate that the key outcome of the training sessions should be acquired by the knowledge and skills they need for teaching. Although rich in content, with the encouragement of competencies from different areas within the solfeggio teaching, as well as the inclusion of different aim groups, the number of programs does not coincide with the vision of continuous progress, as evidenced by the data that in the school year 2011/12 only three seminars for teachers of this subject were realized.

The good part of the Catalog is that the programs are time-bounded, although we think that a one-year accreditation for already proven programs should be longer. Of course, dynamism allows the state to respond quickly to current needs. The Catalog's useful value is limited because it does not contain enough information for a valid selection of the program, which can be improved by a more detailed program differentiation, which confirms the sub-hypothesis that *there is not enough reference in certain areas and methodology*. Therefore, it can be said that the third hypothesis that *knowledge is not acquired in a way that provides the criticality and the need for reflection on one's own practice* is proven. Currently, there are no mechanisms in the education system that verify what is being learned in teaching practice. This means that only attendance at the seminars, reflected in the number of hours of training, is valued. Since the limit for the duration of the seminar is set at 24 hours, it is therefore impossible to evaluate the time after the training in which teachers should try to apply something from the learned. In this way, it can be seen that the concept of teacher training that is based on the Catalog is actually a one-time training. Unfortunately, in our country, the professional development of teachers is reduced to the counting of training hours and the collection of papers that prove it. The fourth hypothesis that *little attention is paid to research findings in which critical thinking would take a particular place*. is proven too. This is a real situation in practice, thus, in order to enable the criticality and the reflection of knowledge on one's own practice, the catalog could be enriched with a simple questionnaire that would help teachers re-examine their own professional practice and make a diagnosis of their own situation in order to make a good choice at their own expense.

When we consider the whole concept we can see there are concrete practical conditions for the realization of training and a number of contextual and individual specificities, thus, we can conclude that we have a general legal framework for a valid system of teacher training, but it is necessary to change the way of its realisation in order to achieve the full potential of teachers' competences.

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Povzetek

Kompetence učiteljev so v središču pedagoških razprav sodobne družbe kot še vedno pre malo opredeljenega in raziskovanega območja. Nadaljnje izobraževanje, ki temelji na že usvojenih kompetencah, je referenčni okvir za razvoj in ocenjevanje posameznih kompetenc pri strokovnem delu in vsakdanjem življenu. Ker izobraževalna reforma določa, da učitelj neprestano posodablja in osvežuje svoje predhodno pridobljene pedagoške, psihološke in didaktično-metodične spremnosti in znanja, so pogoji za pridobitev novih in za nadgradnjo obstoječih kompetenc, pomembnih za izboljšanje vzgojno-izobraževalnega dela, zagotovljeni s sistemom stalnega strokovnega razvoja. Sedanji sistem poklicnega razvoja učiteljev se je v Srbiji začel v prvi polovici zadnjega desetletja, izvajanje seminarjev je postal prevladujoči okvir za izboljšanje strokovnih kompetenc. Poklicno usposabljanje učiteljev v domačem izobraževalnem sistemu je opredeljeno kot potreba, pa tudi kot zakonska obveznost, zato morajo učitelji v petih letih, doseči vsaj 100 ur strokovnega izpopolnjevanja z doseganjem programa strokovnega razvoja, ki ga je odobril Inštitut za promocijo izobraževanja (ZUOV)¹⁵ ali minister za šolstvo. Inštitut za promocijo izobraževanja (ZUOV) akreditira programe, pripravlja in objavlja Katalog odobrenih programov ter spremlja delovanje celotnega sistema, učitelji in šole pa lahko prosti izbirajo programe iz kataloga. Izhajajoč iz dejstva, da so seminarji najpomembnejša oblika strokovnega razvoja, je bila izvedena interdisciplinarna raziskava akreditiranih programov strokovnega usposabljanja na področju solfeggia v Republiki Srbiji v obdobju 2011–2019. S preučevanjem mnenja učiteljev osnovnih in srednjih glasbenih šol smo ugotavljali pomen in vlogo programov za izboljšanje dela in osebnostnega razvoja. Z izvedeno teoretično analizo je bil zaznan nizek odstotek zastopanosti programov poklicnega usposabljanja na področju solfeggia v primerjavi z drugimi akreditiranimi programi na področju glasbene vzgoje. Dobljeni rezultati so pokazali presenetljivo pomanjkanje ugotavljanja napredka na področju samoevalvacije in uporabnosti programov, kar kaže na pretekli način delovanja pred reformami. Iz opravljenih analiz je mogoče sklepati, da obstaja splošen pravni okvir za ustrezni sistem usposabljanja učiteljev solfeggia, vendar je treba spremeniti način njegovega delovanja. Analiza uporabne vrednosti ZUOV kataloga je pokazala, da ne vsebuje dovolj informacij za veljavno izbiro programov, kar je vsekakor mogoče izboljšati z reorganizacijo in vsebinsko diferenciacijo kataloga.

¹⁵ <https://zuov.gov.rs/>

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GROUP SINGING AND COLLECTIVE IDENTITY¹

Abstract

Group singing creates a shared emotional, social, and cognitive experience. It was a crucial factor of early hominid physical survival because the survival needs of the group exceed the instincts of individual survival. Humans used group singing to make strong social bonds, express their identity, and attract a mate. Group singing of our ancestors was probably in unison and in-tune because they had the capability to store absolute pitch information for signals and sound patterns that were necessary for communication and survival. Group singing of modern humans at sports events and music concerts express national, social, and cultural identity, creating a sense of collective consciousness and the state of collective musical identity. This synchronous public singing could be very accurate, because everyone possesses absolute memory for pitch in melodies, while these emotionally engaged “neo-tribe” sing-along choruses point to group singing as a manifestation of the collective unconscious. Group singing provides physical, psychological, social, musical, and educational benefits for an individual’s well-being. It increases empathy and pro-social behaviors in children, which is of the utmost importance for music education.

Key words: group singing, collective identity, in-tune, neo-tribe, sing-along, well-being

SKUPINSKO PETJE IN KOLEKTIVNA IDENTITETA

Izvleček

Skupinsko petje omogoča deljenje čustvenih, socialnih in kognitivnih doživetij. Predstavlja je ključni dejavnik evolucijskega obstoja človeka, saj so preživetvene potrebe skupine prevladale nad instinkti individualnega preživetja. Naši predniki so skupinsko petje uporabljali z namenom ustvarjanja močnih socialnih povezav, za izražanje lastne identitete in da bi privlačili posameznike nasprotnega spola. Skupinsko petje naših prednikov je bilo verjetno v unisonu in uglaseno, saj naj bi posedovali sposobnost absolutnega posluha za zvočne dražljaje, ki so jim omogočali sporazumevanje in preživetje. Skupinsko petje sodobnega človeka na športnih dogodkih in glasbenih koncertih izraža narodnostno, družbeno in kulturno identiteto s tem, da ustvarja občutek kolektivne zavesti in stanja kolektivne glasbene identitete. To sinhrono javno petje je precej uglaseno, saj naj bi bila univerzalna sposobnost človeka, da ima vrojene sposobnosti absolutnega posluha za tonske višine v melodijah, kadar pride do čustveno zavzetega “neo-plemenskega” skupinskega petja kot manifestacije kolektivnega nezavednega. Skupinsko petje prinaša fiziološke, psihološke, socialne, glasbeni in izobraževalne pozitivne učinke na posameznikovo blagostanje. Povečuje empatijo in prosocialno vedenje pri otrocih, kar predstavlja pomemben vidik glasbenega izobraževanja.

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Ključne besede: skupinsko petje, kolektivno nezavedno, uglašenost, neo-pleme, pripevanje, blagostanje

Introduction

The article gives an insight into the group singing experience, which is of great interest to evolutionary theorists, psychologists, sociologists, and musicologists. It is organized into five chapters. In the first, named “The origins of group singing”, we present group singing as a means of humans’ physical survival. We shall discuss group singing that was first found in human evolution. Humans sang together for different ritual and religious purposes, to attract a mate or in a hunt.

The idea of the second chapter, “The wisdom of crowds”, is that large groups of people are collectively smarter than individuals, so that could be a reason why crowds might sing in tune. Whereas the average individual is not necessarily a gifted performer, a large group of these imperfect singers performs in unison, surprisingly tuned. Another reason could be a collective unconsciousness of group singing that unites revelers in temporary “neo-tribe” choruses singing familiar songs in tune. Singing in tune is linked to the memory for absolute pitch in a melody, which is actually widespread.

The third chapter, “Football chants”, discusses group sing-along behavior at football matches. These chants remind us of “war-cry” tradition, when music was used to motivate a group of people to sing in unison. The same way of thinking extends to the next, fourth chapter, “Singing along in concerts”, which discusses the cultural phenomenon of group singing along at popular music concerts. Group singing interacts with the socio-cultural context where individual expresses self-identity within the social activity of group singing. Social bonding and identity expression could motivate audiences to sing along to music in a leisure context.

The final, fifth chapter, “The benefits of group singing”, polemicizes about the positive effects that group singing, whether formal or informal, can provide to an individual, improving his social, physical, and psychological well-being.

The origins of group singing

Many scientific theories have significantly contributed to our knowledge about the origins of group singing in the context of human evolution. It is claimed that group-singing behavior existed at the very beginnings of music (Brown, 2007), in the form of choral singing (Richman, 1993). Humans’ ability to sing together in harmony was a part of the first universal rituals (Jordania, 2011). Polyphonic singing existed in early human evolution, and the historical development of human musical culture went from polyphony to monophony (Jordania, 2011), from group to individual musical activity (Miron, 1972).

Through singing, humans were connected, because music establishes cohesion in human society (Blacking, 1973) and serves as an aid of social bonding (Dunbar, 1996). In ancient times, group singing and body movement put our ancestors into a battle trance and created a powerful mental network between individuals (Jordania, 2011). Group movement synchronization and cooperation was necessary for hunting (Kogan, 1997). Just like some

animal species (crickets or frogs) synchronize with each other in producing periodic rhythmic chorusing in courtship displays (Patel, 2008), humans' multi-male synchronous chorusing presented the competing groups of males inviting females for mating (Merker, 2000). Music served as a powerful aid of sexual attraction (Huron, 2003). Even Neanderthals sang to attract females, and their musical abilities were subject to sexual selection (Mithen, 2005). Interesting enough is the evidence showing that Neanderthals possessed the absolute pitch (AP) ability (Mithen, 2005). It was probably their capability to store AP information for signals or sound patterns that were necessary for communication.

Group singing is a communication of a basic emotional state (Welch, 2012) and a form of group identification, identity expression, and social bonding (Pawley & Mullensiefen, 2012). It allows people to feel like a part of a community, and therefore, it is central in forming a collective identity (Melucci, 1989; Eyerman & Jamison, 1998). Group singing evokes emotions, raises morale, strengthens solidarity, fosters hope, and unifies members against a common opponent (Bensimon, 2012). Therefore, group singing can be considered a social phenomenon, social ritual, and shared experience that Durkheim called *collective effervescence* (Durkheim, 1912).

The wisdom of crowds

With this theory, Durkheim wanted to explain the role emotions play within mass gathering (Durkheim, 1912). During these social rituals, through bodily processes of rhythmic entrainment, participants become synchronized with each other's motion and emotions, due to a special relationship between auditory temporal intervals (auditory input) and patterned movement (motor output) (Patel, 2008). There is neurological evidence showing that rhythmic entrainment is a basis for collective effervescence (Heinskou&Liebst, 2016) and that interpersonal synchrony increases social bonding and positive affect (Mogan, Fischer & Bulbulia, 2017). Collins's Interaction Ritual Theory (Collins, 1981) and the Theory of collective effervescence lead to the formation of *collective consciousness* or *collective mind* (Durkheim, 1912).

This fundamental sociological concept refers to the set of shared values, beliefs, attitudes, or knowledge that are common to a social group or society (Durkheim, 1893). The collective consciousness awakens our sense of belonging and identity, because individuals feel a sense of solidarity with each other, as collective identity presents the shared sense of belonging to a group (Melucci, 1989). The ritual outcomes are the building up of emotional energy in the individual, combined with the growth of group solidarity, morality, and membership symbols. In mass collective singing (at sports events or music concerts), pitch and rhythmic accuracy is recognized due to the emotional engagement, when synchronized movement creates a sense of connectedness and a state of collective musical identity (Jordania, 2011).

Contrary to Durkheim's *collective consciousness*, a Swiss psychiatrist and psychoanalyst Carl Jung, introduced the term *collective unconscious* that first appeared in his essay "The structure of the unconscious". Jung proposed that we are all born with a *collective unconscious*, which presents a set of memories and ideas that are shared amongst all of

humanity (Jung, 1981). Jung described this shared concept as *archetypes*, such as themes and characters emerging in our dreams or our culture (mother figure, for example). Music archetypes are a way of understanding deeper interactions in the collective consciousness of a performing group, due to a group experience that takes place on a lower level of consciousness than the experience of an individual (Jung, 1981).

Being a part of a group certainly influences the individual's feelings and behavior. Group memberships can have a positive impact on a person's mental health (Tajfel & Turner, 1986) and belonging to a number of different social groups can help us cope with life changes and can be an important predictor of health outcomes (Haslam et al., 2009). Before the members of a crowd of people can constitute a group, these individuals must have a common interest in an object, a similar emotional bias, and some degree of reciprocal influence (McDougall, 1920).

The idea of the wisdom of crowds can be traced back to Aristotle's theory of collective judgment (Aristotle, 1988). In his book "The Crowd: A Study of the Popular Mind", Le Bon wrote that when people become a part of a crowd, they lose almost all of their individuality, autonomy, personal judgment, and morality, by becoming caught up in the crowd's collective and often irrational influence (Le Bon, 1895). To unlock the unconscious mind, one should become a member of a crowd (Freud, 1922). In the book "The Wisdom of Crowds", Surowiecki explains that *collective wisdom* best solves: 1) cognitive problems, 2) coordination problems, and 3) cooperation problems. The example of the US navy that lost one of its submarines in 1968 shows how a group can be smarter than any individual. A naval officer asked a wide group of individuals to guess the submarine's location. The group's average guess was just 220 yards from the location where the submarine was found. The other example is the "Ask the Audience" as part of the quiz *Who Wants to Be a Millionaire*, where the studio audience gives the correct answer 91% of the time. It proves that groups should not be made up of exceptionally intelligent, well-informed, or rational people, in order to be smart and reach a wise decision collectively.

Therefore, groups do not need to be dominated by exceptionally musical people to be in tune. Everyone possesses absolute memory for pitch in melodies (Levitin, 1994), even adults with little formal musical training (Schellenberg & Trehub, 2003). If most of the people within a group are not particularly musical or talented for singing, they can still reach a collectively good intonation, because, in a large group, close enough is good enough. There do not have to be too many good singers in a crowd, but they should be evenly distributed. Off-key singers will then tend to tune up with their surroundings if there are some other persons with better intonation in their close neighborhood. Regardless of the intonation of each singer, the collective tone will be perceived to be in tune. When several harmonics are played together, the perceived pitch corresponds to a frequency that is not physically present due to its psychoacoustic properties (Lacasa, 2016). It means that a group reinforces the natural harmonics of a tone, creating the fuller and richer sound, and the average pitch, which is somewhere in the middle.

Off-key singers tend to find one of those strong harmonics and match it, which doesn't happen when they are singing solo, because of the fear of solo singing in public and confidence when singing in a group (Whidden, 2008). When a large group of people sings

in unison, the pitches that match both what the performers are doing and what we expect are achieved. Huron proposes the psychological theory of expectation, showing how emotions evoked by expectation involve predicted responses (Huron, 2006). It means that while listening to music, our brain tells us what will happen next. When listening to a pop song, we pretty much know what is going to happen next. The more “traditional” the harmony, the more accurate the singing will be (Sterling, 1984). If something different from what the brain expected happens, depending on the person, it will make us like or dislike the song more. Music preferences are one of the important predictors of sing-along behavior or *sing-along-ability*.

By singing along, people create a familiar atmosphere in different venues (Bennett, 1997), facilitate social bonding, (Packer & Ballantyne, 2011) create positive social interaction (Finnegan, 2007), and vice versa: musical identities are developed in the social activity of group singing (Davidson & Faulkner, 2016). Nowadays, group sing-along behavior occurs regularly at football matches and popular music concerts.

Football chants

Football chants express social and cultural identity. Moreover, they establish the individual and collective identity and express the individual’s self-concept as a member of one social group (Tajfel, 1981). It is interesting that, as fans increasingly gain a strong sense of belonging to the community, shared faith, and commitment to be together, their singing becomes more in tune. Furthermore, the more developed football as a sport has become, the more precise tuning of singers at the stadiums has been. Group singing seems to develop as human consciousness and culture develop because music played a crucial role in the development of the human mind and cultural cognition (van der Schyff, 2014). There is some evidence showing that musicality is the ability of great antiquity and fundamental part of being human (Mithen, 2006). Anyhow, we can understand singing in-tune as an ancient category, but still cannot surely tell if it is biologically inherited or it is a product of the environment.

In some countries, such as England, there is a long and well-known tradition of singing at football matches. Therefore, football fans in England are able to sing historical or adaptations of popular songs, a mock of the originals, songs from musicals, nursery rhymes, or even the classical themes. The first-ever football anthem is Sir Edward Elgar’s “He Banged the Leather for Goal” (1898). In the second half of the 20th century, football supporters began singing and creating chants to accompany games (Kopiez & Brink, 1999). The first chant ever sung at the football match was “You’ll Never Walk Alone” by Rodgers and Hammerstein. Since the 1960s, Liverpool F.C. fans have sung this song with intense emotions, where the song peak coincides with the long holding tone in-tune (<https://www.youtube.com/watch?v=Go-jJGd1so>).

Singing along behavior could be viewed from the “neo-tribes” perspective (Maffesoli & Foulkes, 1988; Malbon, 1999). In his pioneering book “The Soccer Tribe”, British zoologist Morris relates soccer to tribal living and compares football fans with a tribe (Morris, 1981). *The first similarity* can be observed when the selected individuals, such as

ratified fan leaders, initiate the chant, while a large group of fans joins in quickly (Kopiez & Brink, 1999). The lead singer, or anthemic leader, unites fans in a temporary “neo-tribe” and motivates them to tune together in relative unison (WordNet, 2010). This could be compared to Brown’s theory of “contagious heterophony”, recognized in wolves howling, when one animal starts calling and other members of the group join in (Brown, 2007). This type of singing is also seen in the ancient Serbian folk songs named “ojsanje”, where one singer starts and then the rest of the singers join in (Petrović & Ljubinković, 2011). *The second similarity* is that football chants remind us of a “call to a party”, an invitation to participate in the party through singing, and might be compared to a “war-cry”. “War-cry” in fighting battles is traditionally male-dominated, so male singers are more “sing-along-able” than females. Male vocalists might think that joining in with female singers is a threat to their masculinity. Therefore, they tend to sing more anthemic songs than females (sports anthems, for example, see Dockwray, 2005).

The third similarity is that fans of both football clubs have their own terraces (territories), from where they encourage their own team and jeer at the opposite one (Kopiez & Brink, 1999). The role of football chants today and ancient war songs is similar, and that is to inform the opponent fans/enemy about the strength, group strategy, and territory ownership (Hagen & Bryant, 2003). *The last, fourth similarity* shows that both football chants and ancient group songs were emotionally engaged choruses of highly synchronized sounds (Hagen & Hammerstein, 2009). Besides singing, fans clap and rhythmically applaud, so through bodily processes of rhythmic entrainment, participants become synchronized with each other’s motion and emotions (Durkheim, 1912). Interaction ritual theory (interaction ritual chains) proves that the intense emotional and ritual experiences of sports fans effect singing in tune (Collins, 1981). The role of emotion in group solidarity is important for understanding fan behavior and singing along in tune.

Singing along in concerts

Sing-along behavior is the musical quality that might motivate an individual to sing along to a particular song (Pawley, 2009). Several musical factors influence sing-along behavior, but there is no indication of a single or simple “sing-along formula” (Pawley & Müllensiefen, 2012). According to the evidence, the only song that made 100% of the audience sing along was “Imagine” by John Lennon (Pawley & Müllensiefen, 2012). High energy, high chest voice, and songs with clarity of consonants and lesser use of melismas usually motivate the audience to sing along (Pawley & Müllensiefen, 2012). What makes rock songs sing-along-able are short phrases in the chorus, little rhythmic variability, descending melodic contours, and simple intervallic movements (Dockwray, 2005). It seems the audience feels motivated to sing along if songs are catchy and easy to learn, having short phrases within the octave range and being more syllabic (Stefani, 1987). However, some very complex songs in both lyrical and musical aspects make fans sing along in-tune. The question then arises: what makes a song difficult for singing? In his work, Geissmann (2000) argues that complex songs (signals) evolved first and that meanings were added to these signals later (Fitch, 2006).

A very complex, but “sing-along-able” song is “Bohemian Rhapsody”, the Queen’s biggest worldwide hit. The lead singer Freddie Mercury reached out to everybody in the

Wembley stadium in 1985 and fans accompanied by singing in tune, primarily as being deeply touched by the beauty of the song and emotions that the singer shared (<https://www.youtube.com/watch?v=oozJH6jSr2U>).² It seems pretty reasonable to assume that memory for AP and group singing in tune co-exists with the emotion associated with the piece (Eschrich, Münte & Altenmüller, 2008). The song mixes genres of ballad, opera, and rock anthem. It lasts almost six minutes and includes six completely different sections with character, tempo, and meter changes. *Lyric variables* that could motivate fans to sing along are: the entire song is in English³, with some words from non-English languages (Galileo, Fandango, Figaro, Magnifico, Bismillah, Belzebub); the presence of the third person singular (mama, he); combination of person/group in chorus. *Vocal style variables* that could provoke singing along are: more frequent/intensive use of reverb effects in chorus; the song is mostly sung with some speech parts; very relaxed and calm style in verse is in contrast to the highly energized choruses; the song is mostly syllabic with some melisma; precise consonants; backing and main vocals play equal role; vibrato (Pawley & Müllensiefen, 2012). It is known that when a baby is exceptionally distressed, the cry contains vibrato (Vonwiller, 1986) and has an emotional effect on the parents (Seashore, 1967). It seems that vibrato and some other musical features have a strong emotional influence on listeners resembling primitive emotional responses (Davis, 1998). It is like Mercury's "call to party"- he starts singing and then fans continue together in unison or take over - and unites fans in the "neo-tribe". Concerts fans experienced a temporary social bonding (Mogan, Fischer & Bulbulia, 2017), felt connected to the performer by engaging with live music (Packer & Ballantyne, 2011), and became synchronized with each other's motion and emotions.

There is evidence that proves infants display a range of "proto-musical" behaviors, producing regular synchronization of vocal and kinesthetic patterns gaining multimodal sensory information (Papousek, 1996). It means that infants not only listen to sounds, but also produce them and actively move while doing so because music of different cultures, throughout history and in various societies, has always involved not just sound, but action, too (Blacking, 1973). The relation between singing and evolution can only emerge from an understanding of music's identity in cultural context and its manifestation in early childhood and development (Cross, 2001). Therefore, group singing has been a major component of music education (Spruce, 2002) because of the huge benefits it brings.

² However, many years after Mercury's death, the crowd of 60,000 people precisely sings "Bohemian Rhapsody" without the singer even been there (<https://www.youtube.com/watch?v=YL9E1Sm5Pik>).

³ It is interesting enough to mention that at the concert of the same band in Rio de Janeiro, the crowd of 400,000 people sang the song "Love of my life" in tune, even though their maternal language is not English, but Portuguese (<https://www.youtube.com/watch?v=fGCBXdY4HKQ>).

The benefits of group singing

The benefits of group singing are: *physical, psychological, social, musical, and educational* (Welch, 2012).

Physical benefits of group singing relate to respiratory and cardiac function. Group singing could improve lung and heart function and immune system. Lung cancer patients who sang in a choir had a greater expiratory capacity than those who did not (Gale et al., 2012). Also, it can help the development of fine and gross motor control in the vocal system and neurological functioning (Welch, 2012).

Psychological benefits relate to: intra-personal communication, the development of an individual's identity, singing as a cathartic activity, and interpersonal communication (Welch, 2012). Group singing can reduce anxiety and depression and positively affects people with chronic mental illness (Grocke et al., 2009). It reduces the stress hormone cortisol during choir rehearsals in professional and amateur singers (Beck et al., 2000). It also improves mood by releasing positive neurochemicals such as β -endorphin, dopamine, serotonin, and oxytocin into the forebrain (Freeman, 2000). When singing in a group, the immunoglobulin A, an endocrine defense against bacterial infection in the upper respiratory tract, is being increased (Clift et al., 2010). The satisfaction of performing together is associated with the activation of the brain's reward system.

Social benefits relate to an enhanced sense of social inclusion and better social well-being. From the time a child is born, singing is the most basic form of interpersonal, social, and cultural communication (Welch, 2012). Group singing has the potential to enhance the quality of life because it can help improve singers' attention, focus, and regular commitment (Clift et al., 2010). It decreases loneliness (Cohen, 2006) and strengthens social musical identities (Davidson & Faulkner, 2015) by forming social bonding (Pawley & Mullensiefen, 2012; Welch, 2012). There is evidence to suggest that singing can be beneficial for building a sense of community, i.e. children with more developed singing ability tend to have a more positive sense of being socially integrated (Welch et al., 2014). Furthermore, singing in schools improves self-esteem, confidence, enjoyment, and engagement in the class. Some studies reported singing increases empathy (Rabinowitch et al., 2012). Group singing has a huge effect on the homeless, marginalized people, and middle-class people (Bailey & Davidson, 2005). The act of singing conveys information about group membership (age, gender, culture, social group) and emotionally unites people. By inducing emotions, music changes behavior, so emotion is required for rational decision-making (Mithen, 2005).

Musical benefits from group singing relate to the realization of musical potential and the creation of an individual's musical repertoire. Vocal learning is a basic and widespread skill (Racette & Peretz, 2007), while the ability to sing in tune is an indicator of the general musical ability (Welch, Sergeant & White, 1997). For children, singing in tune presents a continuum of skill, ranging from almost total "untunefulness", through degrees of increasing vocal pitch control, to vocal pitch accuracy regardless of the tonal center of the melody (Welch, 1985). The relative proportion of "in-tune" singers has been found to increase as a function of age. Some results show that approximately 35% of seven-years-olds in western countries sing "out-of-tune" in contrast to only 7% of the

eleven-year-old population. There is also a clearer gender difference, with girls being more competent “in-tune” singers than boys (Welch, Sergeant & White, 1997).

Finally, the educational benefits of group singing relate to increasing skills, knowledge, and understanding about the world around us, both in music and through music (Welch, 2012). Good singing experiences at school are also believed to be a major component of developing a lifelong interest and involvement in music (Pitts, 2009). However, when people lose ties with their traditional culture, the role of singing decreases in society. Evidence suggests that singing is a relatively low-status element of Music education in schools (Finney, 2000), and children’s singing skills progress relatively slowly at the start of school (Leighton & Lamont, 2006). Many primary school teachers lack confidence in their own singing skills (Neokleous, 2009) and may not be singing much with their classes, preferring to rely on recordings. In many schools, singing has become a selective element of Music education in schools (for example, extracurricular choirs) (Bray, 2009). Referring to the previous arguments of group singing benefits, getting singing back to primary schools as the central musical activity, and offering group singing to every primary-school child, is of utmost importance.

Conclusion

Group singing is the oldest form of humans’ collective identity expression. It served to humans’ physical survival through male-dominated “war-cry” in battles or “call to party” in mating. In traditional or “primitive” societies, group singing, as a part of religion and rituals, played an important role in producing collective consciousness and the state of collective musical identity.

Nowadays, football chants and singing along in concerts allow researchers a unique insight into human music behavior. Fans’ tribal behavior provokes singing in-tune because of their emotional engagement, the stability of auditory imagery, and latent absolute pitch ability, i.e., absolute memory for the pitch in favorite melodies. While some authors believe fans are motivated to sing along if songs are easy to learn, contain short phrases, small range, little rhythmic variability, and simple intervallic movements, the others argue that there were complex signals/songs that developed first.

Group singing is an integral component of music education because the positive connection between singing and well-being has been proven. It is confirmed that regular singing contributes to good mental and physical health, and that singing improves social development among children. Regular high-quality singing at school has a positive impact on learning outcomes. Therefore, group singing has to be placed at the heart of music education, and a singing strategy to develop singing activities and choirs accessible to all pupils.

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Povzetek

Skupinsko petje predstavlja najstarejšo obliko izražanja ljudi. V tradicionalnih družbah je bilo skupinsko petje del verskih obredov in ritualov ter je tako igralo pomembno vlogo pri oblikovanju kolektivnega zavesti in stanja kolektivne glasbene identitete. Skupinsko petje je bil ključni dejavnik v zgodnjem razvoju človeka, saj mu je omogočal fizično preživetje s pomočjo bojnih krikov vodilnega moškega v krdelu in mu predstavljal tudi klic priprave na paritev. Skupinsko petje naših prednikov je bilo verjetno unisono in uglaseno, saj naj bi človeška vrsta takrat posedovala absolutni posluh za zvočne dražljaje, ki so bili ključni za medsebojno sporazumevanje in preživetje. Skupinsko petje sodobnega človeka na športnih dogodkih in glasbenih koncertih izraža narodnostno, družbeno in kulturno identiteto. Ob skupnem petju feni delijo čustvena, socialna in kognitivna doživetje. Sinhrono pripevanje je običajno intonančno pravilno zaradi močnih socialnih vezi in čustvene zavzetosti. Nekateri avtorji so predpostavljajo, da so feni motivirani za skupinsko petje, če so pesmi enostavne za naučit, če vsebujejo kratke fraze v manjšem obsegu in z malo ritmične variabilnosti in enostavne intervalne postope. Drugi avtorji pa trdijo, da so se evolucijsko najprej razvili kompleksni glasovni signali/pesmi. V skladu s slednjo predpostavko lahko razumemo pripevanje ob zelo kompleksni skladbi "Bohemian rhapsody" Britanske rock skupine Queen. Feni pripevajo in ohranjajo ritmično in melodično točnost, ker skladba izvabla močne čustvene odzive pri poslušalcih. To čustveno zavzeto "neo-plemensko" pripevanje kaže, da vsak človek inherentno poseduje stabilnost zvočne imaginacije in latentno sposobnost absolutnega posluha. Ta absolutni spomin za tonsko višino v priljubljenih melodijah nakazuje, da so glasbene preference eden izmed pomembnih napovednikov ubranega in uglasenega petja. Skupinsko petje predstavlja integralno komponento glasbenega izobraževanja, ker zagotavlja fiziološke, psihološke, socialne, glasbene in izobraževalne pozitivne učinke za posameznikovo blagostanje. Potrjeno je bilo, da redno petje prispeva k mentalnem in telesnem zdravju in da spodbuja empatijo in prosocialno vedenje pri otrocih. Redno kakovostno petje v vrtcih in šolah ima pozitivne učinke na učne dosežke. Zato je potrebno zborovsko petje umestiti v samo jedro glasbenega izobraževanja in ga narediti dostopnega vsem učencem.

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USVAJANJE GLASBENEGA ZNANJA IN VEŠČIN PRI OTROCIH Z ASPERGERJEVIM SINDROMOM

Izvleček

Motnje avtističnega spektra (MAS) so skupina vseživljenjskih nevrobioloških motenj, ki močno vplivajo na kakovost posameznikovega življenja (Jurišić, 2016). Med MAS uvrščamo tudi Aspergerjev sindrom (AS) (Attwood, 2007). Otroci z AS imajo drugačno slušno percepциjo kot nevrotipični vrstniki (DePape, 2012). Namen naše kvalitativne raziskave je bil proučiti glasbene sposobnosti otrok z AS ter njihov način usvajanja glasbenega znanja in veščin. Izvedli smo dve študiji primera: 8-letnega dečka in 9-letne deklice z AS pri pouku nauka o glasbi. Oba proučevana otroka sta bila nadpovprečno dobra v slušnem prepoznavanju intervalov in akordov ter imitaciji, slabša pa v sinhronizaciji različnih dejavnosti, pomnenju besedila pesmi in improvizaciji. Pokazali so se tudi pomembni učinki inkluzije v glasbeno izobraževanje, tako za oba otroka, kot za skupini, katere del sta bila.

Ključne besede: motnje avtističnega spektra, Aspergerjev sindrom, glasbene sposobnosti, študija primera, glasbeno-izobraževalna inkluzija

ADOPTION OF MUSICAL KNOWLEDGE AND SKILLS IN CHILDREN WITH ASPERGER'S SYNDROME

Abstract

Autism spectrum disorders (ASD) are a group of neurobiological disorders that last a lifetime and have a strong impact on the quality of affected individual's life (Jurišić, 2016). One of the ASD is Asperger's syndrome (AS) (Attwood, 2007). Children with AS have a different kind of auditory perception than their neurotypical peers (DePape, 2012). The aim of our qualitative research was to examine ways of adopting musical knowledge and skills at music theory lessons of children with Asperger's syndrome. We conducted two case studies of an 8-year old boy and 9-year old girl, diagnosed with AS in whom we systematically observed their adoption of musical knowledge and skills at music theory lessons. Both participants in the case study are exceedingly good in imitation and aural recognition of intervals and chords, however they show lower abilities in synchronizing body movements and music, memorizing lyrics and improvisation. The positive effects of music-educational inclusion were observed in both directions; on one hand on two children v AS, both also on both music groups, they've attended.

Key words: autistic spectrum disorders, Asperger's Syndrome, musical abilities, multiple case study, music inclusion

Uvod

V vzgojno-izobraževalnem delu se vedno pogosteje srečujemo z otroki in mladostniki s posebnimi potrebami. Ena izmed motenj, ki jo uvrščamo v to skupino, je tudi motnja avtističnega spektra (MAS). Med te motnje spada tudi Aspergerjev sindrom (AS), poimenovan tudi visoko-funkcionalni avtizem (Jurišić, 2016; Attwood, 2019). Glavne značilnosti Aspergerjevega sindroma so neprimerna socialna interakcija, pedanten govor, slabo neverbalno komuniciranje, izrazito zanimanje za določene teme in nendaravna telesna drža (Attwood, 2007).

Otroci in mladostniki z MAS velikokrat posedujejo glasbene sposobnosti oz. navdušenost nad glasbo. Glasba je pogosto njihovo močno področje, zato poudarjamo pomen inkluzije otrok s posebnimi potrebi v glasbeno-pedagoški proces, saj tako lahko razvijajo svoj glasbeni talent, hkrati pa krepijo področja komunikacije in socialne interakcije. Pri tem izpostavljamo Glasbeni center DO RE MI na Bledu, kjer inkluzijo otrok z MAS uspešno izvajajo že vrsto let, za to pa velike zasluge nosi ravnateljica, mag. Nuša Piber.

Področje inkluzije otrok z MAS (vključno otrok z AS) v glasbeno-pedagoški proces je tako v Sloveniji kot na tujem še zmeraj premalo raziskano. Veliko raziskav namreč poudarja blagodejne učinke glasbene terapije na socialni in govorni razvoj, primanjkuje pa študij na področju glasbenih sposobnosti ter glasbenega razvoja otrok z MAS. Cilj vključitve otrok v glasbeno šolo je ne le glasbeni napredek, temveč tudi dragoceno medsebojno sodelovanje z nevrotipičnimi vrstniki.

V teoretičnem delu bodo predstavljena poglavita spoznanja slovenske in tujje literature s področja avtizma, s poudarkom na Aspergerjevem sindromu ter glasbenih sposobnosti otrok z AS. V empiričnem delu sledi proučitev glasbenih sposobnosti in večin otrok z AS pri pouku nauka o glasbi.

Definicija in pojavnost motenj avtističnega spektra

Avtistične motnje oz. motnje avtističnega spektra (v nadaljevanju MAS) so skupina pervazivnih¹ razvojnih motenj z nevrobiološko osnovo, ki trajajo vse življenje in močno vplivajo na življenje posameznika (Hill in Frith, 2003; Macedoni-Lukšič idr., 2009; Ockelford, 2013; Jurišić, 2016). Osebe z avtizmom imajo veliko skupnih značilnosti, obenem pa med njimi obstajajo razlike glede na pojavnost in intenzivnost motnje (Jurišić, 2016). Ker ima vsak posameznik z MAS specifično klinično sliko, obstaja splošno strinjanje, da govorimo o spektru avtističnih motenj, ki zajema posameznike na vseh stopnjah inteligentnosti in jezikovnih sposobnosti (Hill in Frith, 2003).

Vzrok za MAS ni enoznačen, vsekakor pa gre za nevrobiološke motnje, ki niso posledica neprimerne vzgoje ali travmatičnega dogodka v otroštvu (Jurišić, 2016). Prisotna je okvara tako centralnega kot tudi perifernega živčevja pod vplivom različnih dejavnikov. Genetske mutacije lahko povečajo možnost nastanka MAS oz. vplivajo na možganski razvoj otroka. Lahko so podedovane ali nastanejo spontano (Patterson, 2009).

¹ Ta se kaže, manifestira na vseh področjih delovanja posameznika (Slovenski medicinski slovar, b. d.).

Ker motnje MAS niso kategorizirane kot bolezni, temveč nevrobiološke motnje, zdravilo zanje ne obstaja. Poznamo različne pristope, ki stanje izboljšajo, npr. vedenjski pristopi, učenje komunikacije, terapije in zdravila, ki lahko omilijo simptome pridruženih motenj. Zgodnja obravnavna pomembno prispeva k boljšemu izidu in kakovosti življenja otroka z MAS ter njegove družine (Jurišić, 2016).

V naši šolski zakonodaji, natančneje v *Zakonu o usmerjanju otrok s posebnimi potrebami* (2013), je ena od skupin otrok s posebnimi potrebami še vedno opredeljena kot otroci z avtističnimi motnjami, kamor uvrščamo vse MAS oziroma pervazivne razvojne motnje. Med MAS se tako uvrščajo:

- otroški (ali Kannerjev) avtizem,
- Aspergerjev sindrom,
- atipični avtizem,
- Rettov sindrom indezintegrativna motnja v otroštvu (Jurišić, 2016).

V zadnjem desetletju je prisotno naraščanje števila oseb z MAS. V letu 2016 je veljalo, da je na 10.000 oseb približno 147 oseb z MAS. Skoraj petkrat pogosteje so med dečki kot med deklicami. Povečanje števila oseb z MAS strokovnjaki povezujejo z razširjanjem diagnostičnih meril, s spremenjanjem diagnostičnih oznak in z zavedanjem o MAS med ljudmi in strokovnimi delavci (Jurišić, 2016).

Pomembno je izpostaviti tudi razliko med posamezniki z MAS glede na spol. Deklice zmorejo simptome MAS »prikriti«, saj imajo težnjo po oponašanju drugih v socialnih interakcijah ter pripadanju družbi (Frazier, Georgiades, Bishop in Hardan, 2013), zato lahko pogosteje kot dečki doživljajo depresijo in anksioznost (Hartley in Sikora, 2009). Nadvse želijo vzpostaviti prijateljstva/-stvo s podobno mislečimi osebami (Hiller, Young in Weber, 2015). Dekleta imajo velikokrat čustvene izbruhe in se hitro vznemirijo (Frazier idr., 2013), kljub temu pa v šoli uspešno nadzirajo svoja čustva (Hiller idr., 2015). Hkrati imajo manj obsesivne interese kot dečki (Frazier idr., 2013) in blažje oblike avtističnega vedenja (Chen, Marvin in Lipkin, 2015; v Sarris, b.d.). Posebni interesi deklet so manj ekscentrični in bolj starostno ter spolno primerni (zbirajo nalepke ali školjke). Kljub temu da dekleta pogosteje in uspešneje uporabljajo socialne kretnje, ni nujno, da jih povsem razumejo. To je povezano z njihovo visoko zmožnostjo kompleksne imitacije (Hiller idr., 2015). Dekleta z MAS so bolj motivirana za socialne interakcije kot dečki (Sedgewick, Hill, Yates, Pickering in Pellicano, 2015), vendar imajo težave pri reševanju konfliktov v prijateljstvih. Hkrati je socialno druženje zanje utrujajoče, saj stalno oponašajo sprejemljivo vedenje (Hiller idr., 2015).

Aspergerjev sindrom

Ker bomo v empiričnem delu predstavili študijo primera dečka in deklice z Aspergerjevim sindromom, bomo ta tip MAS podrobnejše razložili.

Aspergerjev sindrom (v nadaljevanju AS) je eden izmed tipov MAS. Prvi ga je leta 1944 opisal Hans Asperger, vendar njegov opis otrok v svetovni strokovni javnosti ni bil tako odmeven – najbrž ker je bil članek v nemškem jeziku (Jurišić, 2016). Identificiral je skupino otrok s ponavljalajočimi vzorci obnašanja ter specifičnimi sposobnosti, ki so bili

nezmožni vživeti se v čustva drugih, ki so imeli nizko sposobnost sklepanja prijateljstev, posebna zanimanja in okorno gibanje (Attwood, 2007). Kasneje je Lorna Wing leta 1981 v angleškem jeziku prvič uporabila izraz »Aspergerjev sindrom«. Leta 1991 je Uta Frith napisala knjigo z naslovom *Avtizem in Aspergerjev sindrom* (Jurišić, 2016). Takrat je Aspergerjevo pionirske delo doživelno mednarodno priznanje. Lorna Wing je v svojem delu (Burgoine in Wing, 1983; v Attwood, 2007) opisala glavne klinične značilnosti AS:

- pomanjkanje empatije,
- neprimerna, enostranska interakcija,
- nizka sposobnost sklepanja prijateljstev,
- pedanten, ponavljajoč se govor,
- slabo neverbalno komuniciranje,
- izrazito zanimanje za določene teme in
- nendaravna drža ter slabo koordinirano premikanje (Attwood, 2007).

Diagnoza Aspergerjevega sindroma se največkrat postavi pri starosti osmih let. Attwood (2007) izpostavi 6 možnih poti do pridobitve diagnoze:

1. Diagnoza avtizma v zgodnji mladosti: pomembno je, da se postopek diagnoze avtizma v zgodnji dobi večkrat ponovi, saj se lahko zgodi, da prvotna diagnoza avtizma preraste v diagnozo AS – otrok razvije tekoč govor in je ob pomoči zmožen šolanja v običajni šoli.
2. Identifikacija značilnosti ob prvem vpisu v šolo: otrok lahko doma povsem normalno komunicira in se obnaša, v šoli in nepredvidljivih situacijah pa so lahko nenavadne karakteristike bolj v ospredju.
3. Netipično izražanje drugega sindroma: otrokov zgodnji razvoj je v tem primeru nenavaden. S podrobnejšim pregledom se ugotovi določeno razvojno motnjo – ob tem diagnoza neke druge motnje še ne izključuje možnosti AS, saj obstajajo otroci z dvojnimi sindromi.
4. Sorodnik z avtizmom ali Aspergerjevim sindromom: obstajajo družine, v katerih se AS pojavlja v več generacijah.
5. Sekundarna duševna motnja: depresija najstnika je lahko posledica Aspergerjevega sindroma – osebo lahko mučijo tudi napadi panike ali kompulzivno vedenje.
6. Sledi Aspergerjevega sindroma pri odrasli osebi: odrasla oseba s sindromom se spominja značilnosti sindroma, ki so se izražale v njegovih otroških letih. Ko se opravlja diagnostični postopek pri odrasli osebi, je zelo pomembna pridobitev verodostojnih podatkov o njenih sposobnostih in obnašanju v času otroštva; obstajajo tudi primeri oseb s prvotno diagnozo netipične shizofrenije ali alkoholizma, pri katerih psihiatri sčasoma opazijo karakteristike AS (Attwood, 2007).

Socialno vedenje posameznikov z Aspergerjevim sindromom

Za posameznike z AS je značilno pomanjkanje socialnih spretnosti, nezmožnost pravega dvostranskega pogovora ter intenzivno zanimanje za določeno stvar (Attwood, 2007). Ti otroci imajo v prvih treh letih razvoja razmeroma dobre jezikovne in miselne zmožnosti.

Nekateri to motnjo opisujejo kot avtizem brez motnje v duševnem razvoju ali visoko-funkcionalni avtizem. V današnjem času je vse več odkritih in diagnosticiranih posameznikov z AS, ki jih prej ne bi prepoznali kot »osebe z avtizmom« (Jurišič, 2016). Radi se igrajo domišljisce igre, vendar samostojno, saj želijo imeti popoln nadzor nad potekom igre. Posamezniki z AS si povečini želijo družbe in stikov z drugimi, vendar imajo nenavadno komunikacijo. Drugi niso motivirani za igro s sovrstniki in so označeni kot samozadostni. Kadar so vključeni v skupinsko igro, se kaže težnja po diktiranju aktivnosti, socialni kontakt pa tolerirajo, le če se igra po njihovih pravilih. Če se otrok igra sam, drugi otroci pa se mu želijo pridružiti, je v varovanju svoje samote lahko zelo grob ali celo nasilen. Otroci z AS se večinoma raje pogovarjajo z odraslimi, ki se jim zdijo zanimivejši, več vedo in so tolerantnejši do njihovih pomanjkljivih socialnih sposobnosti (Attwood, 2007). Nekateri zelo veliko govorijo, manj pa komunicirajo s kretnjami in z izrazom obraza. Težko slišijo sporočilo sogovornika in berejo čustva drugih. Posamezniki z AS težko vzpostavljajo očesni stik in ne razumejo, da lahko z očmi sogovorniku sporočamo svoje občutke. Ne razumejo telesne govorice in na glas razlagajo svoje opažanje, ki je sicer resnično, a lahko mnoge spravi v zadrego. Zanje je značilno pomanjkanje empatije, kar pa ne pomeni, da otrok ni zmožen imeti koga rad (Jurišič, 2016).

Otrok z AS ne razume koncepta zasebnosti – da z vdiranjem v zasebnost drugim lahko povzroča nelagodne občutke. Ko se otroku pravila obnašanja enkrat obrazložijo, se jih nato pogosto zelo strogo drži. Ko otroci z AS dozorevajo, se spreminja tudi njihova predstava o prijateljstvu. Majhni otroci merijo prijateljstvo po zelo enostavnih merilih, npr. bližina domovanja. Mladostniki z AS imajo raje plavonska prijateljstva in imajo lahko težave z deljenjem misli in čustev. V manjši družbi ljudi so relativno bolj sproščeni in socialno vešči, v večji skupini pa postanejo osamljeni (Attwood, 2007).

Govor posameznikov z Aspergerjevim sindromom

Otroci z AS drugače uporabljajo jezik v socialnem kontekstu. Ne pomislico na več različnih možnih pomenov in imajo nenavaden ton, naglas ali ritem govorjenja. Zaradi pomanjkanja spremjanja kvalitete glasu je lahko govor monoton ali pa je izražanje preveč natančno, s poudarkom na vsakem zlogu. Ko otrok sliši določeno besedo ali frazo, si zapomni izgovorjavo in jo vedno izgovarja na isti način. Ti otroci se stila govora naučijo od odraslih, ki imajo na razvoj njihovega govora večji vpliv kot drugi otroci. Prav tako imajo težave z razumevanjem pomena spremembe tona ali poudarjanja določenih besed, te majhne modulacije glasu pa so zelo pomembne za prepoznavanje pomena stavkov. Zmede jih tudi, če več ljudi govori naenkrat, saj imajo takrat težave z osredotočenjem na glas ene osebe. Otrok z AS velikokrat pogovor začne s pripombo, ki v trenutni situaciji ni relevantna ali pa se ne drži socialnih pravil. Ko se začne pogovarjati, ga je praktično nemogoče ustaviti. Hkrati ima težave s prepoznavanjem primernih trenutkov za vključitev v pogovor. Govor se jim večinoma pozno razvije, vendar tekoče govorijo praviloma do petega leta starosti. Lahko imajo tudi posebne značilnosti glasu in težave z interpretiranjem fraz in besed v prenesenem pomenu. Otrok lahko govori premalo ali preveč in govori nepovezano. Gostobesednost je po navadi znak, da želi otrok pokazati svoje znanje ter izvedeti nove informacije o temi svojega zanimaanja. Nekateri otroci imajo

obdobja, ko izgovorijo zelo malo ali celo nič besed. Zanje je značilno tudi glasno razmišljanje, ki se nadaljuje še dolgo po tem, ko bi pričakovali, da se bodo tega odvadili. Prikupna značilnost otrok z AS je izumljanje novih besed in izvirnost v rabi jezika (npr. gleženj imenuje »zapestje moje noge«, kocke ledu pa »kosti vode«) (Attwood, 2007).

Kognicija posameznikov z Aspergerjevim sindromom

Posamezniki z AS imajo težave z razumevanjem in upoštevanjem misli in čustev druge osebe. To hkrati razloži, zakaj raje berejo knjige informativnega značaja kot pa leposlovje, saj te vsebujejo osebna doživljanja ljudi in poudarjajo socialne in čustvene izkušnje. Nekateri ljudje z AS razumejo misli drugih ljudi, vendar tega ne znajo ustrezno uporabiti oz. ga v določeni situaciji ne prepoznajo kot relevantno. Njihov dolgoročni spomin je izreden. Lahko imajo tako dober fotografski spomin, da si zapomnijo cele strani knjige. Praviloma razmišljajo togo in se ne zmorejo prilagoditi morebitni spremembi ali neuspehu. Poznajo le en pristop do določenega problema in potrebujejo pomoč pri iskanju alternativnih rešitev. Otroci z AS znanja ne pridobivajo po običajnem in ustaljenem vrstnem redu. Potrebujejo več časa za učenje osnovnih veščin ali pa jih obvladajo že zelo kmalu, vendar na nekonvencionalen način. Imajo svoj način razmišljanja in reševanja problemov. Po drugi strani pa imajo velik strah pred neuspehom in se ne želijo preizkusiti v novi aktivnosti, če obstaja sum, da jim bo spodletelo. Sami si postavijo zelo visoke standarde, ki so lahko nad nivojem, ki ga od otroka pričakujejo učitelji in sošolci. Po naravi so individualisti in s težavo delajo v skupini, saj jim to predstavlja stres. Ljudje z AS imajo zelo vizualen način razmišljanja, kar ima lahko velike prednosti, še posebej v znanosti in umetnosti. Osnovne principe in dogodke si predstavljajo kot resnične prizore (Attwood, 2007).

Interesi posameznikov z Aspergerjevim sindromom

Otroci z AS imajo zelo strokovni slog pripovedovanja in spominjajo na »male profesorje«. Radi povejo vse podrobnosti, ki jih o določeni temi vedo (in se zdi zanimiva le njim) ter ne prepoznaajo, da se lahko drugi ob tem že malo dolgočasijo (Jurišič, 2016). Njihova zanimanja se pogosto spremenjajo in z njimi se ukvarjajo večino svojega prostega časa. Tako imajo neenakomerno porazdeljene sposobnosti – lahko imajo odličen dolgoročni spomin, slabše pa se odrežejo pri aktivnostih, ki jih ne zanimajo. Majhen otrok pogosto razvije zanimanje za zbiranje določenih predmetov, ki so lahko izredno nenavadni (npr. sesalniki za prah ali krtače za straniščno školjko) in neodvisni od trenda med sovrstniki. Njegova potreba po zbiranju teh predmetov je močna in to počne ob vsaki priložnosti. Posledično je obseden z določeno temo. Običajne teme zanimanja za otroka z AS so transport (še posebej vlaki), dinozavri, elektronika in znanost. O temi pridobi enciklopedično znanje in o njej vseskozi išče nove informacije in postavlja vprašanja. Velikokrat je prisotna fascinacija nad statistiko, redom in simetrijo (Attwood, 2007).

Motorična nespretnost posameznikov z Aspergerjevim sindromom

Otroci z AS imajo lahko okorno motoriko in nenavadno držo telesa – lahko hodijo brez zibanja rok in imajo pomanjkanje koordinacije med zgornjimi in spodnjimi okončinami.

Nekateri otroci z AS shodijo nekaj mesecev kasneje, kot je pričakovano. Velikokrat so počasni pri opravilih, ki zahtevajo spremnost rok (zapenjanje gumbov, pisanje ali rezanje s škarjami). Med odraščanjem se nekaterim pojavi obrazni tiki (nenamerni krči obraznih mišic, hitro mežikanje in občasne grimase). Nekatere osebe z AS lahko živijo povsem normalno in samostojno, potrebujejo pa veliko podpore pri vključevanju v družbo vrstnikov in pri učenju za največji izkoristek svojih potencialov (Attwood, 2007).

Senzorna občutljivost posameznikov z Aspergerjevim sindromom

Otroci z AS so lahko zelo občutljivi na določene zvoke ali dotik, hkrati pa imajo visok prag bolečine. V nekaterih primerih so občutljivi tudi na okus, jakost svetlobe, barve in vonj. Zvoke, ki jih ljudje z avtizmom in AS zaznavajo kot intenzivne, lahko razdelimo v tri kategorije. V prvi so neneavadni, nepričakovani in »ostri« zvoki, npr. pasji lajež, zvonjenje telefona in kašelj. V drugi skupini so visoki in dolgo trajajoči zvoki, ki jih npr. oddajajo elektromotorji kuhihnskih aparativov. V zadnjo skupino spadajo pomešani, večslojni zvoki, kot so hrup v nakupovalnih središčih ali drugih družabnih mestih. Nekateri se naučijo »izklopiti« oziroma odmislitvi določene zvoke, tako da čečkajo, brundajo ali pa se močno osredotočijo na določen predmet. V poštov pridejo tudi zamaški za ušesa. Veliko jih posluša glasbo s slušalkami, saj lahko zamaskirajo zvok, ki se zdi premočan. Oseba z AS je lahko občutljiva tudi na dotik določenih delov telesa ali pa na njegovo intenzivnost. Tako se velikokrat izogibajo dotikov, kot so rokovanje in izkazi naklonjenosti, saj se jim zdijo preveč silni. Pri tem izogibanju socialnim stikom pa ne gre za odpor do druženja z osebo, temveč samo za fizično reakcijo na dotik. Zanje je značilna tudi sinestezija. To pomeni, da oseba z enim od čutil občuti določen občutek, kot posledica pa se pojavi občutek tudi na nekem drugem čutilu. Največkrat se pri njih pojavljajo sinestezije, kar pomeni, da vidijo barve, vsakič ko slišijo določen zvok (Attwood, 2007).

Glasbene sposobnosti otrok z Aspergerjevim sindromom

Glasbena percepcija posameznikov z Aspergerjevim sindromom

Otroci z AS imajo neneavadno slušno percepcijo, kar pomeni, da nimajo tako kategorične percepcije govora in glasbenih zvokov, več pozornosti namenjajo manj pomembnim zvokom, bolj so osredotočeni na posamezne kot celostne značilnosti, nenačadnje pa se manj specializirajo za določen jezik ali glasbeni sistem njihovega okolja. Prav tako je med njimi pogost pojav absolutnega posluha (DePape, 2012). Pogosto imajo dober melodični spomin (Heaton, 2003).

Nevrološke študije dokazujejo anatomske in funkcionalne motnje v možganskem deblu, malih možganih in temporalnem kontekstu ter drugih slušnih strukturah. Otroci z MAS imajo tako drugačen razvoj slušnega sistema, ki lahko reflektira motnje v procesu dozorevanja možganske skorje (Del Rincon, 2008). Kadar slišijo glasbo, dominantno uporabljajo desno možgansko polovico (Nakamura, 1986; v Del Rincon, 2008).

Ena izmed teorij, ki opisuje lastnosti avtizma, je teorija o šibki osrednji usklajenosti. Ta izpostavlja težave posameznikov z AS na področju integriranja informacij v smiselnlo celoto, medtem ko imajo visoko zmožnost procesiranja podrobnih informacij (Happé idr.,

2001). Mottron in kolegi (2006) so predlagali teorijo povečanega zaznavnega delovanja (na področju vizualnega procesiranja), v kateri so pojasnili povečano zmožnost lokalnega procesiranja (procesiranje posameznih prvin) posameznikov z AS, medtem ko uporabljajo tudi globalno procesiranje (procesiranje celote), vendar le takrat, ko je potrebno (Mottron idr., 2006). Kljub temu posamezniki z AS enako dobro ali celo bolje procesirajo tudi globalne vzorce (kot so melodični orisi in ritmični vzorci) kot nevrotični posamezniki (Heaton, Hudry, Ludlow in Hill, 2008b), vendar je to področje še precej neraziskano. Ni še splošno potrjeno, ali ljudje z AS globalne vzorce procesirajo na lokalni ali globalni način (Haesen idr., 2011).

Heaton, Pring in Hermelin (1999b) so izvedli raziskavo, v kateri so mladostniku z AS brez glasbene izobrazbe predvajali tri kratke pare melodij, v katerih:

- sta bili melodiji enaki,
- je ena izmed melodij vsebovala ton, ki je spremenil okvir melodije,
- je ena izmed melodij vsebovala ton, ki je kljub temu ohranil okvir melodije.

V skladu z geštaltističimi karakteristikami melodije bi jih lahko dojemal kot enake, vendar je fant uspešno zaznal razlike, ki so se pojavile v okviru melodije (Heaton idr., 1999b).

Otroci z AS zelo dobro razlikujejo majhne spremembe v melodiji (1–4 poltone). Hkrati bolje prepoznavajo manjkajoče tone v akordih, če jim predhodno zaigrajo posamične tone akorda, kljub temu pa se niso pokazale razlike med njimi in kontrolno skupino v prepoznavanju zgradbe akorda, katere toni so bili zaigrani sočasno (Heaton, 2003). Heaton (2005) je v svoji raziskavi ugotovila, da otroci z AS bolje razlikujejo majhne intervale kot kontrolna skupina. Pri razlikovanju večjih intervalov (od terce do sekste) razlike med skupinama niso bile očitne (Heaton, 2005).

Heatonova in sodelavci (1998) so raziskovali procesiranje tonskih višin pri otrocih z AS in preverjali hipotezo, ali je absolutni posluh pogosta lastnost oseb z visoko funkcionalnim avtizmom. Povezovati so morali sosledja tonov in slike živali, pri čemer so preverjali njihovo kapaciteto glasbenega spomina. Otroci z AS so pokazali izjemne zmožnosti pomnenja tonov (Heaton idr., 1998). Kasnejše raziskave so pokazale, da je absolutni posluh tipična razvojna značilnost vseh otrok z MAS ne glede na predhodno glasbeno izobraževanje (Heaton, Hudry in Ludlow, 2008b). Na njegov razvoj v največji meri vpliva povečana pozornost na glasbo v zgodnjih letih, kar se kaže v poudarjenem spominu tonskih višin. Povišana občutljivost na bogate aspekte zvoka poveča poslušanje in omogoča razvoj večin za pomnenje tonskih višin (Heaton, 2009). Otroci z AS prav tako bolje poimenujejo tone kot nevrotični posamezniki (Bonnel idr., 2003).

Čeprav imajo otroci z AS nadpovprečne zmožnosti percepcije razlikovanja višine tona, so šibkejši na področju dojemanja glasbenega časa. Imajo t. i. »spektralni posluh«, kar pomeni, da je njihova slušna percepcija nagnjena k posameznim kvalitetam zvoka, kot so zvočni valovi, alikvotni toni, glasnost itn., in ne k zaznavanju celote. Kadar so izpostavljeni percepciji kompleksnih dražljajev v zvezi z glasbenim časom (kombinacija ritma in melodije), pa niso tako uspešni (Mottron idr., 2000). Njihovo možgansko deblo se na slušne dražljaje odziva podpovprečno, to pa lahko močno vpliva na muzikalnost posameznikov z AS, saj možgansko deblo nosi poglavito vlogo v procesiranju

doživljanju pulza, ritma, metruma in drugih aspektov glasbenega časa. Fessenden (2019) trdi, da je muzikalnost pri osebah z avtizmom izjemno raznolika, kljub temu pa je »spektralni posluh« lastnost mnogih posameznikov z MAS (Fessenden, 2019).

Namen

Da bi pridobili poglobljen uvid v glasbeno izobraževanje otrok z AS, smo izvedli dve študiji primera, kjer smo opazovali vedenje, socialno interakcijo ter način in hitrost usvajanja glasbenega znanja in veščin 8-letnega dečka in 9-letne deklice z AS.

Raziskovalna vprašanja

- Kakšne so razlike v načinu in hitrosti usvajanja glasbenega znanja in veščin pri otrocih z Aspergerjevim sindromom in njihovih nevrotičnih vrstnikih?
- Ali obstajajo razlike v spolu pri načinu in hitrosti usvajanja glasbenega znanja in veščin otrok z Aspergerjevim sindromom?
- Na katerem glasbenem področju so otroci z Aspergerjevim sindromom najuspešnejši?
- Kako specifične značilnosti otrok z Aspergerjevim sindromom vplivajo na njihovo delovanje v razredu pri pouku nauka o glasbi?

Metodologija

Raziskovalna metoda

V raziskavi smo uporabili kvalitativno metodo raziskovanja – izvedli smo dve študiji primera s sistematičnim opazovanjem brez udeležbe.

Raziskovalni vzorec

V študijo primera sta bila vključena 8-letni deček in 9-letna deklica z AS, ki se glasbeno izobražujeta po metodi Edgarja Willemsa in obiskujeta 1. in 3. razred nauka o glasbi na Glasbenem centru DO RE MI Bled ter se učita igranja na inštrument (deček na tolkala, deklica pa na klavir).

Postopki zbiranja podatkov

Podatke študije primera smo zbirali s tedenskim sistematičnim odkritim opazovanjem pouka nauka o glasbi, ki sta ga obiskovala deček in deklica z AS. Opaženo smo zapisovali v obliki dnevniških zapisov, pri tem pa izpostavili predvsem vedenje, komunikacijo in socialno interakcijo otrok pri pouku, melodično in ritmično izvajanje ter ustvarjanje, slušno zaznavanje intervalov in akordov ter druge zanimivosti, ki so se nanašale na glasbeno področje. Posamezna šolska ura je trajala 60 minut, pouk pa smo opazovali 12 tednov, od 11. marca do 10. junija 2019.

Postopki obdelave podatkov

Podatke študije primera smo kvalitativno obdelali, in sicer s *kvalitativno vsebinsko analizo* po naslednjih fazah:

1. povzemanje gradiva,
2. določanje enot kodiranja,
3. pripisovanje pojmov in kategorij ter vzpostavljanje odnosov znotraj kategorij,
4. izbor in definiranje relevantnih pojmov in kategorij,
5. vzpostavljanje odnosov med kategorijami,
6. opis in razlaganje dobljene klasifikacije (Mesec, 1993; v Čagran idr., 2013).

Rezultati

Študija primera dečka in deklice z Aspergerjevim sindromom pri pouku glasbene teorije in solfeggia

Študija primera 8-letnega dečka

Deček Anže² je bil v času opazovanja star 8 let in se je v Glasbenem centru DO RE MI na Bledu učil igranja na tolkala. Ima diagnozo Aspergerjevega sindroma ter obiskuje običajno javno osnovno šolo. Na Glasbenem centru je v času opazovanja obiskoval 1. razred tolkal in 1. razred nauka o glasbi.

Pouk 1. razreda nauka o glasbi je potekal v prostorni učilnici s klavirjem in z omaro, polno Orffovih inštrumentov ter inštrumentov, ki se uporabljajo po metodi Edgarja Willemesa (razni zvonci, infratonalni metalofon). V sredini učilnice sta postavljeni dve manjši mizi, ki ju obkrožajo majhni stoli. Med sistematičnim opazovanjem pouka smo sedeli na stolu ob steni, od koder smo dobro videli dogajanje za mizami in okrog klavirja, pri tem pa nismo motili učnega procesa.

Pouk nauka o glasbi, ki ga je obiskoval Anže, smo opazovali enkrat tedensko, ob ponedeljkih, od 11. marca do 10. junija 2019. Enajst terminov je potekalo v učilnici 1. razreda, en termin pa v sosednji učilnici. Pri opazovanju smo sledili smernicam sistematičnega opazovanja. Med opazovanjem smo glavne ugotovitve zapisovali v obliki dnevniškega zapisa, kasneje v istem dnevu zapise uredili in dodali morebitna manjkajoča opažanja.

Glavne ugotovitve opazovanj smo razdelili na 8 krovnih področij:

- slušno prepoznavanje intervalov in akordov,
- ritmično in melodično izvajanje,
- ritmični in melodično-ritmični nareki,
- imitacija in improvizacija melodično-ritmičnih vzorcev,
- petje pesmi,
- doživljajsko in analitično poslušanje skladb,
- teoretična in oblikovna znanja ter
- specifične lastnosti otrok z AS, ki se izražajo pri pouku nauka o glasbi.

² Ime smo spremenili zaradi varovanja osebnih podatkov.

- V času opazovanja je potekala tudi generalka za koncert ob dnevu avtizma, ki je všteta v nabor ur opazovanja in bo opisana posebej.

Študija primera 9-letne deklice

Deklica Sara³ je bil v času opazovanja stara 9 let in se v Glasbenem centru DO RE MI na Bledu uči igranja na klavir. Ima diagnozo Aspergerjevega sindroma ter obiskuje običajno javno osnovno šolo. Na Glasbenem centru je v času opazovanja obiskovala 3. razred klavirja in 3. razred nauka o glasbi.

Pouk 3. razreda nauka o glasbi je potekal v kletni učilnici s klavirjem na sredini učilnice, ki so ga obkrožali stoli, na katerih so sedeli učenci. Na klavirju so bili postavljeni lončki s svinčniki in z radirkami. Ob steni je stala omara z nekaj Orffovimi inštrumenti ter inštrumenti, ki se uporabljajo po metodi Edgarja Willemesa (razni zvonci). Pri opazovanju smo sledili smernicam sistematičnega opazovanja. Med sistematičnim opazovanjem pouka smo sedeli na stolu ob steni, od koder smo dobro videli dogajanje v učilnici, pri tem pa nismo motili učnega procesa.

Pouk nauka o glasbi, ki ga je obiskovala Sara, smo opazovali ob ponedeljkih, in sicer od 11. marca do 10. junija 2019. Deset terminov je potekalo v učilnici 3. razreda, en termin v učilnici 1. razreda in en termin v sosednji učilnici 1. razreda. Pouk smo opazovali vsak teden, razen 22. aprila (velikonočni ponedeljek) in 29. aprila (prvomajske počitnice). Med opazovanjem smo glavne ugotovitve zapisovali v obliki dnevniškega zapisa, kasneje v istem dnevu pa smo zapise uredili in dodali morebitna manjkajoča opažanja.

Glavne ugotovitve opazovanj bomo razdelili na 8 krovnih področij:

- slušno prepoznavanje intervalov in akordov,
- ritmično in melodično izvajanje,
- ritmični in melodično-ritmični nareki,
- imitacija in improvizacija melodično-ritmičnih vzorcev,
- petje pesmi,
- doživljajsko in analitično poslušanje skladb,
- teoretična in oblikovna znanja ter
- specifične lastnosti otrok z AS, ki se izražajo pri pouku nauka o glasbi.

V času opazovanja je potekala tudi generalka za koncert ob dnevu avtizma, ki je všteta v nabor ur opazovanja in bo opisana posebej.

Vse ugotovitve iz sistematičnega opazovanja otrok smo strnili v tabelo.

³ Ime smo spremenili zaradi varovanja osebnih podatkov.

Tabela 1: Glavne ugotovitve iz študije primera

Področja opazovanja	Anže	Sara
Slušno prepoznavanje intervalov in akordov	<ul style="list-style-type: none"> – nihanje osredotočenosti med dejavnostjo (posledično: napačni odgovori), – v primeru osredotočenosti je hitro prepoznaval naslove pesmi oz. poimenoval intervale, – zatikanje pri naštevanju kvantitete intervalov, – uspešno in hitro prepoznaval akorde, – rad opazuje učiteljičino igranje na klavir, 	<ul style="list-style-type: none"> – uspešno in hitro prepoznavava naslove pesmi oz. poimenuje intervale, – včasih ni znala navesti kvalitete intervala, – včasih ni poznala naslova pesmi, čeprav je pravilno prepoznała interval,
Ritmično in melodično izvajanje	<ul style="list-style-type: none"> – uspešen pri izvajanju ritmičnih vaj, – nenatančen pri izvajanju ritmičnih posebnosti, – nenatančen v primeru sočasnega taktiranja ob izvajanju vaje, – manj uspešen pri izvajanju melodično-ritmičnih vaj (težave pri poimenovanju tonov), 	<ul style="list-style-type: none"> – manj uspešna pri izvajanju ritmičnih vaj, – nenatančna pri izvajanju ritmičnih posebnosti, – nenatančna v primeru sočasnega taktiranja ob izvajanju vaje, – manj uspešna pri izvajanju melodično-ritmičnih vaj (težave pri poimenovanju tonov), razen kadar s prstom sledi poteku melodije,
Ritmični in melodično-ritmični nareki	<ul style="list-style-type: none"> – uspešno in hitro zapiše ritmični in melodično-ritmični narek, 	<ul style="list-style-type: none"> – uspešno zapiše ritmični in melodično-ritmični narek ob pomoči učitelja,
Imitacija in improvizacija melodično-ritmičnih vzorcev	<ul style="list-style-type: none"> – včasih nenatančen pri imitaciji melodično-ritmičnih vzorcev, – težave pri poimenovanju tonov, – zelo preprosta melodično-ritmična improvizacija (včasih uporabi kompleksnejša ritmična trajanja), – pri improvizaciji je velikokrat uporabil že slišane elemente učiteljice ali sošolcev, 	<ul style="list-style-type: none"> – natančna pri imitaciji ritmičnih in melodično-ritmičnih vzorcev, – včasih ima težave pri poimenovanju tonov, – zelo preprosta melodično-ritmična in ritmična improvizacija (včasih uporabi kompleksnejše melodične postope), – pogumnejša pri skupinski improvizaciji,
Petje pesmi	<ul style="list-style-type: none"> – velikokrat ni sodeloval pri petju in je pesmi spremeljal na tolkalih, – njegove spremljave so glasbeno zaokrožene in velikokrat vsebujejo kompleksnejše ritme, – kadar je sodeloval pri petju, ni bil osredotočen, – »teatralno« petje, 	<ul style="list-style-type: none"> – težave pri pomnenju besedila, – nemirna med petjem novih pesmi, – poje tiho,

Doživljajsko in analitično poslušanje skladb	<ul style="list-style-type: none"> – večinoma osredotočen pri poslušanju, razen ob dlje trajajočih dejavnostih, – uspešno in hitro prepoznaval taktovske načine skladb, 	<ul style="list-style-type: none"> – osredotočena pri poslušanju, – uspešno in hitro prepoznavata taktovske načine skladb (nekaj težav pri taktiranju v 6/8 taktovskem načinu),
Teoretična in oblikovna znanja	<ul style="list-style-type: none"> – dobro teoretično znanje, – težave pri poimenovanju tonov, ki niso po vrsti, 	<ul style="list-style-type: none"> – dobro teoretično znanje, – naloge rešuje zelo počasi in natančno,
Specifične lastnosti otrok z MAS, ki se izražajo pri pouku glasbene teorije in solfeggia	<ul style="list-style-type: none"> – občutljiv na spremembo postavitve pohištva v učilnici, – stvari ima urejene in pospravljene, – ne trudi se vzpostavljati očesnega stika, – govorí v knjižni slovenščini s pridihom narečja, – včasih izpostavi dejstvo, ki ni v neposredni povezavi z dejavnostjo, ki jo izvajajo, 	<ul style="list-style-type: none"> – močno se trudi navezovati stike s sošolci, ti pa jo velikokrat ignorirajo, – kadar uspešno naveže stik, je njeno delo pri uri uspešnejše, – ne mara biti izpostavljena in se trudi biti enaka ostalim, – njeni zapiski so čitljivi, natančni in pregledni, – včasih izpostavi dejstvo, ki ni v neposredni povezavi z dejavnostjo, ki jo izvajajo, – zanimajo jo reči, ki otroke njene starosti po navadi ne pritegnejo (npr. obisk Prirodoslovnega muzeja), – rada ima rutino,
Generalka za koncert	<ul style="list-style-type: none"> – živčnost, ker skladbe ni dobro zvadil, je kazal z veliko govorjenja, – skladbo se je hitro naučil po metodi imitacije, – uživa v igranju na bobne, – zelo je navezan na svojega učitelja. 	<ul style="list-style-type: none"> – nastopala je s kolegico, zato je imela manj treme ob igranju pred občinstvom, – med vajo potrebuje natančna navodila.

S pridobljenimi podatki lahko odgovorimo na zastavljenata raziskovalna vprašanja:

1. *Kakšne so razlike v načinu in hitrosti usvajanja glasbenega znanja in veščin pri otrocih z Aspergerjevim sindromom in njihovih nevrotičnih vrstnikih?*

Tako Anže kot Sara sta zelo dobra v slušnem prepoznavanju intervalov in akordov. Dobro prepoznavata tako majhne kot velike intervale, kar ni v skladu z izsledki predhodnih raziskav, ki poudarjajo, da so otroci z MAS bolj subtilni za razlikovanje majhnih intervalov kot nevrotični vrstniki (Heaton, 2005). Včasih imata težave pri poimenovanju asociativne pesmi za prepoznavanje intervalov in akordov, kar se pri nevrotičnih vrstnikih pojavi redkeje (ti se hitreje spomnijo pesmi in šele nato imena intervala ali akorda). Nekaj težav imata pri poimenovanju tonov. Tudi to je v neskladju z predhodnimi raziskavami, ki razlagajo, da otroci z MAS bolje poimenujejo tone kot

nevrotipični posamezniki (Bonnel idr., 2003; Heaton, Pring in Hermelin, 2001). V poimenovanju s solmizacijo sta uspešnejša kot s tonsko abecedo. Na tem področju nevrotipični vrstniki nimajo toliko težav.

Ritem je Anžetovo močno področje, izvajanje ritmičnih vaj ter imitacija in improvizacija ritmičnih vzorcev mu ne predstavljajo težav, kar ni v skladu s predhodnimi ugotovitvami, da so otroci z MAS slabši v dojemanju glasbenega časa kot nevrotipični vrstniki (Fessenden, 2019). Sara je slabša v improvizaciji ritmičnih ter melodično-ritmičnih vzorcev. Tudi Anžetu predstavlja improvizacija melodično-ritmičnih vzorcev težave. To je najbrž povezano s strahom pred neuspehom, kar je ena izmed značilnosti otrok z AS. Njuni nevrotipični vrstniki ustvarjajo kompleksnejše ritmične in melodično-ritmične vzorce.

Pri petju pesmi ima Sara težave pri pomnenju besedila. Anže tovrstnih težav nima, vendar večino časa pesmi spremi na tolkalih. Tudi nevrotipični vrstniki imajo včasih težave pri pomnenju besedila, nihče pa nima tako močne želje po izvajanju komplementarne glasbene dejavnosti (kot je spremjava petja pesmi z instrumentom), kot jo ima Anže.

Oba sta glasbeno teoretično močno podkovana in med reševanjem nalog ohranjata visoko osredotočenost, ki je nevrotipični vrstniki povečini nimajo. Pišeta počasi, čitljivo in natančno. Tudi skladbe poslušata mirno in natančno. Dobra sta v prepoznavanju taktovskega načina zaigranih skladb. Včasih imata težave pri natančnem in pravilnem taktiranju.

2. *Ali ostajajo razlike v spolu pri načinu in hitrosti usvajanja glasbenega znanja in večin otrok z Aspergerjevim sindromom?*

Posebnih razlik v spolu pri načinu in hitrosti usvajanja glasbenega znanja in večin otrok z Aspergerjevim sindromom nismo zaznali. Edina večja razlika je bila opazna v reševanju ritmičnih in melodično-ritmičnih narekov. Anže rešuje ritmične in melodično-ritmične nareke bolje kot Sara, ki ima nekaj težav pri razporeditvi notnih trajanj v posamezne takte. Zaradi majhnega vzorca ne moremo trditi, da je to specifična lastnost deklice ali dečka z Aspergerjevim sindromom. Verjetno je deček v tem primeru boljši zaradi inštrumentov, na katera igra – tolkala.

Več razlik je opaznih na področju vedenja in socialne interakcije. Sara se veliko bolj kot Anže trudi za vključitev v družbo in želi biti enaka svojim sošolkam. Ni ji všeč, če jo učitelj izpostavi. Kadar jo sošolke sprejmejo medse, se njeno razpoloženje v hipu spremeni. Prav tako se izboljša v izvajanju posameznih dejavnosti. To je skladno s predhodnimi ugotovitvami, da imajo deklice z MAS težnjo po oponašanju drugih v socialnih interakcijah ter pripadanju družbi (Frazier idr., 2013).

Prav tako je Anže skorajda obseden z igranjem na tolkala, medtem ko Sara nima nobene podobne obsesije. To je skladno s predhodnimi raziskavami, ki razlagajo, da so posebni interesi deklic z MAS manj ekscentrični in intenzivni kot pri dečkih z MAS (Hiller idr., 2015).

3. *Na katerem glasbenem področju so otroci z Aspergerjevim sindromom najuspešnejši?*

Anže in Sara sta zelo dobra na širokem glasbenem področju poslušanja in slušnega zaznavanja.

Oba sta blestela na področju slušnega prepoznavanja intervalov in akordov. Tovrstne dejavnosti sta opravljala z lahkoto. Vidno je bilo, da so jima všeč disonančni intervali (zm4, m7) in intervali, katerih asociativna pesem za prepoznavanje intervalov je bila v molu (m3, m6). Te intervale sta po navadi hitreje prepoznala in doživeto zapela pesem. To ne pomeni, da preostalih intervalov nista prepoznala, le da smo pri izpostavljenih intervalih zaznali manjšo afiniteto, ki se je izražala z zadovoljnim izrazom na obrazu ali gibi telesa.

Tudi v poslušanju skladb sta dobra (kadar je treba prepoznati ustrezni taktovski način), prav tako ju lahko skladba iz klasične zakladnice močno prevzame; poslušata jih zbrano in mirno.

Anže je prav tako dober v pisanju ritmičnih in melodično-ritmičnih narekov. Sara je na tem področju podpovprečna.

4. *Katere specifične značilnosti otrok z Aspergerjevim sindromom vplivajo na njihovo delovanje v razredu pri pouku nauka o glasbi?*

Anže in Sara sta zelo skrbna, natančna in imata rada red. Njun notni zapis je zmeraj čitljiv, domačo nalogo imata vedno opravljeno. Potrebujeta jasna in razločna navodila za opravljanje nalog. Dobro se počutita v rutinskih dejavnostih. Osredotočenost izgubita pri dlje trajajočih dejavnostih.

Anže redko vzpostavlja očesni kontakt, vendar se ga ne izogiba. Kadar ga vzpostavi, ga navadno zadrži za nekaj sekund, nato pa pogled umakne. Sara vzpostavlja močan očesni kontakt, ki pa ga ne zadrži dlje od petih sekund. Med poukom velikokrat zre v učitelja in sošolce. Ta razlika potrjuje dejstvo, da govorimo o spektru avtističnih motenj, kar pomeni, da so si lahko otroci z MAS med seboj precej različni, kljub temu da jih močno povezuje nekaj skupnih značilnosti.

Anžetov govor je natančen in artikuliran, medtem ko Sara besede »požira«. Oba sta zelo spoštljiva, vlijudna in iskrena. Anže velikokrat prične pogovor s pripombo, ki ni relevantna v trenutni situaciji ali kontekstu, kar je skladno z značilnostmi otrok z AS (Attwood, 2007).

Sklep

S študijo primera dveh otrok z AS pri pouku glasbene teorije in solfeggija smo dobili poglobljen uvid v proces usvajanja glasbenega znanja in veščin pri posameznikih z AS. Ker smo preučevali dečka in deklico, smo zaznali določene razlike specifičnega vedenja in značilnosti glede na spol. Hkrati smo med njima lahko povezali določene vzporednice -

značilnosti njunega usvajanja glasbenega znanja in veščin. Otroci z AS na drugačen način usvajajo glasbeno znanje in veščine kot nevrotipični otroci, vendar to ne pomeni, da ne bi smeli biti vključeni v glasbeno-izobraževalni proces. Njihova drugačnost se izraža tako v njihovih posebnih glasbenih sposobnostih kot v njihovih specifičnih lastnostih AS. Izjemno dobri so v slušnem prepoznavanju intervalov in akordov, hitro razumejo osnovne glasbeno-teoretične zakonitosti in med reševanjem nalog ohranjajo visoko osredotočenost. Hkrati vestno opravljajo domačo nalogu, se dobro počutijo v rutinskih dejavnostih in so spoštljivi. Učitelj nauka o glasbi in solfeggia mora, če pouk obiskuje tudi otrok z AS, paziti, da podaja dosledna in natančna navodila, skrbeti za približno enako sosledje dejavnosti pri pouku in biti subtilen za njihove potrebe ter skrbeti za spodbujanje njihovih močnih področij, saj se tam počutijo najvarnejše. Inkluzija otrok z MAS v glasbeno-izobraževalne ustanove je ključna, saj ugodno vpliva tako na otroke z MAS kot na njihove nevrotipične vrstnike. Prvi se tako učijo socialne interakcije in komunikacije, drugi pa se navajajo drugačnosti, ki je pravzaprav del nas vseh. Zanimivo bi bilo s študijo primera proučiti tudi otroke s Kannerjevim avtizmom, vendar se ti v večini primerov v skupinski pouk nauka o glasbi in solfeggia vključijo veliko kasneje (po 12. letu starosti). Glede na pridobljene izsledke lahko sklepamo, da glasbeno izobraževanje otrok z AS oziroma otrok z visoko funkcionalnim avtizmom ugodno vpliva na razvoj njihovih glasbenih sposobnosti ter da se lahko brez težav glasbeno šolajo.

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Summary

Autism spectrum disorders (ASD) are a group of neurobiological disorders that last a lifetime and have a strong impact on the quality of affected individual's life (Jurišić, 2016). People with ASD have impairments in communication, social interaction, imagination and cognitive flexibility (Hannah, 2009). Asperger's syndrome (AS) is one of the types of ASD (Jurišić, 2016). Main characteristics of children with AS are inappropriate social interaction, low ability of making friends, pedantic speech, low ability of non-verbal communication, distinct interest for certain topics and unnatural body movements (Attwood, 2007). Children with AS have a highly developed melodic memory and many of them possess absolute pitch (Heaton, 2003; DePape, 2012). They have a high ability of processing detailed information (individual tones), however they are also able of global processing (melodic contour) (Happé idr., 2001; Mottron idr., 2006). While they have exceeding abilities in differentiation of pitches, their perception of time is not as good (Mottron idr., 2000).

The aim of our research is to examine ways of adopting musical knowledge and skills at music theory lessons of children with Asperger's syndrome. We conducted two case studies of an 8-year old boy and 9-year old girl, diagnosed with Asperger's syndrome (AS), in whom we systematically observed their adoption of musical knowledge and skills at music theory lessons. Both participants in the case study are exceedingly good in imitation and aural recognition of intervals and chords, however they show lower abilities in synchronizing body movements and music, memorizing lyrics and improvisation. They have good music-theoretical knowledge and can be extremely focused during some tasks, especially listening to music. We have also noticed some differences in sex regarding their social interaction and behaviour. The girl is much more concerned about being socially accepted than the boy. To conclude, with the two case studies, we have gotten in-depth inside of adapting musical knowledge and skills of children with AS, which are different than those of their neurotypical peers. Inclusive music education has beneficial effects not only on development of music abilities in children with ASD, but also on their communication and social interaction skills.

Zdravko Drenjančević

Akademija za umetnost in kulturu v Osijeku

ELEMENTI LJUDSKE GLASBE SLAVONIJE V DELIH SKLADATELJEV UMETNIŠKE GLASBE 20. STOLETJA

Povzetek doktorske disertacije

Mentor: red. prof. dr. Ivan Florjanc

Zagovor: 7.12.2018 na Akademiji za glasbo UL

Povzetek

Skladno z naslovom disertacije *Elementi ljudske glasbe Slavonije v delih skladateljev umetniške glasbe 20. stoletja* so predmet raziskave prvine ljudskega glasbenega izročila Slavonije in kompozicijski načini njihove uporabe v skladateljskem opusu 20. stoletja. To področje do sedaj ni bilo deležno podrobne znanstvene obravnave, kar je bil vsekakor dodatni motiv in razlog za njeno raziskovanje.

Raziskava je metodološko zasnovana z vnaprej določenimi stopnjami dela. Prva in predvsem analitično zastavljena stopnja je zahtevala opredelitev elementov ljudske glasbe Slavonije in določevanje kazalnikov pri presojanju. Na ta način smo uresničili predpogoje, brez katerih nadaljnji potek raziskovanja ne bi bil mogoč. Vzporedno so potekale arhivske raziskave, s katerimi smo zbrali, popisali in katalogizirali glasbeno gradivo v skladu z opredeljenimi kazalniki. Zbrali smo pomenljiv in raznolik opus skladb, od orkestralnih, koncertantnih in komornih, do solističnih, vokalno-instrumentalnih, vokalnih in scenskih skladateljskih stvaritev. Z namenom, da bi bila raziskava kar se da celovita, smo v izbrani opus uvrstili tudi skladbe, ki so nastale v prvih dveh desetletjih 21. stoletja. Videli smo, da vse te skladbe tako sloganovno kakor tudi kompozicijsko ne predstavljajo nikakršne bistvene cenzure s skladbami, ki so nastajale v 20. stoletju.

Popisovanju in katalogiziranju zbranega opusa, ki je nastal po navdihu slavonske ljudske glasbe, je sledila naslednja metodološka stopnja raziskave. Šlo je za izbiro skladb, nato pa tudi podrobno analizo prisotnosti ljudskih elementov v njih. Iz celotnega opusa skladb smo izbrali reprezentativne primere, v katerih smo prepoznali, določili in evidentirali elemente, ki so predstavljeni predmet naše raziskave. Vseh devet skladb, ki so bile izbrane v ožji nabor, je bilo nato deležnih podrobne glasbenoanalitčnega pregleda. Na osnovi te izčrpno izpeljane analitične študije smo oblikovali zadnje, sintetično poglavje disertacije, v katerem smo rezultate analize zbrali in povzeli. Na ta način smo prišli do dejanskih rezultatov naše disertacije. V tej podrobni predstavitev elementov slavonske ljudske glasbe v skladbah 20. stoletja smo sledili kazalnikom, ko smo jih jasno določili v drugem poglavju.

Glede na to da je pričujoča disertacija pomembna tudi iz glasbenoteoretičnega in kompozicijskega vidika, smo oblikovali seznam in podroben prikaz skladateljskih tehnik, ki smo jih zaznali v izbranih skladbah.

S sintezo rezultatov smo potrdili zastavljeno hipotezo, ki je trdila, da so »*skladateljske izraze, ki temelijo na elementih slavonske ljudske glasbe, pomembno inspirirali glasbeni citati iz teh ljudskih napevov.*«

Znanstveni prispevek pričajoče disertacije predstavlja temeljita in pregledna študija o zastopanosti in načinih uporabe elementov ljudske glasbe Slavonije v umetniških stvaritvah. Pomen našega dela je moč prepoznati tudi z vidika zgodovine glasbe, glasbenega stavka in skladateljskih tehnik 20. stoletja.

Ključne besede: Slavonska ljudska glasba, ljudska glasba, umetniška glasba 20. stoletja, kompozicija, glasbena analiza, skladateljske tehnike

THE ELEMENTS OF TRADITIONAL SLAVONIAN MUSIC IN PIECES OF THE 20TH CENTURY ART MUSIC COMPOSERS

Abstract

As reflected in the dissertation's title "The elements of traditional Slavonian music in pieces of the 20th century art music composers", the subject of the research are elements of Slavonia's traditional music expression and the way of their usage in the composer's opus of the 20th century. This field has not been the subject of a more detailed scientific analysis until now, what was definitely an additional motive and reason for its research.

The research is methodologically based on pre-defined stages of this work. The first and mostly analytical based stage required the defining of Slavonian traditional music elements and the determination of the criteria during the evaluation. This is the way how we managed to accomplish the pre requirements, without which the further research course would have been impossible. The field researches were going on comparatively where we gathered, listed and catalogued the music material according to the defined criteria. We gathered a significant number of various opus compositions, from orchestral, concert and chamber to solo, vocal-instrumental, vocal and scene composers' achievements. We also included compositions into the opus which turned up during the first two decades of the 21st century with the intention for the research to be as complete as possible. We concluded, that all those compositions according to style as well as to compositional forming, do not represent any important differences from compositions which turned up in the 20th century.

The listing and the cataloguing of the gathered opus, which arose due to the inspiration of the Slavonian traditional music, was followed by the next methodological stage of the research. We focused on the choice of compositions and a detailed analysis of traditional elements present in them. We chose representative examples from the complete opus of compositions, in which we recognized, defined and listed the elements that presented the subject of our research. All nine compositions, which were chosen as final choices, were the subject of a detailed musical and analytical (music-analytical) examination. Based on this detailed performed analytical study we formed the last, the synthesis chapter of the dissertation, where we gathered and summarized the results of the analysis. In this manner we came to concrete results of our dissertation. We followed indicators, which we clearly defined in the second chapter, presenting in detail the elements of Slavonian traditional music in the compositions of the 20th century.

We formed a list and a detailed review of composers' techniques which were recognized in the chosen compositions according to the dissertations' importance from the music-theoretical and the compositional aspect.

Synthesising the results, we confirmed the composed hypothesis, which claimed, that "*composers' expressions, which were based on elements of Slavonian traditional music, were significantly inspired by music cites from these traditional melodies.*"

The dissertation's scientific contribution represents a thorough and descriptive study about the representation and the ways of using Slavonian traditional music elements in art achievements. Our work's significance is also recognizable from the aspect of music history, musical forms and compositional techniques of the 20th century.

Key words: Slavonian traditional music, traditional music, art music of the 20th century, composition, musical analysis, composers' techniques

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UČITELJEVE STRATEGIJE POUČEVANJA PRI INDIVIDUALNEM INŠTRUMENTALNEM POUKU FLAVTE V GLASBENIH ŠOLAH

Povzetek doktorske disertacije

Mentorica: izr. prof. dr. Branka Rotar Pance

Zagovor: 1.2.2019 na Akademiji za glasbo UL

Povzetek

Učitelji flavte morajo pri svojem delu poznati in uporabljati širok nabor strategij, da se uspešno prilagodijo individualnim potrebam vsakega učenca in ga tako vodijo k izpolnjevanju ciljev učnega načrta za flavto v glasbeni šoli (GŠ). V praksi ugotavljamo, da učitelji flavte ne poznajo in obvladajo dovoljšnjega nabora strategij, ki bi jih lahko uporabljali pri svojem delu. Kljub široko zastopanemu stališču, da je učenje inštrumenta pomembno za izgrajevanje posameznika, tudi na znanstvenem področju zasledimo vrzel pri raziskovanju dejavnikov individualnega inštrumentalnega pouka flavte (IIPF).

V teoretičnem delu disertacije raziskujemo dihotomični diskurz o najbolj razdirjenem načinu poučevanja pri individualnem inštrumentalnem pouku, ki ga Jørgensen (2000) poimenuje mojster – vajenec. Zanj je značilen tradicionalizem in prenos predvsem obrtnih znanj, problematični pa so samostojnost in samoiniciativnost učenca, asimetrična porazdelitev moči med učiteljem in učencem ter način poučevanja, v katerega pre malo prehajajo spoznanja s področja splošne edukacije in glasbene pedagogike. Po drugi strani pa Kennell (2002) in Bloom (1985) izpostavlja veliko kompleksnost in vrednost individualnega poučevanja pri razvijanju posameznikovih talentov.

V teoretičnem delu izpostavljamo »esencialistični« in »instrumentalistični« pogled na glasbeno izobraževanje (Scripp, 2002) in ugotavljamo širok razpon predmetnih in dejavnostnih področij, na katere igranje inštrumenta, poleg splošno priznane visoko estetsko umetniške vrednosti, pozitivno vpliva.

Igranje inštrumenta obravnavamo kot kompleksno veščino, prvenstveno mentalno, kar je v nasprotju s tradicionalističnim pogledom genetskega determinizma. V omejenem obsegu, zadostnem za razumevanje konteksta inštrumentalnega pouka, obravnavamo področja komunikacije, motivacije, metakognicije in samoregulacije ter njihovo interakcijo.

Predstavljamo različne artikulacijske učne stopnje pri individualnem inštrumentalnem pouku in v povezavi z učno stopnjo vadenja poudarjam stališče, da je vrhunski dosežek vedno posledica namenskega vadenja (Ericsson in sod., 1993).

Na podlagi trifaznega modela samoregulacijskega učenja obravnavamo Jørgensenovo (2004) klasifikacijo strategij vadenja in predstavljamo različne strategije glasbenega memoriranja. Kot izhodiščni model za izgrajevanje veščin, potrebnih za nastopanje, predstavljamo razvrstitev veščin Clarka in sod. (2014 a) na tri glavne kategorije: glasbene, neglasbene in psihološke.

Pri obravnavi glasbene nadarjenosti izhajamo iz stališča, da imajo genetski faktorji bližjo povezavo s fizičnimi lastnostmi kot s psihološkimi faktorji (Ericsson in sod., 1993), da se glasbeni potencial spreminja in je nanj mogoče vplivati (McPherson in Hallam, 2016) ter predstavljam različne modele glasbene nadarjenosti.

Kot eno od poti za transformiranje in preseganje tradicionalistične prakse inštrumentalnega poučevanja izpostavljamo učiteljevo refleksijo, ki lahko vodi do implementacije novih pristopov v poučevanje.

V empiričnem delu se s kvantitativnim raziskovalnim pristopom, temelječim na deskriptivni in kavzalno-neeksperimentalni metodi pedagoškega raziskovanja, usmerjamo na področje IIPF na slovenskih GŠ. Z vprašalnikom, ki smo ga oblikovali posebej za to raziskavo, ugotavljamo in analiziramo mnenja učiteljev flavte o temeljnih dejavnikih in procesih v IIPF, z namenom ugotavljanja učinkovitih strategij poučevanja. V raziskavi je sodelovalo 78 učiteljev flavte iz vseh slovenskih regij.

Ugotavljamo, da učitelji kot najpomembnejša dejavnika z zelo močnim vplivom na napredek pri igranju flavte izpostavljajo vztrajnost in prizadenvost, glasbeni nadarjenosti pa pripisujejo malo manjši vpliv. Pri pogostosti in načinu vključevanja učnih korakov v pouk so se med učitelji izkazale statistično pomembne razlike glede na število njihovih učencev, ki so nadaljevali z učenjem flavte na srednji stopnji, glede na učiteljevo mnenje o koristnosti tekmovanj za razvoj nadarjenih učencev in glede na leta poučevanja. Pri uporabi priporočene literature iz učnega načrta v primerjavi z uporabo izbirne literature ugotovimo statistično pomembne razlike v pogostosti uporabe obeh vrst literature, tako med razredi kot tudi v pogostosti uporabe.

Najpogostejše strategije vadenja, ki jih učitelji flavte posredujejo učencem, so: natančno upoštevanje notnega zapisa pri počasnem igranju, vadenje po delih, vadenje v različnih ritmih, vadenje z metronomom in stopnjevanje tempa izvajanja, pri čemer obstajajo statistično pomembne razlike med učitelji glede na to, ali poučujejo na matični ali podružnični šoli. Učitelji kot najbolj učinkoviti strategiji memoriranja ocenjujejo vadenje na pamet po delih skladbe in igranje od različnih mest v skladbi, pri čemer se mnenja učiteljev statistično pomembno razlikujejo glede na število njihovih učencev, ki so nadaljevali s šolanjem na srednji stopnji, glede na mnenje o koristnosti udeležbe na tekmovanjih za razvoj nadarjenih učencev in glede na dosežke učencev nad 90 točk na državnih in mednarodnih tekmovanjih.

Med učitelji smo odkrili nepoenoteno uporabo strategij v pripravah na nastope. Učitelji pripisujejo veliko pomembnost vlogi staršev pri napredku učencev. Nekaj težav navajajo na strokovnem področju, na področju dela z učenci in starši ter v delovnem okolju pa ne navajajo večjih težav. Kot najpomembnejše dejavnike za svoj poklicni razvoj navajajo delovne izkušnje, stike in sodelovanje z drugimi učitelji flavte, spoznavanje novih učnih gradiv in glasbene literature ter seminarje. Kot najpomembnejše lastnosti, ki jih pripisujejo odličnemu učitelju flavte, so sposobnost motiviranja, poštenost in spoštljivost, potprežljivost, stalno izpopolnjevanje, sposobnost vzpostavljanja konstruktivnih odnosov, ustvarjalnost ter doslednost.

Statistično pomembne razlike med skupinami učiteljev in s tem povezana uporaba različnih strategij so se največkrat pojavile glede na njihovo mnenje o koristnosti udeležbe

na tekmovanjih za razvoj njihovih nadarjenih učencev, glede na število let poučevanja in glede na število učencev, ki so nadaljevali s šolanjem flavte na srednji stopnji.

Obravnavana tematika teoretičnega in empiričnega dela dopolnjuje glasbenopedagoško teorijo na področju IIPF in ima aplikativne možnosti za prenos spoznanj v praksu. Analiza uporabe priporočene in izbirne literature iz učnega načrta služi kot osnova za nadgradnjo učnega načrta za flavto v GŠ. Na podlagi predstavljenih teoretskih argumentacij bo mogoče izdelati smernice za izboljšave na področju procesov IIPF v glasbenem izobraževanju doma in v tujini. Najvišje ocenjene strategije vadenja, memoriranja in priprave na nastop predstavljajo izhodišče za nadaljnje akcijsko raziskovanje učinkovitosti teh strategij pri delu z učenci flavte v GŠ in s tem za prihodnje oblikovanje referenčne literature za učitelje flavte.

Ključne besede: individualni inštrumentalni pouk, flavta, učitelj, glasbena šola, strategije poučevanja, glasbena nadarjenost, učne stopnje

TEACHING STRATEGIES IN INDIVIDUAL INSTRUMENTAL FLUTE INSTRUCTION IN MUSIC SCHOOLS

Abstract

Flute teachers need to be knowledgeable about a wide array of teaching strategies. Thus they are able to adapt their teaching to the individual needs of their students, consequently enabling them to fulfill the Slovenian State Music School Flute Curriculum objectives. In professional practice, there is a growing awareness that flute teachers' knowledge and use of various teaching strategies is insufficient. Despite the widely acknowledged importance of playing a musical instrument, there is a gap in systematic research of the music studio flute instruction context.

In the literature review, we research the dichotomic discourse about the most widespread instrumental teaching model, the *master – apprentice* (Jørgensen, 2000). This model is usually described as traditional, transferring mostly the knowledge of the craft, displaying a problematic asymmetrical distribution of power between teacher and student, and lacking student initiative and independence. Findings and practices from research in music education and general education are seldom implemented into this model. On the other hand, Kennell (2002) and Bloom (1985) describe it as particularly effective and complex, especially in the instructional context of talent development.

In the theoretical part we highlight the »essentialist« and »instrumentalist« (Scripp, 2002) views of music education and establish a wide array of areas that benefit from playing a musical instrument, besides its significant aesthetic art value.

Contrary to the view of genetic determinism, we present playing a musical instrument as a complex, mostly mental skill. We limit the research of communication, motivation, metacognition and self-regulation and their interaction to the context of instrumental

studio instruction. Various teaching stages are presented, emphasizing deliberate practice (Ericsson et al., 1993) as the fundamental way to peak achievement.

Based on the three-phased model of self-regulative learning, Jørgensen's (2004) practice classification and several memorization strategies are discussed. The many skills involved in refining concert performance are presented, as categorized by Clark et al. (2014 a): musical, non-musical, and psychological.

Musical talent is presented as a malleable and ever-changing concept (McPherson and Hallam, 2016), with genetic endowments being connected closer to physical than psychological characteristics (Ericsson et al., 1993). Several models of talent development are presented.

Teacher reflection is suggested as a possible path towards transforming and upgrading traditional individual instructional practices, leading to new teaching approaches.

Research of individual instrumental flute instruction (IIFI) in Slovenian music schools is based on descriptive and causally non-experimental quantitative method. The questionnaire was designed to explore flute teachers' beliefs about main factors and processes in the IIFI in order to analyze and consequently identify effective teaching strategies. There were 78 flute teachers from all Slovenian regions involved.

Findings show that the teachers identify perseverance and diligence as the most important factors in developing proficiency in flute playing. They recognize musical talent as slightly less influential. Statistically significant differences are shown in the frequency and manners of incorporating teaching stages in the instruction, as related to the number of teachers' students who continued their flute studies at the high school level, teachers' opinion about the benefits of music competitions for the development of their talented students, and according to cumulative years of instruction. The use of recommended literature in the Slovenian State Flute Curriculum as opposed to literature chosen by the teacher, varied. Both types of literature varied according to the level of use in every grade and between grades.

Most often flute teachers recommend to students the following practicing strategies: playing music notation accurately in slow tempo, practicing parts of a piece, practicing in various rhythms, with metronome, and accelerating the performance tempo. There were statistically significant differences among flute teachers according to the type of music school they were teaching at (central or satellite). Teachers identified playing chunks of pieces by heart and memorized playing from different parts in the piece as the most effective memorization strategies. There were statistically significant differences among flute teachers according to the number of students in the studio, the number of students who continued their flute studies at the high school level, teachers' opinions about the benefits of music competitions for the development of their talented students and according to their students' achievements at the state and international flute competitions.

The use of performance preparation strategies was not unified and varied significantly among teachers. Teachers described parents as very important for the development of their students' flute proficiency. They reported some problems in the professional knowledge area, while they have not reported any significant problems in the field of collaborating

with students and parents nor in the work environment. As the most significant contributing factors to their professional development they described: work experience, contacts and collaboration with other flute teachers, learning about new literature, flute music, and seminars. They identified seven features of an excellent flute teacher: ability to motivate, honesty and respect, patience, constant improvement, creativity, and consistency.

Most often statistically significant differences occurred according to teachers' opinions about the significance of music competitions for the development of their talented students, cumulative years of teaching and according to the number of students who continued their flute studies at the high school level.

The topics presented in the literature review and research supplement the music education theory in the field of individual instrumental flute instruction and display possibilities for implementation in professional practice. The analysis of the recommended and chosen literature as used by the flute teachers may serve as a foundation for future upgrades of the Slovenian State Flute Curriculum.

Guidelines for improvements of the IIFI processes in Slovenia and internationally can be made based on presented theoretical reasoning. Practice, memorization, and performance preparation strategies that were ranked as most effective by the teachers need to be further investigated. Effectiveness of these strategies for teaching music school students should be examined in order to contribute to future reference literature for flute and instrumental teachers.

Keywords: individual instrumental instruction, flute, teacher, music school, teaching strategies, musical potential, teaching stage

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INTERAKCIJA MED UMETNIŠKIM IN PEDAGOŠKIM IZOBRAŽEVANJEM BODOČIH UČITELJEV PIHALNIH INSTRUMENTOV

Povzetek doktorske disertacije
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Zagovor: 15.7.2019 na Akademiji za glasbo UL

Povzetek

Doktorska disertacija obravnava interakcijo med umetniškim in pedagoškim izobraževanjem bodočih učiteljev pihalnih instrumentov. Uvodna poglavja predstavljajo začetke poučevanja pihalnih instrumentov v Sloveniji v preteklosti in vertikalo glasbenega izobraževanja danes. Proučevali smo temeljne vidike individualnega pouka, umetniško interpretacijo v povezavi s študijskim procesom, povezovanje umetniškega študija s pedagoškim izobraževanjem in pomen vseživljenjskega učenja. V dvodelni raziskavi smo obravnavali študij pihal v visokošolskem izobraževanju in področje poučevanja pihal v nižjih in srednjih glasbenih šolah v Sloveniji.

Zgodovina poučevanja pihalnih instrumentov na Slovenskem sega v čas začetkov delovanja ljubljanske Filharmonične družbe od zgodnjega 19. stoletja in je potekalo v različnih časovnih intervalih. Od ustanovitve i. im. Prvega Jugoslovenskega državnega konservatorija za glasbo (1919) in današnje Akademije za glasbo (1939) je glasbeno šolstvo v Sloveniji doživelno številne spremembe. Zadnja korenita prenova visokošolskega izobraževanja je povezana s sprejetjem Bolonjske deklaracije (1999), ki je vplivala tudi na reorganizacijo študijskih programov na UL Akademiji za glasbo. Današnji programi so vsebinsko primerljivi s sorodnimi evropskimi institucijami, ugotovitev pričujoče raziskave pa kažejo možnosti sprememb v predmetnikih, ki so ciljno naravnani na specifične profile diplomantov. Individualni pouk ostaja osrednja učna oblika poučevanja pihal, vendar ga sodobni trendi nadgrajujejo z drugimi oblikami učenja, interdisciplinarnim povezovanjem vsebin s teoretičnimi predmeti in poglabljanjem v glasbeno literaturo. V ospredju je interakcija med profesorjem in študentom. Študent v času visokošolskega izobraževanja prevzema večjo odgovornost za svoj napredek, poudarek je na razvoju metakognitivnih sposobnosti v povezavi s samostojnim delom in izvajalsko prakso. Na kakovost študijskega procesa pri individualnem pouku vpliva tudi profesor s strategijami poučevanja, z motivacijskimi elementi in s sposobnostjo kritičnega podajanja povratnih informacij. Oblikovanje umetniške interpretacije je kompleksen proces, kateremu študenti v času študija namenijo največjo pozornost. S tem povezana aktivnost študenta zahteva razvoj instrumentalnih spretnosti, namerno vadenje in sposobnost sprotnega reflektivnega analiziranja posameznih elementov pri nastajanju umetniške interpretacije in končne izvedbe. V interakciji z umetniškim razvojem pri študentih poteka pridobivanje pedagoških kompetenc, ki so ključne za poklicno delovanje na pedagoškem področju. Proučili smo strategije poučevanja, pomen praktičnih izkušenj in izvedbenih možnosti pedagoške prakse. Znanje in kakovostne izkušnje v času izobraževanja oblikujejo bodočega učitelja pihal in postavlajo temelje za kreativnega in

motiviranega profesorja, ki bo lahko skrbel tudi za umetniški in strokovni razvoj v širšem kulturnem in izobraževalnem prostoru.

V raziskavi so sodelovali študenti pihal (N=59) *Univerze v Ljubljani Akademije za glasbo* (UL AG) in *Muzičke akademije Sveučilišta u Zagrebu* (MUZA) ter učitelji pihal v slovenskih nižjih in srednjih glasbenih šolah (N=64). Preučevali smo stališča študentov o interakciji med umetniškim razvojem in pedagoškimi kompetencami, o pomenu vadenja in možnostih reflektiranja izvajalske prakse in prenosu aktualne problematike umetniške interpretacije na pedagoško področje v povezavi s pedagoško prakso. Kakovost izobraževanja bodočih učiteljev pihal smo preverjali s stališči izkušenih delajočih učiteljev na tem področju. Ugotavljali smo, kakšna so njihova stališča o pridobljenih kompetencah v času študija, o individualnem delu v povezavi z demonstracijo pri pouku, o vsebini in načinu podajanja povratnih informacij in prilagajanju posameznemu učencu, o vplivu bivših profesorjev na način njihovega sedanjega poučevanja in o umetniškem in strokovnem razvoju v poklicnem delovanju. Rezultati raziskave so spodbudili razmislek o kakovosti in razsežnosti interakcije med umetniškim in pedagoškim izobraževanjem bodočih učiteljev pihal v smeri boljših medpredmetnih povezav, ne samo med glavnim predmetom/instrumentom in pedagoško prakso, ampak tudi z glasbeno-teoretičnimi predmeti. V tem kontekstu bi bila potrebna evalvacija dveh ključnih predmetov, Specialne didaktike za pihala in Pedagoške prakse, tako v vsebinskem kot tudi v izvedbenem smislu, prav tako bi bila potrebna evalvacija predmetnika, zlasti na smeri Instrumentalna in pevska pedagogika. Pri razvoju študentove samostojnosti bi bilo potrebno razmisli o večji prisotnosti reflektivnega razmišljanja ter samoregulacije samostojnega dela in izvajalske prakse, kar naj ne bi bilo navezano izključno na povratne informacije profesorja. V tej povezavi se postavlja tudi vprašanje eventuelne spremembe razporeditve individualnega pouka skozi študijski proces. Rezultati kažejo, da bi bile potrebne nadaljnje poglobljene raziskave o udejanjanju predmetno specifičnih kompetenc na pedagoškem področju, saj delajoči učitelji pihal vse svoje kompetence, pridobljene med študijem, vrednotijo v povprečju le zadovoljivo ali slabo. Kljub izsledkom raziskave, da učitelji sicer nadgrajujejo umetniške kompetence na umetniškem področju, rezultati ne kažejo na njihovo aktivno umetniško solistično delovanje.

Ključne besede: visokošolsko izobraževanje, individualni pouk pihal, umetniška interpretacija, pedagoško izobraževanje, študenti, učitelji

INTERACTION BETWEEN ARTISTIC AND PEDAGOGICAL TRAINING FOR FUTURE TEACHERS OF WIND INSTRUMENTS

Abstract

The doctoral dissertation discusses the interaction between artistic and pedagogical training in the education system for future wind instruments teachers. The introductory chapters present the beginnings of the teaching of wind instruments in Slovenia and the vertical organisation of the musical education today. The thesis studies the basic aspects of individual lessons, the artistic interpretation in connection with the study process, the linking of artistic studies with the pedagogical education and the importance of lifelong

learning. In a two-part study, the study of wind instruments in higher education is discussed, together with the teaching of wind instruments in lower and middle music schools in Slovenia.

The history of teaching wind instruments in Slovenia dates back to the time when the Ljubljana Philharmonic Society began its work. Throughout the 19th century, it took place in different time periods. Since the establishment of the First Yugoslav State Music Conservatory (1919) and the today's Academy of Music (1939), music education in Slovenia has undergone numerous changes. The renewal of higher education is linked with the acceptance of the Bologna Declaration (1999), which influenced the reorganization of study programmes at the University of Ljubljana, the Academy of Music. The contents of today's programmes are comparable with relevant European institutions, however, our findings show that there are possibility for changes in the curriculum, particularly in the areas that are targeted to specific profiles of graduates. Individual lessons remain a central teaching method for teaching wind instruments, but modern trends enable their upgrading with other teaching methods, with the interdisciplinary linking of the study contents with theoretical subjects and with an in-depth study of the musical literature. The interaction between a professor and a student is at the forefront. A student assumes greater responsibility for his progress during the higher education process: the emphasis is placed on the student's development of metacognitive abilities in conjunction with his/her independent work and performance practice. The quality of the study process in individual lessons is influenced by a teacher, applying his/her teaching strategies, his/her motivational elements and his/her ability to provide feedback information to a student with a critical approach. Developing interpretative abilities is a complex process which students pay the greatest attention to during their study. This activity requires from a student the need to develop instrumental skills, to practice in an organised manner and to become able to constantly reflect and analyse individual elements during their artistic interpretation and final performance. Combined with their artistic development, students acquire pedagogical competences which are crucial for their professional work in the field of pedagogy. The teaching strategies were thus studied, together with the importance of practical experience and the possibilities for implementing student's pedagogical practice. The knowledge and experiences of good quality obtained during the education process shape a future teacher of wind instruments and lay the foundations for a creative and motivated professor who is able to take care for the artistic and professional development in a wider cultural and educational arena.

The research included 59 students of wind instruments from the University of Ljubljana, the Academy of Music, and from the University of Zagreb, the Academy of Music. In addition to the above-mentioned students, there were also 64 teachers from the Slovenian lower and middle music schools taking part in the research. The research focused on the students' views about the interaction between the artistic development and pedagogical competences, on the importance of practice and on the possibilities for reflecting their performance practice; as regards the pedagogical practice, the transfer of current issues in artistic interpretation to pedagogy was researched. The quality of education for future teachers of wind instruments was examined by means of the standpoints provided by

experienced teachers working in this field. The research examined the following: the teacher's views on competences obtained during their study, their views on individual lessons in connection with the practical demonstration in the class, the content and the method of providing feedback information and their approaches to adjust their teaching to an individual student, the impact of their former professors on their current teaching methods, and their views about their artistic and professional development. The research findings have provided a stimulus to contemplate on the quality and the dimension of the interaction between artistic and pedagogical education of future teachers of wind instruments in order to find better cross-curricular connections, not only between the main subject /an instrument and the pedagogical practice, but also with theoretical musical subject. The evaluation of two key subjects would be necessary in this regard, specifically, Special Didactics for Wind Instruments and Pedagogical Practice, in terms of their content and in terms of performance. A similar evaluation of the curriculum would be necessary particularly in the Instrumental and Voice Pedagogy programme. As regards the development of a student's autonomy, it would be necessary to consider the possibilities of ensuring greater presence of students' reflective thinking in the programme and to enable better students' self-regulation of their independent work and their performance practice; this should not be connected solely to their professor's feedback. In this regard, a question of a potential change in the distribution of individual lessons during the study process has also been raised. The results of the research show that further in-depth research papers on the implementation of subject-specific competences in the pedagogical field would be needed as the research results have shown that active teachers of wind instruments see their own competences, gained during their studies, as adequate or insufficient. In spite of the research findings, showing that teachers do improve their artistic competences in other fields of arts, results show no indication of their active solo artistic activity.

Keywords: higher education, individual lessons for wind instruments, artistic interpretation, pedagogical education, students, teachers

