

Ljubljana, Slovenija, 25.–26. avgust 2023
Akademija za glasbo Univerze v Ljubljani,
Kongresni trg 1, Ljubljana

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Mednarodni večdisciplinarni simpozij

Zvok in glasba v doživljanju dojenčkov, malčkov in ranljivih skupin

*Sound and Music in the Lived
Experience of Babies, Toddlers
and Vulnerable Groups*

International Multidisciplinary Symposium

Ljubljana, Slovenia, August 25th–26th 2023
The Academy of Music of the University of Ljubljana,
Kongresni trg 1, Ljubljana



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Petek / Friday, 25. 8. 2023

8:00–9:00 REGISTRACIJA / REGISTRATION

9:00 POZDRAVNI NAGOVOR / WELCOME SPEECH

Music, sound and early and vulnerable listeners / Glasba, zvoki in zgodnja ter ranljiva občinstva

9:05–10:35 Michael Kavšek, Katarina Kompan Erzar: **Prozodija povezuje glasbo in razvoj jezika pri novorojenčkih / Prosody links music and language development in infancy**

Katarina Juvančič: **»Sedenje z nelagodjem«: o regulaciji s petjem uspavank / »Staying With the Trouble«: on regulation by singing lullabies**

Rajko Muršič: **Najzgodnejša socialna in prostorska srečanja dojenčkov in malčkov z glasbo in zvokom / The earliest social and spatial encounters in babies and toddlers with music and sounds**

10:35–10:50 ODMOR / COFFEE BREAK

10:50–11:50 Dana Papachristou: **Korelacije med raziskavami zvoka in gluhosti / Sound studies and deaf studies correlations**

Panayotis Panopoulos: **Onkraj slišnega: gluhe zvočne pokrajine dotika in vibracije / Beyond Hearing: deaf soundscapes of touch and vibration**

11:50–13:20 KOSILO / LUNCH

Radio creativity and sounds for babies, toddlers and vulnerable groups / Radijska umetnost in zvok za dojenčke, malčke in ranljive skupine

13:20–14:50 Evangelia Paxinou, Nicolas Rémy: **Sympathy Radio in ranljivosti poslušanja** / *Sympathy Radio for vulnerabilities of listening*

Jul McOisans: **Med otroškimi besedami, zvočna analiza** / *Between kids' words, an audio analysis*

Ana Čorić: **Zvočno posredovanje za dojenčke, malčke in ranljive skupine: izzivi in potenciali radiofonske umetnosti** / *Sound mediation for babies, toddlers, and vulnerable groups: challenges and potentials of radiophonic art*

14:50–15:10 ODMOR / COFFEE BREAK

15:10–16:40 Sara Smrekar: **Glasbene dejavnosti v najzgodnejšem življenjskem obdobju in njihov vpliv na socialni razvoj** / *Musical activities in the earliest period of life and their effects on social development*

Tara Maja Simonič, Maruša Laure, Katarina Habe: **Značilnosti ustvarjanja glasbenih del za dojenčke in malčke – perspektiva skladateljev** / *Characteristics of creating music for babies and toddlers – composers' perspective*

Katarina Zadnik, Petra Brdnic Juhart, Katarina Kompan Erzar: **Tekst radijske igre za otroke kot izhodišče za ustvarjanje glasbenih dejavnosti v najzgodnejšem otroštvu** / *The radio play's text for children as a starting point for creating musical activities in the earliest childhood*

17:00 OKROGLA MIZA / ROUND TABLE
Glasba za vse / Music for all

Sobota / Saturday, 26. 8. 2023

Music, sound and health / Glasba, zvok in zdravje

9:30–10:30 Jaka Škapin: **Argumenti v prid sodelovalne pedagogike vokalne improvizacije v zdravstvu in zdravstveni negi** / *A case for a collaborative vocal improvisation pedagogy in health and care settings*

Mira Omerzel - Mirit: **Pozabljena glasbena modrost preteklosti in spontani zvoki – eliksir življenja** / *Forgotten music wisdom of the past and spontaneous sounds – the elixir of life*

10:30–10:45 ODMOR / COFFEE BREAK

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Katarina Kurtjak, Manca Kok: **Posebni pristopi poučevanja glasbe za otroke z motnjami avtističnega spektra** / *Tailoring methods for music involvement for children with autism spectrum disorder*

Ana Kuder, Manca Kok, Saška Rakef, Igor M. Ravnik: **Glasba za ljudi s Parkinsonovo boleznijo: perspektiva pacientov** / *Music for people with Parkinson's disease: the patients' perspective*

12:30 KOSILO / LUNCH

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Music for all

DR. MICHAEL KAVŠEK

Rheinische Friedrich-Wilhelms-Universität Bonn / Univerza v Bonnu
Institut für Psychologie / Inštitut za psihologijo

DR. KATARINA KOMPAN ERZAR

Univerza v Ljubljani, Teološka fakulteta / University of Ljubljana, Faculty of Theology
Univerza Sigmunda Freuda, Oddelek za psihologijo / Sigmund Freud University, Department of Psychology

Prozodija povezuje glasbo in razvoj jezika pri novorojenčkih Prosody links music and language development in infancy

Razvoj razumevanja jezika in glasbe se začne že v fetalnem obdobju. Novorojenčki prepoznavajo in imajo radi materin govor in melodije, ki jih je mati prepevala med nosečnostjo. Zaznave temeljijo na dojenčkovi sposobnosti organiziranja in razlikovanja slušnih informacij na podlagi prozodičnih značilnosti, kot so višina tona, ritem, barva, intonacija in premori. Podobnosti in razlike v teh značilnostih pomagajo dojenčkom razvrstiti zvočni tok v glasbene in jezikovne enote, npr. besede, ter med njimi določati meje. Na splošno dojenčki prozodične informacije uporabljajo za sklepanje o mejah besed in zlogov ter o zgradbi besednih zvez in stavkov (»prozodično vzorčenje«). Pri štirih mesecih starosti imajo dojenčki na primer raje melodije in govorjeni jezik s premori med stavki kot znotraj stavkov.

Dojenčki imajo najraje »na dojenčka/otroka usmerjen govor«, ki je počasen, ritmičen in visok, vsebuje dolge premore in pretirano intonacijo. Podobno pritegne njihovo pozornost tudi »petje, usmerjeno v dojenčka«. Zanj so značilni specifični prozodični znaki, kot so dolgi premori med frazami, višina glasu in pretirana ritmizacija. Tako je bilo predlagano, da je ena od funkcij govora in petja, usmerjenega v dojenčka, podpirati usvajanje jezika s poudarjanjem pomembnih elementov v jeziku, kot so meje besed in besednih zvez.

Tezo, da petje in glasba spodbujata zgodnje jezikovne sposobnosti s prozodičnimi namigi, potrjujejo ugotovitve o skupnih in deljenih nevrofizioloških strukturah. Kaže, da vsaj v zgodnjem razvoju jezik ni ločen pojav, temveč nekakšna vrsta glasbe. Številne druge študije dokazujejo obsežne prenosne učinke glasbe na obvladovanje jezika pri otrocih in odraslih. Žal so raziskave z dojenčki redke in so se šele nedavno začele ukvarjati z vplivom glasbe na učenje jezika v najzgodnejšem življenjskem obdobju.

The development of language and music processing begins in the fetal period. For example, newborns recognize and prefer speech and melodies spoken or sang by their mother during pregnancy. These perceptions are based on the infants' ability to organize and discriminate auditory information on the basis of prosodic cues such as pitch, rhythm, timbre, intonation, and pauses. Similarities and differences in these cues help infants group the sound stream into musical and linguistic units, e.g., words, and set boundaries between them. More generally, infants use prosodic information to infer word and syllable boundaries, as well as phrase and sentence structures ("prosodic bootstrapping"). By four months of age, for instance, infants prefer melodies and spoken language with pauses between phrases rather than within phrases.

Infants show a preference for "infant-directed speech", which is slow, rhythmic, and high pitched, and contains long pauses and exaggerated intonation. Similarly, "infant-directed singing" also attracts infants' attention. It is characterized by specific manifestations of prosodic cues such as long inter-phrase pauses, high pitch, and exaggerated rhythm. From that, it has been suggested that one function of both infant-directed speech and singing is to support language acquisition by highlighting the relevant elements in language such as word and phrase boundaries.

The idea that singing and music foster language acquisition through prosodic cues is corroborated by the findings of common and shared neurophysiological structures. It appears that, at least in early development, rather than being separate phenomena, language is a kind of music. Meanwhile, many studies provide evidence for broad transfer effects of music on language competencies in children and adults. Unfortunately, investigations with infants are rare and only recently started to address the impact of music on language learning early in life.

»Sedenje z nelagodjem«: o regulaciji s petjem uspavank »Staying With the Trouble«: On regulation by singing lullabies

Raziskovanje uspavank in načinov pomirjanja ljudi ali drugih bitij ponuja vrsto znanstvenih, umetniških in ustvarjalnih možnosti za osvetlitev teh praks, ki zahtevajo ne le multidisciplinarne, temveč tudi izvirne, večdimenzionalne in celo »norčave« (epistemološko robate, izmuzljive, nenehno spreminjajoče se, kontrarne) pristope. Predvsem pa nas vabijo k razmisleku o večplastnem konceptu »sedenja z nelagodjem«.

Povabilo lahko razširimo tudi na odnos med različnimi teorijami znanja in izkustvenosti, kot so – v tem primeru – relacijska psihoterapija, (glasbena) antropologija/etnomuzikologija ter praktično (somaticko-vokalno) delo.

Predstavitev se osredotoča na »psihoterapevtske etnografije«, zbrane med ženskami iz Kolumbije, Škotske, Bosne in Hercegovine ter Slovenije, ki so sodelovale na avtoričinih somatsko-vokalnih delavnicah uspavank v letih pred pandemijo. Njihove pripovedi o izkušnjah s pomirjanjem dojenčkov in otrok ne izpodbijajo le prevladujočih diskurzov o materi kot nosilki otrokovih potreb, temveč tudi preizprašujejo vlogo matere (ali koncepta matere, tj. katerega koli subjekta, ki skrbi za otrokove telesne in psihosocialne potrebe) kot regulatorja otrokovih afektivnih in stresnih čustvenih stanj.

Če sledimo vprašanju, kdo, komu in o čem poje, se (samo- in so) regulacija ne razkriva izključno kot »pozitivna interakcija med materjo in dojenčkom, ki lahko oblikuje otrokove razvojne izide« (Schoore v Weber in Harrison, 2012), temveč kot procesualna narava postajanja (regulacije), ki je prežeta z bojem, frustracijo, žalostjo, izgubo in celo jezo. Ko na to regulacijo gledamo kot na proces »sedenja z nelagodjem«, se nam izrišejo vidne epistemologije preloma, ranjenosti in travme; pa tudi njihov zdravilni potencial.

The study of lullabies and of ways to soothe humans or other beings offers a variety of scientific, artistic, and creative lenses through which we can examine these practices. They therefore require not only multidisciplinary but also inventive, multidimensional, and even “trickster” (epistemologically edgy, elusive, ever-changing, disobedient) approaches. Most importantly, they invite us to reflect on the multi-layered concept of “staying with the trouble”. This invitation can also be extended to the relationship between different theories of knowledge and experience, such as – in this case – relational psychotherapy, (music) anthropology/ethnomusicology, and practical (somatic-vocal) work.

This presentation focuses on the “psychotherapeutic ethnographies” collected among women from Colombia, Scotland, Bosnia-Herzegovina, and Slovenia who participated in the author’s somatic-vocal lullaby workshops in the pre-pandemic years. Their narratives of soothing experiences with babies and children not only challenge prevailing discourses about the mother as a vehicle for the child’s needs, but they also question the role of the mother (or the concept of mother, i.e. any caregiver who attends to the child’s physical and psychosocial needs) as a regulator of the child’s affective and stressful emotional states. Pursuing the questions of who sings, to whom, and about what, reveals (self- and co-) regulation not exclusively as “positive maternal-infant interactions that can shape the infant’s developmental outcomes” (Schoore in Weber and Harrison, 2012), but as a processual nature of becoming (regulated), that is infused with struggle, frustration, grief, loss, and even anger. When regulation is viewed as a process of “staying with the trouble”, the epistemologies of rupture, wounding, and trauma, and their potential for healing, become apparent.

Najzgodnejša socialna in prostorska srečanja dojenčkov in malčkov z glasbo in zvokom

The earliest social and spatial encounters in babies and toddlers with music and sounds

Utrip dveh src in kroženje telesnih tekočin sta najbrž prva zvoka, ki ju človek sliši še pred rojstvom. Dojenčki vstopajo v svet s svojimi čutili, vendar se jih morajo naučiti uporabljati, pri čemer je čutilo sluha izredno pomembno zaradi svoje raznovrstne sorodnosti. Poslušalca postavi v središče sveta in prenaša prostorske prakse v prostorske predstave. Proces učenja poslušanja je hkratni proces artikulacije bližine in razdalje med telesom, ki posluša, in svetom. Ne glede na to, ali govorimo o naravnih zvokih, zvokih živali, človeških glasovih, glasbi ali posredovanih zvokih, je ta proces bistveno socialne narave.

Izkušnja zvoka je prostorska, zato je pomembno, da se naučimo odkriti vire zvokov v prostoru. Človeško bitje se mora tega naučiti od drugih ljudi. Takšno učenje zvokov v okolju je globoko družbeno, sestavni in pomemben del tega dolgoročnega procesa učenja pa je tudi glasba.

Običajno se dojenčki in malčki prvič srečajo z glasbo pri uspavankah. Te imajo na otroke očiten, pogosto takojšen učinek, vendar je to le zelo majhen delež v njihovih dejanskih srečanjih z zvoki, glasovi in glasbo.

Različni prispevki projekta B-AIR (radijske igre, glasbene kompozicije, eksperimenti z zvočnimi pokrajinami) so pokazali, da je socialna izkušnja zvenenja med dojenčki in malčki v sodobni družbi, kjer so socialne razsežnosti učenja zaznavanja zvoka zaradi uporabe različnih avtonomno zvonečih naprav ogrožene, preveč zapostavljena. Avtor bo poskušal kritično preučiti produkcijo B-AIR glasbenih in radiofonskih del, da bi lahko teoretsko razumeli prostorsko-socialne razsežnosti najzgodnejših srečanj človeka z zvoki in glasbo.

Pulsation of two hearts and circulation of body fluids are perhaps the first sounds a human being hears before birth. Babies enter the world with their senses but must learn using them. The sense of hearing is essentially important for its manifold relationality, it places a listener in the centre of the world, transferring spatial practices into spatial representations. The process of learning to listen is the simultaneous process of articulating proximity and distance between the listening body and the world. No matter if they are natural sounds, sounds of animals, human voices, music or mediated sounds, this process is essentially social.

Experience of sound is spatial; therefore, it is important to learn how to locate sources of sounds in space. A human being must learn it from other human beings. This long-term learning of sounds in the environment is deeply social, whereas music is an integral and important part of the process.

Typically, we consider first encounters of babies and toddlers with music through lullabies. They have an obvious, mostly immediate effect on children, but they provide only a very small proportion in their actual interaction with sounds, voices, and music.

Various contributions of the project B-AIR (radio plays, music compositions, soundscape experiments) showed that social experience of sounding among babies and toddlers is too neglected in modern society, where social dimensions of learning sound perception are threatened by the use of various autonomously sounding devices. The author will try to critically examine the B-AIR production of music and radiophonic works to theoretically understand spatial-and-social dimensions of the earliest encounters of human beings with sounds and music.

Korelacije med raziskavami zvoka in gluhosti

Sound studies and deaf studies correlations

Ves čas dela na projektu Audibility za B-AIR – glasba za dojenčke, malčke in ranljive skupine, se zavzemamo za zблиževanje zvoka in gluhoste, tako v praksi kot v teoriji. S tem člankom bomo poskušali oblikovati pregled prizadevanj in referenčnih izhodišč ekipe.

Sledili bomo misli Friednerjeve in Helmreicha (Friedner, Michele & Helmreich, Stefan, »Sound Studies Meet Deaf Studies«, *Senses and Society*, št. 7.1, 2012, str. 72–86), da opazujemo prekrivanje možnih skupnih območij, kot so neizgovorjena komunikacija, vizualni in tehnološki pogoji, vibracija in vibrotaktilnost. Poleg tega bomo z umetnostjo, izobraževalnimi moduli in delavnicami zasledovali teoretični okvir nadaljnjega raziskovanja, navedli pa bomo tudi primere takšnih prizadevanj lokalnih (Grčija) ali mednarodnih umetnikov in raziskovalcev.

Throughout Audibility project's work for B-AIR – music for babies, toddlers and vulnerable groups, we have been arguing for the convergence of sound and deafness, both in practice and in theory. With this article we attempt to articulate an overview of the team's aspirations and points of reference.

We will trace the thought of Friedner and Helmreich (Friedner, Michele & Helmreich, Stefan, "Sound Studies Meet Deaf Studies", *Senses and Society*, vol. 7.1, 2012, pp. 72-86) so as to follow the overlap between possible common zones, such as non-spoken communication, visual and technological conditions, vibration and vibrotactility. Moreover, we will set a theoretical framework for further research through art, educational modules and participatory workshops. Lastly, we will provide examples of such endeavors from local (Greece) or international artists and researchers.

Onkraj slišnega: gluhe zvočne pokrajine dotika in vibracije

Beyond hearing: deaf soundscapes of touch and vibration

Svet gluhih je vse prej kot brez zvoka; je svet, v katerem zvok doživljamo in čutimo z vidom, dotikom in vibracijami namesto s sluhom. Kakšne so posledice tega dejstva za veččutno doživljanje zvoka in glasbe pri gluhih in slišočih? Kaj za naše dojemanje glasbe pomeni, da zvok vpliva tako na dotik kot na sluh (ali da je sluh neke vrste dotik) in da telesa vibrirajo z zvokom vsaj toliko, kot jih slišijo ušesa? Predstavitev bo temeljila na več primerih gluhih zvočnih umetnikov in glasbenikov, od avantgardnih do eksperimentalnih, od ravea do rapa, ter na različnih primerih umetniških glasbenih/vizualnih del in performansov, ki z liminalnimi umetniškimi izrazi razklenijo meje telesa in čutov. Tudi nedavne raziskave na področju študij gluhih in zvočnih študij so na produktivne in inovativne načine povezale obe področji ter odprle nove perspektive zvočne umetnosti in umetniških raziskav zvoka na splošno. Del gradiva, na katerem bo temeljila predstavitev, je bil ustvarjen in razvit v Atenah v zadnjih treh letih v okviru projekta »Audibility« v sklopu širšega projekta B-AIR.

The world of the deaf is anything but soundless; it is a world in which sound is experienced and felt through vision, touch, and vibration, rather than through hearing. What are the consequences of this fact for the multisensory experience of sound and music by both the deaf and the hearing? What does it mean, for our perception of music, that sound affects touch as well as hearing (or that hearing is a kind of touch), and that bodies vibrate through sounds at least as much as ears hear them? The presentation will be based on several examples of deaf sound artists and musicians, ranging from the avant-garde to experimental and from rave to rap, as well as on various examples of artistic, musical/visual works and performances that destabilize the boundaries of the body and the senses through liminal artistic expressions. Recent research in deaf studies and sound studies has also bridged the two fields in productive and innovative ways, opening new perspectives in sound art and artistic research on sound in general. Part of the material on which the presentation is based was created and developed in Athens during the last three years, in the context of the "Audibility" project, part of the wider project B-AIR.

DR. EVANGELIA PAXINO

Univ. Grenoble Alpes, CNRS, ENSAG*, AAU-CRESSON

* School of Architecture Univ. Grenoble / Fakulteta za arhitekturo Univerze Grenoble Alpes

DR. NICOLAS RÉMY

Univ. Grenoble Alpes, CNRS, ENSAG*, AAU-CRESSON

* School of Architecture Univ. Grenoble / Fakulteta za arhitekturo Univerze Grenoble Alpes

Département d'Architecture, Polytechnique school of Thessaly University, Volos, Grèce / Oddelek za arhitekturo Politehnične fakultete Univerze v Tesaliji, Volos, Grčija

Sympathy Radio in ranljivosti poslušanja Sympathy Radio for the vulnerabilities of listening

Da bi rešili vprašanje družbene, okoljske in prostorske »ranljivosti« zaradi prenasičenosti z zvokom, so se arhitekti konzorcija B-AIR odločili, da ne bodo razlikovali med ciljnim občinstvi, saj se zaradi hrupa in glasnosti vsi lahko najdemo v ranljivih situacijah, bodisi trenutnih ali trajnih. Tako so naš teoretičen razmislek o oblikovanju prostorov in zvokov navdihnile splošnejše oblike ranljivosti v običajnih in vsakdanjih situacijah poslušanja.

V tem okviru poskuša epistemološki in etični pristop k izrazu *simpatija* osvetliti očitna razmerja med ranljivostjo in simpatijo prostorov in ljudi. Oblikovanje prostorov in ambientov s pomočjo simpatije arhitektom omogoča, da prek empatičnega mosta vstopijo v dejavno korespondenco s krajem.

Natančneje: v arhitekturi se lahko pojem simpatije odlično uporablja za izražanje estetskih odnosov ujemanja med prostori, ambientu, ki jih aktivirajo, in občutki, ki jih ti zagotavljajo. Pri tem pojmu nas torej zanima dejstvo, da nam simpatija omogoča preslikavo na mesto drugih in *uglaševanje* s svetom, v katerem živimo, v neskončno občutljivih odnosih.

V predstavitvi bomo raziskali metodološko orodje, imenovano 92,5FM Sympathy Radio, ki uporablja radijske valove za opazovanje pozornega poslušanja zvočnih okolij, razkrivanje situacij ranljivosti in spodbujanje skupnih praks simpatije v javnem prostoru. Dva zvočna oddajnika snemata in v živo prenašata zvoke (kompozicijo) na frekvenci FM 92,5 trem poslušalcem, ki nosijo slušalke s kostno zvočno prevodnostjo. Poslušalci ob hoji hkrati slišijo (naravno in po kostni prevodnosti) zvočno okolje, ki jih obkroža, in zvočne kompozicije dveh oddaljenih virov. Radio FM92.5 Sympathy je torej fenomen med zvočno instalacijo in zvočnim

performansom, glasbeni kontrapunkt med individualnimi in kolektivnimi zvočnimi pokrajini.

In order to tackle the issue of social, environmental and spatial “vulnerabilities” due to the oversaturation of sounds, the architects of the B-AIR consortium decided not to differentiate between the addressed populations, considering that we all, permanently or temporarily, have found ourselves in vulnerable situations based on loudness and noise. Thus, more general forms of vulnerability through ordinary and everyday listening situations have inspired our work of theoretical reflection on the design of spaces and sounds.

In this frame, an epistemological and ethical approach of the term *sympathy* attempts to investigate the obvious relations existing between vulnerability and sympathy of spaces and people. Designing spaces by creating ambiances through sympathy enables architects to channel empathetic identification and hold communion with the place.

More specifically, in architecture, the notion of sympathy is perfectly used to express the aesthetic relations of the correspondence between spaces, the ambiances that activate them and the feelings they provide. So what interests us in this term is the fact that sympathy allows us to put ourselves in the place of others and *tune in* with the surrounding world, in infinite sensitive relationships.

This presentation will showcase a methodological tool called 92,5FM Sympathy Radio, which uses radio waves to explore attentive listening to sound environments, reveal situations of vulnerability and promote common sympathy practices in the public space. Two sound broadcasters record and transmit their sounds (composition) live on the FM92.5 Sympathy Radio frequency to three listeners wearing bone conduction audio headsets. While walking, listeners simultaneously hear (naturally and by bone conduction) the surrounding sound environment and the compositions of the two broadcasters. FM92.5 Sympathy Radio is therefore a phenomenon between a sound installation and sound performance, like a musical counterpoint between individual and collective soundscapes.

Med otroškimi besedami, zvočna analiza

Between kids' words, an audio analysis

Z odraščanjem se otroci postopoma osamosvajajo. Namen raziskave MOBIKIDS je preučevati, kako se razvijajo otrokova mobilnost in prostorske izkušnje na prehodu iz osnovne v srednjo šolo. Prvi cilj je bil razumeti družbene, psihološke in prostorske pogoje za razvoj urbanih praks; z opisom oblik urbane izobraževalne kulture ter vloge rutine in neformalnosti v teh praksah.

Del metodologije temelji na »komentiranem sprehodu po mestu«, ki ga je razvil J. P. Thibaud, in je bil izveden z otroki. Pri tistih, ki so v to privolili, smo zbirali glasovne posnetke (v drugem letu pa tudi video) in fotografije, zabeležene med komentiranim sprehodom v znanem kontekstu (pot šola–dom). Šlo je torej za izvedbo povratne poti iz šole in prošnjo otroku, da opiše svoje zaznave, občutke in druga opažanja. Sprehod in komentarji so bili posneti *in situ* nato pa transkribirani za različne oblike poznejše analize.

Prepisi po svoji naravi ohranjajo le tisto, kar so govorili otroci med sprehodom. Vendar pa je njihov izraz veliko bogatejši in bolj subtilen od samo uporabljenih besed. Kaže se z glasom, intonacijami, ritmi, obotavljanjem ali včasih molkom, izraža se z odnosi, slišanimi med otrokom, ki hodi, in zvoki okolja ali z raziskovalcem, ki ga spremlja in sprašuje.

Gre torej za analizo »po posluhu«, ki jo bom skušal razložiti in deliti z vami, z nekaj primeri, kako te posnetke rekonstruirati. Okvirno sem jih umestil v sedem kategorij: odnos do okolja, interakcije s spraševalcem, melodični glasovni izrazi, enozložni izrazi, oklevanja, govorne prilagoditve in besedni izrazi.

As they grow, children get little by little independent. The MOBIKIDS research aims to study how children's mobility and spatial experiences evolve during the transition from elementary school to secondary school. The first objective was to understand the social, psychological and spatial conditions for the evolution of urban practices by describing forms of urban educational culture (UEC) and the role of routines and informality in these practices.

A part of the methodology was based on the "commented city walk" developed by J.P. Thibaud and revised here with children. Thus, with children who consented it consisted in collecting their voices and photos (video-recordings in the second year) taken during the commented walk made in a familiar context (school-home journey). More precisely, along their return journey from school, kids were asked to describe their perceptions, sensations and other observations along the way. This walk & comments were recorded *in situ*, then transcribed to help with the various forms of later analysis.

In principle the transcriptions only preserve the wording of speech in the children's expression during their journey, but this expression is much richer and more subtle than the simple words they use. It manifests through voice, its intonations, its rhythms, hesitations or silences sometimes, it is expressed through the relationships that we hear between the child walking and the sounds of the environment, or with the investigator who accompanies and questions them.

It is therefore an analysis "by ear" that I will try to explain and share with you, with a few examples of how to recompose those recordings. To this purpose I have constructed seven main categories: relationship to the environment, interactions with the interviewer, melodic voice expressions, monosyllabic expressions, hesitations, speech adjustments, and verbal expressions.

Zvočno posredovanje za dojenčke, malčke in ranljive skupine: izzivi in potenciali radiofonične umetnosti

Sound mediation for babies, toddlers, and vulnerable groups: challenges and potentials of radiophonic art

Cilj raziskave je predstaviti raznovrstne in razhajajoče se prakse posredovanja zvoka, umetniško-izobraževalnega področja, ki zajema specializirane individualne in skupinske koncepte. Ustvarjajo jih zvočni strokovnjaki iz različnih okolij, namenjene pa so vrsti občinstev. Pri raziskavi izzivov in potencialov radiofonskega umetniškega posredovanja za dojenčke, malčke in ranljive skupine se opiramo na teoretične perspektive in možne medsebojne povezave med pedagogiko glasbe in zvoka, glasbo skupnosti in pojmom *Musikvermittlung*, ter radiofonskim gledališčem kot posebno obliko glasbenega gledališča.

Raziskavo smo opravili v Zagrebu med letoma 2020 in 2023 v instituciji RadioTheatre Bajsić & Friends kot enem izmed partnerjev mednarodnega projekta B-AIR Infinity Radio – zvočna umetnost za dojenčke, malčke in ranljive skupine. Uporabljeni zvočni material zajema radijski igri za otroke (*Drevo, ki je pelo, Vojne svetov*), radijsko igro za dojenčke (*Glasbena kuhinja*) in malčke (*Škrat Sluško*), ki sta jih ustvarila RadioTheatre Bajsić in RTV Slovenija.

Z uporabo različnih vrst kvalitativne raziskovalne metodologije in podatkov, zbranih v vrtcih, na festivalih, specializiranih prireditvah in v družinskih domovih, raziskava ponuja vpogled v eksperimentalne prakse posredovanja zvoka, s posebnim poudarkom na naslednjih temah: (1) ranljivosti prostorov; (2) profil »zvočnega posrednika« in (3) posebnosti radiofonične umetnosti v smislu posredovanja zvoka.

The aim of this research is to introduce manifold and divergent practices of sound mediation, an artistic-educational field which encompasses specialized individual and group concepts made by sound professionals from various backgrounds for different audiences. In order to investigate challenges and potentials of radiophonic art mediation for babies, toddlers, and vulnerable groups, the research draws on theoretical perspectives and possible interrelations between music and sound

pedagogy, community music and *Musikvermittlung*, as well as the radiophonic theatre as a special form of music theatre.

The research was conducted in RadioTheatre Bajsić & Friends in Zagreb from 2020 to 2023, as one of the partners within the international project B-Air Infinity Radio – Creating sound art for babies, toddlers and vulnerable groups. Sound materials used in the research are radiophonic theatre plays for children (*The Tree that Sang, Wars of the Worlds*), radioplays for babies (*Music Kitchen*) and toddlers (*Sluško the Dwarf*), created and produced by Radiotheatre Bajsić and RTV Slovenia.

Using different types of qualitative research methodology and data collected in kindergartens, festivals, specialized events, and family homes, the research offers insight into experimental sound mediation practices and possibilities, with special focus devoted to the topics: (1) vulnerability of spaces; (2) profiles of a ‘sound mediator’, and (3) specificities of radiophonic art in terms of sound mediation.

Glasbene dejavnosti v najzgodnejšem življenjskem obdobju in njihov vpliv na socialni razvoj

Musical activities in the earliest period of life and their effects on social development

Z vstopom v vrtec otroci začnejo širiti svoj socialni krog, razvijajo nove načine komunikacije, empatijo in nove socialne interakcije. Za učenje socialnih veščin potrebujejo odrasle, na njihov socialni razvoj pa pomembno vpliva tudi druženje z vrstniki. Glasbene dejavnosti, kot so petje, igranje inštrumentov, ustvarjanje, poslušanje glasbe in glasbene didaktične igre, podpirajo glasbeni razvoj in družbene interakcije otrok. Prek teh dejavnosti navezujejo stike, razvijajo empatijo, komunicirajo, se usklajujejo, sodelujejo in se povezujejo drug z drugim (Ilari, 2016) ter razvijajo občutek skupnosti in prijateljstva (Laird, 2015). Ta prispevek je del obsežnejše študije, izvedene z namenom ugotavljanja učinkov glasbenih dejavnosti na socialni razvoj v predšolskem obdobju. Študija se osredotoča na to, ali so otroci med glasbenimi dejavnostmi navezovali stike drug z drugim. Zanimalo nas je, kakšni so bili ti stiki, katere glasbene dejavnosti so otroke spodbujale k navezovanju stikov in ali so otroci sklepali nova prijateljstva. Študija, ki je potekala med septembrom 2018 in februarjem 2019, je temeljila na kvantitativnih in kvalitativnih metodah. Sodelovala je skupina devetnajstih 3- do 4-letnih otrok, podrobno pa smo opazovali 10 otrok. Glasbene dejavnosti so se izvajale enkrat tedensko po 45 minut v dveh raziskovalnih ciklih. Rezultate smo pridobili s triangulacijo virov podatkov zunanjih opazovalcev, vzgojiteljev v vrtcu in izvajalca glasbenih dejavnosti. Rezultati raziskave so pokazali, da so otroci med glasbenimi dejavnostmi začeli vzpostavljati družabne stike z vrstniki. Prevladovala je neverbalna komunikacija, med raziskavo pa se je povečala tudi verbalna komunikacija. Zunanji dražljaji so pogosto privedli do vzpostavljanja medsebojnih stikov, najbolj spodbudna dejavnost za medsebojno interakcijo pa so bile glasbene didaktične igre. Rezultati so pokazali tudi, da so nekateri otroci med glasbenimi dejavnostmi stkali nova prijateljstva.

By entering kindergarten, children start to expand their social circle, developing new ways of communication, empathy, and forming new social interactions. To learn social skills, children need adults, and socializing with peers also significantly influences their social development. Musical activities, such as singing, playing instruments, creating, listening to music and musical didactic games support musical development and social interactions. Through these activities children form contacts, develop empathy, communicate, coordinate, cooperate, and connect with each other (Ilari, 2016) as well as develop a sense of community and friendship (Laird, 2015). The following contribution is part of a larger study aiming to determine the effects of musical activities on social development in the preschool period. The study focuses on whether the children made contact with each other during the musical activities. We were interested in what these interactions were like, which musical activities encouraged children to establish contacts, and whether children made new friendships. The study, taking place from September 2018 to February 2019, was based on quantitative and qualitative methods. A group of nineteen 3- to 4-year-olds participated, but we observed 10 children in detail. Musical activities were carried out once a week for 45 minutes in two research cycles. The results were obtained through the triangulation of data sources from external observers, kindergarten teachers, and the performer of the musical activities. The study results showed that children began to establish social contact with their peers during the musical activities. Non-verbal communication prevailed while verbal communication also increased during the study. External stimuli most often led to the formation of mutual contacts, whereas the musical didactic games were the most encouraging activity leading to mutual connections. The results also showed that some children formed new friendships during musical activities.

TARA MAJA SIMONIČ

Pedagoška fakulteta, Univerza v Ljubljani / Faculty of Education, University of Ljubljana

MARUŠA LAURE

Pedagoška fakulteta, Univerza v Mariboru / Faculty of Education, University of Maribor

DR. KATARINA HABE

Akademija za glasbo, Univerza v Ljubljani / Academy of Music, University of Ljubljana

Značilnosti ustvarjanja glasbenih del za dojenčke in malčke – perspektiva skladateljev

Characteristics of creating music for babies and toddlers – composers' perspective

Namen prispevka je predstaviti ključna izhodišča ustvarjanja glasbe za dojenčke in malčke, ki temeljijo na praktičnih izkušnjah skladateljev. Da bi poglobili uvid v ustvarjalni proces skladanja za najmlajše, smo se odločili za izvedbo kvalitativne raziskave, ki bi zapolnila vrzel znanstveno-raziskovalnih študij na tem področju. V raziskavo je bilo vključenih pet skladateljev, dva moška in tri ženske, ki so v okviru projekta B-AIR ustvarjali glasbena dela za najmlajše. Zanimal nas je njihov vpogled v lastni ustvarjalni proces. Želeli smo izvedeti, kako so se tega lotili, kaj je bil njihov navdih, kako sposobne so se pri tem počutili, kje so črpali potrebno znanje, da so se razvojno prilagodili najmlajšim, kaj jim je predstavljalo izziv v ustvarjalnem procesu in kako so doživeli izvedbo lastnih glasbenih del. S skladatelji so bili izvedeni polstrukturirani intervjuji, na podlagi katerih smo glede na utemeljitveno teorijo oblikovali tematske sklope. Ker je bil v ospredje postavljen doživljajski trenutek, smo pri analizi uporabljali tudi fenomenološko metodo. Dobljeni odgovori skladateljev nakazujejo, da se njihov proces ustvarjanja glasbe za najmlajše ni izrazito razlikoval od njihovega običajnega ustvarjanja za druge populacije poslušalcev. Če izhajamo iz štirifaznega ustvarjalnega procesa (preparacija, inkubacija, iluminacija, verifikacija), so se občutne razlike pokazale predvsem v fazi preparacije, kjer so želeli skladatelji iz različnih virov pridobiti znanja s področja percepcije in kognicije glasbe pri najmlajših. Najbolj navdihujoča za skladatelje pa je bila faza verifikacije, ko so bili presenečeni nad bogatimi odzivi najmlajših na njihova glasbena dela. Vsi skladatelji in skladateljice so poudarili, da je pri ustvarjanju za najmlajše zelo pomembno sodelovanje

soustvarjalcev, pri čemer je najbolj izstopalo tesno sodelovanje s tremi akterji: tekstopiscem, režiserjem, pa tudi s strokovnjaki s področja poznavanja razvojnih značilnosti otroka. Izstopajoče teme so bile še ustvarjanje varnega in ljubečega zvočnega okolja, univerzalnost glasbene govornice, uporaba naravnih zvočnih elementov in glasu, čarobnost in pretočnost.

The aim of this contribution is to present key starting points for the creation of music for babies and toddlers, based on the practical experience of composers. To gain a deeper understanding of the creative process of composing for young children, we decided to carry out qualitative research to fill the gap of scientific studies in this field. The research involved five composers, two males and three females, who had created musical works for young children in the context of the B-AIR project. We were interested in their insights into their own creative process; we wanted to know how they went about it, what was their inspiration, how competent they felt, where they drew the necessary knowledge for developmental adaptations for the youngest, what they found challenging in the creative process and how they experienced the performance of their own musical works. Semi-structured interviews were conducted, on the basis of which thematic strands were developed starting from the grounding theory. As the experiential moment was at the forefront of our analysis, we also used the phenomenological method. The composers' responses suggest that their process of creating music for the youngest was not markedly different from their usual process of creating music for other audiences. Based on a four-phase creative flow (preparation, incubation, illumination, verification), significant differences emerged especially in the preparation phase, where the composers wanted to acquire knowledge in the field of perception and cognition of music in youngest audiences through various sources. The most inspiring for the composers was the verification phase where they were surprised by the rich reactions of the young children to their musical works. Composers stressed the importance of collaboration between all the co-creators in creating for the youngest. Close cooperation with three actors stood out the most: the text author, the director, as well as experts in the field of child development. Other outstanding themes were the establishment of a safe and loving sound environment, the universality of musical language, the use of natural sound elements and voice, and the notions of enchantment and fluidity.

DR. KATARINA ZADNIK

Akademija za glasbo, Univerza v Ljubljani / Academy of Music, University of Ljubljana

PETRA BRDNIK JUHART

Pedagoška fakulteta, Univerza v Ljubljani / Faculty of Education, University of Ljubljana

DR. KATARINA KOMPAN ERZAR

Teološka fakulteta, Univerza v Ljubljani / Faculty of Theology, University of Ljubljana

Tekst radijske igre za otroke kot izhodišče za ustvarjanje glasbenih dejavnosti v najzgodnejšem otroštvu

The radio play's text for children as a starting point for creating musical activities in the earliest childhood

Radijske igre za otroke se prek besednih, zvočnih in glasbenih gradnikov izrazijo kot skladna avdiovizualna celota. Prispevek obravnava možnosti didaktične uporabe besednega gradnika (libreta) pri načrtovanju glasbenih dejavnosti v vrtcu. Pilotna študija je bila izvedena v okviru raziskovalno-umetniškega projekta Radijska igra za dojenčke – vloga estetske izkušnje pri oblikovanju zdravih socialnih odnosov. Pri tem so sodelovale štiri članice Univerze v Ljubljani: Akademija za gledališče, radio, film in televizijo, Akademija za glasbo, Pedagoška fakulteta in Teološka fakulteta; sodelujoči partnerji pa so bili: Glasbena šola Amarilis, Javni zavod RTV Slovenija – Radio Slovenija in Študijsko-raziskovalni center za družino.

Cilj je bil raziskati možnosti uporabe libreta novonastale radijske igre za starostno skupino od prvega do tretjega leta. Libreto je bil izhodišče za načrtovanje in izvajanje glasbenih dejavnosti v celovito glasbeno-estetsko izkušnjo. Zanimalo nas je, kako lahko besedilo radijske igre ustvarjalno uporabimo in povežemo z glasbenimi dejavnostmi v pristno glasbeno-estetsko doživetje. Raziskovalna vprašanja so se nanašala na to, kako besedni del, uporabljen pri posameznih glasbenih dejavnostih, podpira estetsko izkušnjo ter kakšna je stopnja vključevanja in sodelovanja pri teh dejavnostih. V raziskavi sta sodelovali dve starostni skupini otrok, starih od enega do dveh let (11) in od dveh do treh let (14). Delavnice so vodili zunanji mentorji v sodelovanju z vzgojiteljicami predšolskih otrok. Bile so videodokumentirane, pri njihovem izvajanju pa so bili prisotni usposobljeni opazovalci. V tem prispevku bomo predstavili uvodne rezultate študije, ki

smo jih pridobili s triangulacijo virov podatkov – analizo videoposnetkov ter anekdotičnimi zapisi opazovalcev z udeležbo in pa brez nje.

Radio plays for children are expressed through verbal, sound, and musical building blocks as a coherent auditory-artistic whole. This contribution discusses the possibilities of didactic use of the verbal building block (libretto) for planning musical activities in kindergarten. The pilot study was carried out as part of the research-artistic project Radio Plays for Babies – the role of aesthetic experience in the formation of healthy social relationships, in collaboration with four members of the University of Ljubljana: the Academy of Theatre, Radio, Film and Television; the Academy of Music; the Faculty of Education; and the Faculty of Theology and with participating partners: the Amarilis Music School, the Public Institute RTV Slovenia – Radio Slovenia, and the Family Study and Research Centre.

The goal was to investigate the possibilities of using the libretto of a newly created radio play for the age group between one and three years. The libretto was the starting point for planning and implementing musical activities into a comprehensive music-aesthetic experience. We were interested in how the radio play's text can be creatively used and connected to musical activities into an authentic engagement. The research questions referred to how the verbal part used in individual musical activities supports aesthetic sensations, and what is the level of interaction and participation in these activities. Two age groups of children participated in the study, 1-2 years old (11), and 2-3 years old (14). The workshops were conducted by external mentors in cooperation with the children's preschool teachers. They were video-documented, and trained observers were present during the process. In this paper, we will present the study's preliminary results obtained by triangulation of data sources – video analysis and the anecdotal records of observers with and without participation.

Argumenti v prid pedagogike skupinske vokalne improvizacije v zdravstvu in zdravstveni negi

A case for a collaborative vocal improvisation pedagogy in health and care settings

Improvizirana vokalnost in gibanje sta bistveni del našega vsakdanjika. Uporabljamo ju, čeprav le na podzavestni ravni, kadar govorimo, neverbalno komuniciramo, se povezujemo ali družimo. Do neke mere smo tako vsi mojstri vokalne improvizacije.

Predstavitev ponuja vpogled v nastajajočo pedagogiko sodelovalne vokalne improvizacije, umetniške oblike spontanega glasbenega izražanja, primerljive s takojšnjo kolektivno kompozicijo, kjer vsak posameznik ustvarja svoje glasbene zamisli v povezavi s celoto in kot njen del.

Poskuša izraziti in prikazati proces ter koristi vstopanja v dnevno sobo, na bolnišnični oddelek ali v sobo doma za ostarele in hipnega glasbenega udejstvovanja oz. soustvarjanja z vsemi prisotnimi – ne glede na njihovo starost, sposobnosti ali ozadje.

Improvised vocality and movement are an essential part of our everyday existence. We utilise them, even if only on a subconscious level, when speaking, communicating non-verbally, relating, connecting. To a certain extent, we are all master vocal improvisers.

This presentation provides a glimpse into the emerging pedagogy of collaborative vocal improvisation, the art form of spontaneous musical expression likened to instant collective composition, where each individual is generating their own musical ideas in relation to, and as part of the whole.

It attempts to express and demonstrate the process and benefits of entering a front room, hospital ward, or care home lounge and musically engaging in-the-moment, co-creating with everyone present – no matter their age, ability of background.

Pozabljena glasbena modrost preteklosti in spontani zvoki – eliksir življenja

Forgotten music wisdom of the past and spontaneous sounds – the elixir of life

Kar poslušamo ali izvajamo, oblikuje zavest časa, sedanost in prihodnost. Energijsko-vibracijski potencial zvoka je izredno močno orodje samoregulacije, sproščanja stresnega ter prebujanja čutnega in nadčutnega, oziroma vseh ravni zavedanja (še posebej pri otrocih in odraslih v travmatičnih stanjih). Zvok in glasba sta lahko pravcati eliksir življenja. Vendar vsa glasbena dela niso blagodejna in pomirjujoča! Večina kultur preteklosti (izpred stoletij in tisočletij) so bile civilizacije velike zvočne (in energijske) občutljivosti, ki so vsem – otrokom, odraslim in bolnim – znale ponuditi zvočne ključe in formule za umirjanje, prebujanje latentnih sposobnosti (aktivacijo talentov) ter vzpostavljanje ravnovesja in življenjske harmonije. Spontano ustvarjeni zvoki trenutnosti prinašajo ljudem živost ter osebno (edinstveno) polnost in izpolnjenost; bitnost, ki nas določa, oblikuje, usmerja, navdihuje, zdravi in celo zvočnoenergijsko uglašuje. Vse je vibracijsko (frekvenčno, zvočno) valovanje. Tudi snovni svet. Tudi čustva in misli sodijo v frekvenčno zvočno polje, zato lahko z zvokom in glasbo dokaj učinkovito vplivamo na snovni in nesnovni (duhovni) svet. Sicer pa smo v svojem bistvu vsi kdaj ranljivi in potrebujemo pomoč.

Od nas in našega časa (usmerjenega predvsem v vidno) prihodnost zahteva, da postanemo spet bolj zvočnoenergijsko osveščeni, čuječni, pozorni. Zvočne slike morajo biti blagodejna alkimija (že od prenatalne dobe novorojencev). Urejajoči zvoki so ekologija in naravna medicina prihodnosti.

What we listen to or perform shapes our consciousness of time, present and future. The energy-vibration potential of sound is an extremely powerful tool for self-regulation, stress release and awakening the sensory and supersensory or all the levels of awareness (especially in children and adults in traumatic states). Sound and music can be the very elixir of life. But not all music is soothing and regulating! Most cultures of the past (centuries and millennia ago) were auditory civilisations of great sound (and energy) sensitivity, who knew how to offer everyone – children, adults and the ailing – sound keys and formulas for calming, awakening dormant abilities (activating talents), and the keys to establishing balance and life harmony. Spontaneously created sounds of the present moment bring people aliveness and personal (unique) fullness and fulfilment; a beingness that defines, shapes, directs, inspires, heals and even sonically-energetically tunes us. Everything in the cosmos is a vibrational (frequency, sound) ripple. Even the material world. Even emotions and thoughts belong to the frequency-sound field, we can thus use sound and music to influence the material and immaterial (spiritual) world in a quite effective regulating way. At our core, we are all vulnerable and in need of help from time to time.

The future requires us and our time (which is primarily focused on the visible) to again return to sound-energy awareness, more sentient, more attentive. Sound images must be a soothing alchemy (from the prenatal age of newborn babies). Sounds are the ecology and natural medicine of the future.

DR. ZALKA DRGLIN

Nacionalni inštitut za javno zdravje, Ljubljana, Slovenija / National Institute of Public Health, Ljubljana, Slovenia

Salutogenetski porodni prostor: tišina, zvoki in glasovi The salutogenetic birth space: silence, sounds and voices

Pomembno je ustvarjati zvočna okolja, ki so porodnicam v podporo in pomoč. Salutogenetski porodni prostori ženskam omogočajo, da pri porodu izkoristijo svoj glas; prostori so zvočno izolirani, prisotni so zvoki narave, glasovi babice in partnerja pa so umirjeni, nežni in spodbudni. V takšnih porodnih prostorih se lahko ženska izraža tako, kot ji narekuje njena duša/um/telo, tudi z glasom, petjem, skandiranjem ... Da pa se lahko osredotoči in poveže s seboj in otrokom, morata biti najprej prisotna tišina in mir.

Novorojenčki so občutljivi: slišijo, vidijo, vohajo,okusijo, občutijo dotik in bolečino, zaznavajo gibanje, ritem, ravnotežje in prostor okoli sebe, občutijo zadovoljstvo ob dojenju in neposrednem stiku s človekom. So budna bitja: še posebej zaznavni so v prvih urah po rojstvu. Novorojenčki so radovedni in odprti, izražajo čustva, sprožajo in končujejo komunikacijo, razvijajo odnose z živimi bitji.

Ko je dojenček v materinih rokah, ga pomirjajo zvoki njenega telesa, na primer utrip srca, ki ga pozna še iz časa, ko je rasel in se razvijal v njej. Otrok mora poslušati glasove svojih staršev. Dojenček je že v maternici slišal zvoke iz okolice: materine in očetove glasove, glasove sorojencev in drugih ljudi, ki so delali družbo materi. Porodna soba mora biti čim bolj tiha, glasovi zdravstvenih delavcev mirni, zvoki odmerjeni in pritenjeni. Ob misli na vse to se osredotočamo na razvoj salutogenetskega porodnega okolja; prostora z lastnostmi, ki spominjajo na varen in topel materin objem.

It is important to create a birth sound environment that is supportive and helpful to the woman giving birth. Salutogenetic birth places allow the woman to use her own voice as an assistant as she travels through childbirth; rooms are soundproof, sounds of nature are introduced, and voices of midwife and the partner are calm, soft and encouraging. In such birth places she is able to express herself in whatever way her soul/mind/

body tells her, including through her voice, singing, chanting ... But for the possibility to focus and to connect with herself and the baby, there must first be silence, peace.

Newborns are sensitive: they can hear, see, smell, taste; feel touch and pain; sense movement, rhythm, balance and surrounding space; experience satisfaction when breastfeeding and when in direct human contact. They are alert beings: they are especially perceptive in the first hours after birth. Newborns are curious and open, they express feelings, initiate and bring an end to communication, develop relationships with living beings.

When the baby is in its mother's arms, sounds of her body soothe it; like the beating of her heart, familiar to it from when they were growing and developing inside her. The baby needs to listen to the voices of its parents. The baby heard sounds from the surroundings even when in the womb: mother's and father's voices, voices of siblings and of other people who kept its mother company. In the birthing room there has to be as much silence as possible. Voices of the health professionals should be calm and soft, noises in the birthing room measured and muted. With all this in mind we are focusing on developing a salutogenetic birth environment, a space with qualities which resemble a safe, warm mother's embrace.

KATARINA KURTJAK

Šolski center Novo Mesto / School Centre Novo mesto

MANCA KOK

Univerza v Amsterdamu / University of Amsterdam

Posebni pristopi poučevanja glasbe za otroke z motnjami avtističnega spektra

Tailoring methods for music involvement for children with autism spectrum disorder

Glasbena pedagogika, prilagojena otrokom, ki niso nevrotični, je področje v razvoju. Kažejo se obrisi koristnih metod, a njihov razvoj omejuje dejstvo, da nekaterih motenj še vedno ne razumemo povsem dobro.

Raziskava preučuje uporabo ustvarjalnih in inovativnih metod poučevanja klavirja pri otrocih z motnjami avtističnega spektra (MAS). Cilj je opazovati in prepoznati nove načine komuniciranja z otroki s pomočjo glasbe, hkrati pa jih razveseliti ter izboljšati njihovo počutje, kognitivne, motorične in socialno-čustvene spretnosti. Ob opazovanju teh učinkov je cilj raziskave tudi spremljanje razvoja vede in iskanje novih načinov beleženja in predstavljanja napredka na področju glasbenega udejstvovanja otrok z motnjami avtističnega spektra.

Pedagog otroke opazuje med poukom, beleži njihov napredek in vedenje, informacije pa uporablja za razvoj novih tehnik, prilagojenih vsakemu otroku posebej glede na individualne talente in interese. Analiza zastavljenih vprašanj in odgovorov je spodbudila razvoj inovativnih metod. Katere tehnike in orodja so najbolj koristni za otrokov napredek? Kaj je bilo dobro in kaj bi morali spremeniti? Na podlagi zbranih informacij smo oblikovali glasbeno gradivo in orodja, ki so se izkazala za učinkovita in konstruktivna v smislu pozitivnega vpliva na otrokovo vedenje in glasbeno doživljanje.

Raziskava opisuje razvite učne metode, njihovo uporabo in razvoj ter skupne vzorce, ki jih lahko prepoznamo. Z glasbenimi primeri ponazarja sam učni proces, metode in orodja, ter njegov vpliv na otrokov napredek in vedenje. Na splošno raziskava poudarja pomen vključevanja ustvarjalnih, inovativnih učnih metod pri delu z otroki z motnjami avtističnega spektra. Osvetljuje moč glasbe kot terapevtskega orodja za izboljšanje počutja in

socialno-čustvenih spretnosti ter poudarja pomen prilagajanja učnih metod posameznim talentom in interesom vsakega otroka.

Musical pedagogy tailored to non-neurotypical children is a developing field. There have been indications of possibly helpful methods, but since some disorders are not fully understood yet, their development is a work in progress.

This action research aims to explore the use of creative innovative piano teaching methods for children with autism spectrum disorder (ASD). The objective is to observe and identify new ways to communicate with the children through music, while also bringing them joy and enhancing their wellbeing, cognitive, motor and socioemotional skills. Taking into consideration these effects, the research aims to track current developments and find new ways to record and illustrate progress in the mentioned areas concerning the musical involvement of children with ASD.

The teacher observed the children during their lessons, recording their progress and behaviour, and using this information to develop new techniques that are tailored to each child's individual strengths and interests. The analysis fuelled the development of methods by presenting new questions. Which techniques and tools have been most beneficial to the child's progress? What was useful and what should we change? Based on the collected information, the teacher created musical material and effective tools that are most beneficial to the child's behaviour and musical experience.

This research describes the developed teaching methods, their use and trajectory, and the common patterns found among methods. With musical examples, research shows the learning process itself, methods, tools and the effect on children's progress and behaviour. Overall, this research highlights the importance of incorporating creative and innovative teaching methods when working with children with ASD. It emphasizes the potential of music as a therapeutic tool for enhancing wellbeing and socioemotional skills, and underscores the importance of tailoring teaching methods to each child's individual strengths and interests.

ANA KUDER

B-AIR

MANCA KOK

B-AIR

SAŠKA RAKEF

B-AIR, RTV Slovenija

IGOR M. RAVNIK

B-AIR, DR. med

Glasba za ljudi s Parkinsonovo boleznijo: perspektiva pacientov

Music for people with Parkinson's disease: the patients' perspective

Parkinsonova bolezen (PB) je kronično, progresivno nevrodegenerativno obolenje, ki prizadene predvsem dopaminergični sistem v možganih. Zmanjšana raven dopamina se pokaže z vrsto motoričnih in nemotoričnih simptomov, kot so tresavica, mišična togost, nehoteni gibi in motnje drže. Pri osebah s PB se pogosto pojavijo motnje v delovanju časovnih in ritmičnih sposobnosti. Ker je znano, da je ritem tesno povezan z gibanjem, številne študije kažejo, da lahko nekatere glasbene in ritmične intervencije izboljšajo simptome PB, in sicer motnje hoje, pa tudi nekatere druge motorične in nemotorične simptome. Več vrst glasbene terapije se že uporablja kot dopolnilno zdravljenje PB, zlasti nevrološka glasbena terapija (angleško NMT) in ritmična slušna stimulacija (angleško RAS).

V Sloveniji se nekatere oblike glasbene in plesne terapije že uporabljajo nesistematično, zlasti v okviru društva bolnikov s PB Trepetlika. Vendar bi obstoječim in prihodnjim prizadevanjem za lajšanje simptomov PB koristile tudi sistematične raziskave in kvantifikacija učinkov. Želimo jih spodbujati, ne le na podlagi obstoječe literature, temveč tudi na podlagi potreb in izkušenj oseb s PB.

Oblikovali smo vprašalnik za bolnike s PB, s katerim smo želeli dobiti boljši vpogled v trenutno (zasebno) uporabo glasbe za lajšanje simptomov PB, njihov odnos do systemskega uvajanja glasbenih intervencij v zdravstveno varstvo bolnikov s PB in njihovo pripravljenost za sodelovanje v obsežnejši raziskavi, ki bi preverila učinke različnih glasbenih intervencij

na simptome PB. Predstavili bomo uvodne rezultate vprašalnika in nekaj prihodnjih usmeritev. Upamo, da bomo s to prihodnjo raziskavo o koristih glasbe lahko kmalu informirali bolnike s PB.

Parkinson's disease (PD) is a chronic, progressive neurodegenerative disorder that primarily affects the dopaminergic system in the brain. Decreased dopamine levels lead to various motor and non-motor symptoms, such as tremor, muscular rigidity, involuntary movement and postural disturbances. People with PD often experience disturbances in the function of timing and rhythmic abilities. As rhythm is known to be closely related to movement, several studies suggest some musical and rhythmic interventions may improve symptoms of PD, namely walking impairments, as well as some other motor and non-motor symptoms. Several types of music therapy are already being used as a complementary treatment of PD, especially neurological music therapy (NMT), and rhythmic auditory stimulation (RAS).

In Slovenia, some forms of music and dance therapy are being used non-systematically, especially within the association of PD patients – Trepetlika. However, the existing and future efforts to ameliorate the symptoms of PD could benefit from more systematic research and quantification of these effects. We aim to fuel this research not only from existing literature but from the needs and experiences of people with PD.

We designed a questionnaire for patients with PD, with which we aimed to get a better insight into the current (private) use of music for alleviating PD symptoms, their attitudes towards the systemic introduction of music interventions in healthcare for patients with PD, and their willingness to participate in a larger study that would test the effects of various music interventions on PD symptoms. We will present the preliminary results from the questionnaire and introduce some future directions. With these efforts we hope to acquaint future research on the benefits of music with the perspective of PD patients.

OKROGLA MIZA / ROUND TABLE

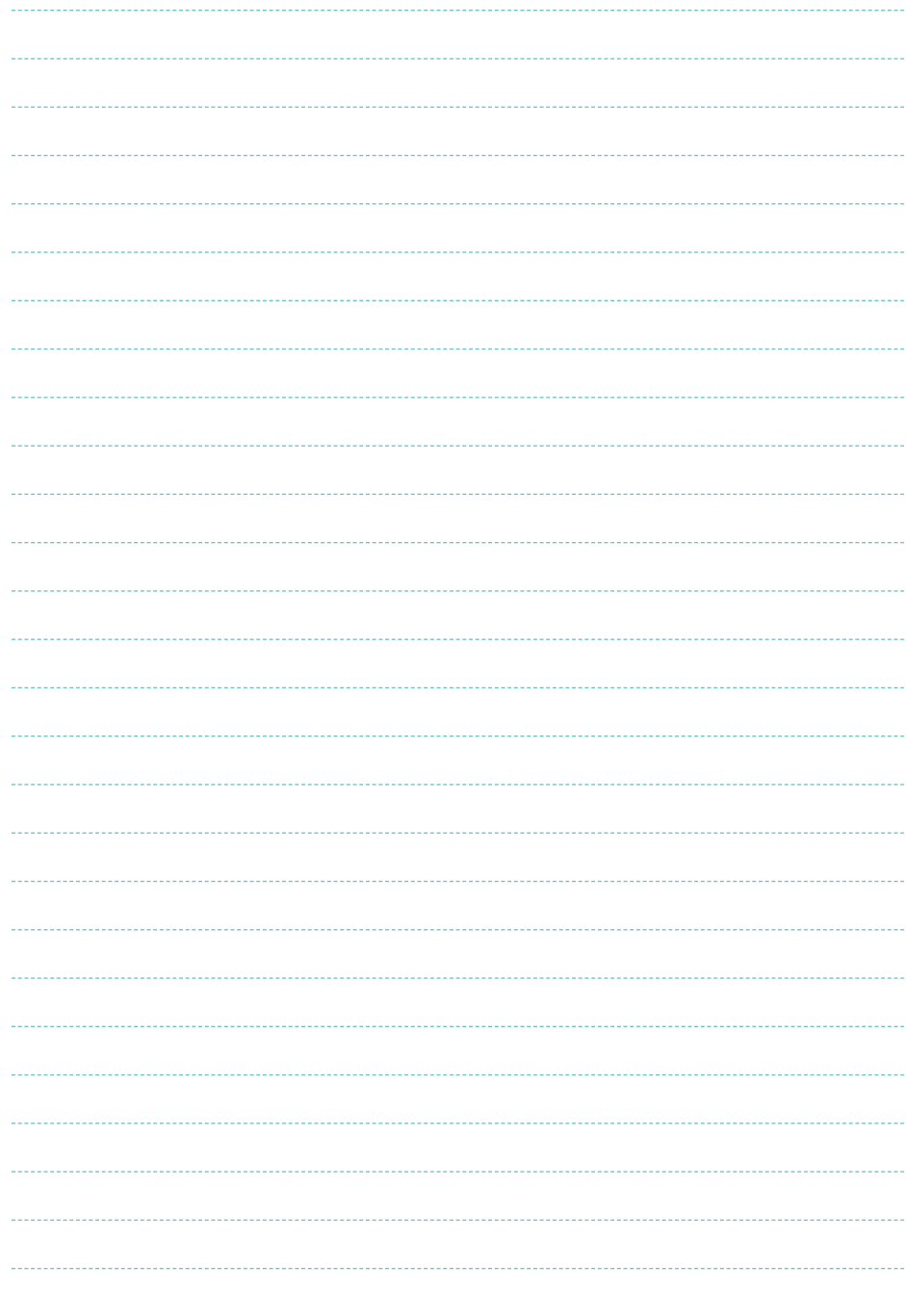
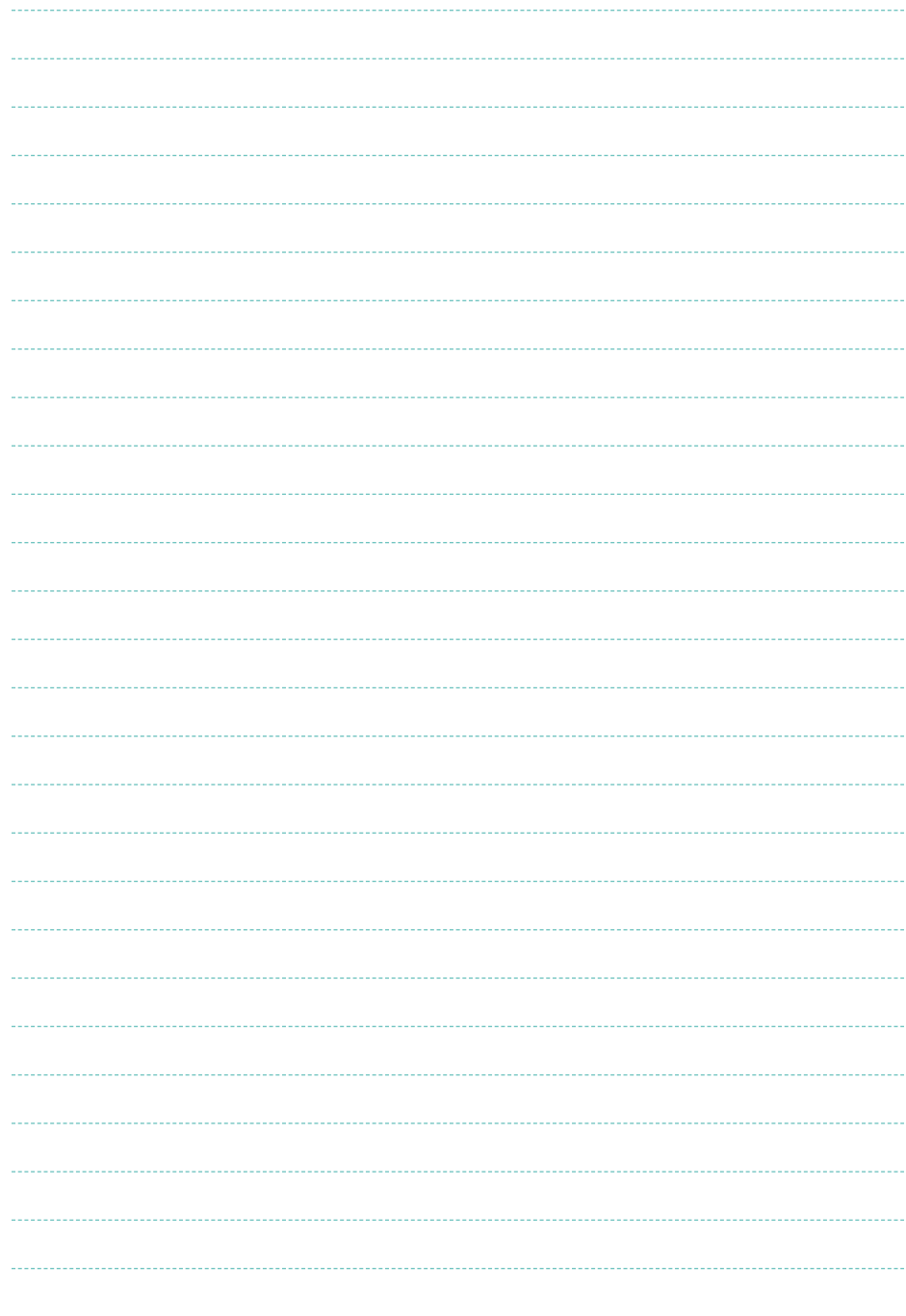
Glasba za vse Music for all

S pogovorom, usmerjenim v primere že obstoječih praks in v potencialne nove modele, bomo preverjali možnost povezovanja kulture, umetnosti, izobraževanja in zdravja, ter iskali odgovore na to, kakšne družbene ali psihološke učinke prinašata glasba in zvočna umetnost na področju kulture in umetnosti ter kako omogočiti dostop do umetniških del najmlajšim in deprivilegiranim posameznikom, posameznicam in skupinam.

Sodelujejo: **Uršula Cetinski** (Cankarjev dom), **Valerija Bužan** (Društvo Downov sindrom Slovenije), **Franci Krevh** (Slovenska filharmonija), **Tjaša Pureber** (Ministrstvo za kulturo), **Antonina Šel**, dr. med., spec. FMR (Združenje bolnikov s cerebrovaskularno boleznijo Slovenije), **Polona Torkar** (Asociacija)

The conversation, based on examples of already established practices and potential new production models, will examine the possibility of connecting culture, art, education, and health. The participants will contemplate the social or psychological effects brought to the field of culture and art by music and sound art, and how we can enable access to art to the youngest and underprivileged individuals and groups.

Participants: **Uršula Cetinski** (Cankarjev dom), **Valerija Bužan** (NGO Down Syndrome Slovenia), **Franci Krevh** (Slovenian Philharmonic), **Tjaša Pureber** (Ministry of Culture), **Antonina Šel**, dr. med., spec. FMR (Slovenian Stroke Support Society), **Polona Torkar** (Asociacija)



Uredila / Edited by: **Primož Trdan, Saška Rakef Perko**

Programski odbor / Programme Committee: **Primož Trdan, Katarina Kompan Erzar, Rajko Muršič, Gregor Pirš, Saška Rakef Perko, Igor M. Ravnik, Anamarija Štukelj Cusma in Katarina Zadnik**

Organizacijski odbor / Organizing committee: **Saška Rakef Perko, Primož Trdan, Gregor Pirš, Jan Kern**

Prevod / Translation: **Jeremi Slak**

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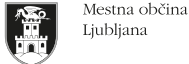
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Simpozij nastaja v okviru programa Ars in je del aktivnosti ob njegovi 60-letnici ter je organiziran v sodelovanju z Imago Sloveniae.

Simpozij je tudi del triletnega projekta B-AIR, v katerem devet partnerskih organizacij iz sedmih evropskih držav pod vodstvom Radia Slovenija raziskuje vlogo zvoka v razvoju človeka. Projekt B-AIR nastaja v tesnem sodelovanju umetnikov in uglednih mednarodnih strokovnjakov s področja razvojne psihologije, nevrofiziologije, nevropsihologije, psihoakustike, muzikoterapije, glasbene pedagogike idr. Projekt je finančno podprt v okviru programa Evropske unije Ustvarjalna Evropa in Ministrstva za kulturo. Več o projektu na spletni strani rtvslo.si/b-air in b-air.infinity.radio

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35. Mednarodni festival.

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