

Univerza v Ljubljani  
Akademija za glasbo



**Mednarodni znanstveni simpozij**

**ODPRIMO VRATA GLASBENI UMETNOSTI IN ZNANOSTI**

*International Scientific Symposium*

***OPENING THE DOORS TO THE ART AND SCIENCE OF  
MUSIC***

**ZBORNIK POVZETKOV**

***BOOK OF ABSTRACTS***

**Ljubljana, Palača Kazina, 24.–25. november 2022**

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***International scientific symposium OPENING THE DOORS TO THE ART AND SCIENCE OF***  
***MUSIC***

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**Uredila / *Edited by***

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## **PROGRAM / PROGRAMME**

**Četrtek, 24. november 2022 / Thursday, 24<sup>th</sup> November 2022**

**Kazina, Dvorana Julija Betetta / Julij Betetto Hall**

**8.00–9.00**

**Registracija udeležencev / Registration**

**9.00**

**Glasbeni pozdrav / Greeting Music**

**Ansambel saksofonov 96**, mentor: prof. Miha Rogina

**Pozdravni nagovori / Welcome speeches:**

**Gregor Majdič**, rektor Univerze v Ljubljani / *Rector of the University of Ljubljana*

**Matjaž Drevenšek**, prorektor za umetnost, Univerza v Ljubljani / *Vice Rector for the Arts, University of Ljubljana*

**Iris Ivaniš**, predstavitev EUTOPIE / *EUTOPIA presentation*

**Marko Vatovec**, dekan Akademije za glasbo Univerze v Ljubljani / *Dean of the Academy of Music*

**Karolina Šantl Zupan**, prodekanja za znanstveno in umetniško raziskovalno dejavnost / *Vice Dean for Science and Arts Affairs*

**Branka Rotar Pance**, predsednica organizacijskega odbora simpozija in mednarodnega znanstvenega odbora simpozija / *Head of the Organising Committee and International Scientific Committee of the Symposium*

**9.30**

Vodja / *Chair*: Branka Rotar Pance

**Ključni govornik / Keynote Speaker**

**Barbara Lüneburg**, Anton Bruckner Private University (AT)

**Utelešeno izraza, spola, karizme – podiranje meja klasičnih instrumentalnih izvajalskih praks / Embodying expression, gender, charisma – Breaking boundaries of classical instrumental practices**

**10.30–11.00**

**Odmor za kavo / *Coffee break***

**11.00**

**Paralelna predavanja / *Parallel sessions***

	<b>Dvorana dr. Primoža Kureta <i>Dr. Primož Kuret Hall</i></b>	<b>Dvorana Tria Lorenz <i>Trio Lorenz Hall</i></b>
11.00–12.30	<p>Predsedujoči / <i>Chair</i>: Tina Bohak Adam</p> <p>Helmut Schaumberger: Vloga in pomen petja pri pouku glasbe z vidika učencev / <i>The role and importance of singing in music classes from the students' point of view</i></p> <p>Rūta Girdzijauskienė: Status univerzitetnega pevskega zbora z vidika zborovodje: perspektiva teorije socialnega kapitala / <i>The status of the university choir from the viewpoint of choir leaders: the perspective of social capital theory</i></p> <p>Jutta Toelle: Javna samota ali sodelovanje? Aplavz v glasbenem okolju / <i>Public solitude or participatory experience? Applause in musical settings</i></p>	<p>Predsedujoči / <i>Chair</i>: Andrej Misson</p> <p>Leon Stefanija: Iztočnice o znanjih o glasbeni umetnosti / <i>Clues on knowledge about the art of music</i></p> <p>Melita Lasek Satterwhite: Doktorat glasbene umetnosti – kaj pomeni umetniško raziskovanje? / <i>Doctor of arts in music – what does artistic research mean?</i></p> <p>Yelena Istileulova: Znanost, glasba in raziskave: STEAM pristop z inovativno metodo / <i>Science, music and research: STEAM approach with an innovative method</i></p>
12.30– 14.00	<p>Predsedujoči / <i>Chair</i>: Katarina Zadnik</p> <p>Jelena Martinović Bogojević: Povezovanje znanosti in prakse v glasbenem izobraževanju z merjenjem glasbene ustvarjalnosti / <i>Connecting science and practice in music education</i></p>	<p>Predsedujoči / <i>Chair</i>: Marina Novak</p> <p>Barbara Lüneburg: Telo, ki nastopa / <i>The body that performs</i></p>

	<p><i>through the measurement of musical creativity</i></p> <p>Vesna Svalina: Kako pomembno je spodbujanje učencev k ustvarjalnemu izražanju v glasbenih šolah? Primerjalna analiza učnih načrtov na Hrvaškem, v Bosni in Hercegovini ter Sloveniji / <i>How important is it to encourage students' creative expression in music schools? Comparative analyses of the curricula in Croatia, Bosnia and Herzegovina, and Slovenia</i></p> <p>Tamara Jurkić Sviben, Martina Mičija Palić, Magdalena Šutalo: Veščine glasbenega nastopanja študentov pedagoške smeri – čustva in zaznave med pridobivanjem veščin in javnim nastopanjem / <i>Music performance skills of teacher education students – emotions and perceptions during their acquisition and public performance</i></p>	<p>Arabella Pare: Raziskovanje fizikalnosti polifonih struktur s primeri iz Bachovih in Skrjabinovih del / <i>Explorations in the physicalities of polyphonic structures with examples drawn from works of Bach and Scriabin</i></p> <p>Ya'qub Yonas Nathem El-Khaled: Igranje odlomkov, "ki jih ni mogoče zaigrati" ... / <i>Playing unplayable...</i></p>
<b>14.00–15.30</b> <b>Kosilo / Lunch</b>		
<b>15.30–17.00</b>	<p>Predsedujoči / <i>Chair</i>: Helmut Schaumberger</p> <p>Sabina Vidulin: Vtisi učencev in razmišljanja učiteljev o kognitivno-čustvenem poslušanju glasbe v osnovni šoli / <i>Pupils' impressions and teachers' reflections regarding the cognitive-emotional listening to music in primary school</i></p> <p>Blaženka Bačlija Sušić, Željka Bujanić:</p>	<p>Predsedujoči / <i>Chair</i>: Jelena Martinović Bogojević</p> <p>Federico Favali: Notranji zvok Qwalale / <i>The inner sound of Qwalala</i></p> <p>Valida Akšamija, Nermin Ploskić:</p>

	<p>Glasbena vzgoja v integriranem predšolskem kurikulumu – hrvaška perspektiva / <i>Music education within the integrated preschool curriculum - Croatian perspective</i></p> <p>Ana Čorić: <i>Radijske igre: odprimo vrata slikovnemu raziskovanju z otroki / Radiophonic theatre plays: opening the doors to the game-based research with children</i></p>	<p>Vloga in pomen informacijskih in komunikacijskih tehnologij v procesu razvijanja digitalnih kompetenc učiteljev / profesorjev v glasbenem izobraževanju / <i>The role and significance of information and communication technologies in the process of developing the digital competencies of teachers / professors in music education</i></p> <p>Biljana Simenović: <i>Ko se srečajo Monteverdi, jazz in telesna tolkala / When Monteverdi, jazz, and body percussion meet</i></p>
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**17.00–17.30**

**Odmor za kavo / Coffee break**

**17.30–19.00**

**Panel (okrogla miza) / Roundtable Panel**

**Raziskovanje glasbene umetnosti / Researching Musical Arts**

**Moderator: GAL FAGANEL**, Univerza v Ljubljani, Akademija za glasbo (SI)

- **Andrej Misson**, Univerza v Ljubljani, Akademija za glasbo (SI)
- **Jelena Martinović Bogojević**, University of Montenegro, Music Academy Cetinje (ME)
- **Helmut Schaumberger**, Gustav Mahler Private University for Music Klagenfurt (AT)
- **Jutta Toelle**, Gustav Mahler Private University for Music Klagenfurt (AT)
- **Melita Lasek Satterwhite**, University Juraj Dobrila in Pula, Academy of Music in Pula (HR)
- **Marina Novak**, University of Zagreb, Academy of Music (HR)

**Petek, 25. november 2022 / Friday, 25<sup>th</sup> November 2022**

**Kazina, Dvorana Julija Betetta / Julij Betetto Hall**

**8.00–9.00**

**Registracija udeležencev / Registration**

**9.00**

**Glasbeni pozdrav / Greeting Music**

**Lucija Lorenzutti – klavir / piano**, mentor: prof. Tomaž Petrač

Vodja / Chair: Katarina Habe

**Ključni govornik / Keynote Speaker**

**Zvezdan Pirtošek**, Univerza v Ljubljani, Medicinska fakulteta (SI)

**Kako možgani oblikujejo glasbo, kako glasba oblikuje možgane / How the Brain shapes Music, how Music shapes the Brain**

Ključni govor je posvečen pianistu prof. Hinku Haasu (1956–2020) / *The keynote is dedicated to pianist prof. Hinko Haas (1956-2020)*

	<b>Dvorana dr. Primoža Kureta / Dr. Primož Kuret Hall</b>	<b>Dvorana Tria Lorenz / Trio Lorenz Hall</b>
<b>10.00–11.30</b>	<p>Predsedujoči / Chair: Jernej Weiss</p> <p>Darja Koter: Od glasbene stroke do znanosti in umetnosti – razvojna pota Akademije za glasbo Univerze v Ljubljani / <i>From the musical profession to science and art – the development path of the Academy of Music of the University of Ljubljana</i></p> <p>Karolina Šantl Zupan: Interpretacija kot simbioza glasbene umetnosti in znanosti / <i>Interpretation</i></p>	<p>Predsedujoči / Chair: Katarina Zadnik</p> <p>Ilonka Pucihar: Somatika za preprečevanje, lajšanje ali odpravljanje bolečin in poškodb glasbenikov, povezanih z igranjem / <i>Somatics for the prevention, mitigation, or elimination of playing-related pain and injury</i></p> <p>Konstanca Zalar, Ksenija Burić: Razvijanje komunikacijskih veščin z glasbeno terapijo pri triletnem neverbalnem</p>



	<p><i>as a symbiosis between music art and science</i></p> <p>Ana Kavčič Pucihar: Zakaj otroci opustijo glasbeno izobraževanje / <i>Why children drop out of music education</i></p>	<p>otroku / <i>Developing communication skills through music therapy with a three-year-old nonverbal child</i></p> <p>Claudia Bajs: Umetnost ubeseditve neizrečenega – Raziskovalni izzivi v glasbeni terapiji z osebami s težkimi motnjami v razvoju / <i>The art of translating the unspoken – research challenges in music therapy with individuals with severe multiple disabilities</i></p>
<b>11.30–12.00 Odmor za kavo / Coffee break</b>		
12.00–13.30	<p>Predsedujoči / <i>Chair</i>: Darja Koter</p> <p>Eva Dolinšek: Giulio Caccini: <i>Le Nuove Musiche</i></p> <p>Mario Perestegi: Orgelske koralne predigre in koralne fantazije v opusih hrvaških skladateljev v obdobju med letoma 1945 in 2000 / <i>Choral preludes and fantasies for the organ in the opuses of Croatian composers in the period between 1945 and 2000</i></p> <p>Gal Faganel, Miha Haas: »Klavir je preglasen!« Akustične dileme in praktične rešitve pri izvajanju duo sonat za violončelo in klavir / <i>'The Piano is Too Loud!' Acoustical considerations and practical solutions for the performance of duo sonatas for cello and piano</i></p>	<p>Predsedujoči / <i>Chair</i>: Katarina Habe</p> <p>Nastja Galič, Darja Kobal Grum: Spoprijemanje s stresom in poslušanje glasbe v času pandemije covid-19 / <i>Coping with stress and music listening during the covid-19 pandemic</i></p> <p>Natalija Šimunović: Akademska samopodoba kot izvor in odraz celostnega glasbenega zorenja / <i>Academic Self-concept as a Source and Reflection of Holistic Musical Maturation</i></p>
<b>13.30–15.00 Kosilo / Lunch</b>		

15.00–16.30	<p>Predsedujoči / <i>Chair</i>: Karolina Šantl Zupan</p> <p>Marina Novak: Vloga vrednotenja pri individualnem pouku instrumenta v nižjih in srednjih glasbenih šolah / <i>Role of assessment in individual musical instrument teaching in primary and secondary music schools</i></p> <p>Stanka Dokuzova: Prepoznavnost in uporaba didaktične literature za violino Dušana Vodiška med učitelji violine v glasbenih šolah v Sloveniji / <i>Recognition and the use of pedagogical literature for violin by Dušan Vodišek among violin teachers in music schools in Slovenia</i></p> <p>Jurij Dobravec: Šolske orgle v Sloveniji kot priložnost za znanstveni in umetniški razvoj mladih organistov / <i>School organs in Slovenia as an opportunity for young organists' scientific and artistic development</i></p>	<p>Predsedujoči / <i>Chair</i>: Branka Rotar Pance</p> <p>Maruša Laure, Olga Denac: Mnenja strokovnih delavcev iz vrtcev montessori o načrtovanju glasbenih dejavnosti / <i>Opinions of preschool teachers from Montessori kindergartens about planning musical activities</i></p> <p>Petra Brdnik Juhart, Barbara Sicherl Kafol, Petra Povalej Bržan: Stališča glasbenih pedagogov do strategij poučevanja glasbene umetnosti v tretjem vzgojno-izobraževalnem obdobju / <i>Music teachers' perceptions of music teaching strategies in the third stage of basic education</i></p> <p>Alja Lapuh: Ugodni učinki improvizacijskih dejavnosti pri pouku glasbe v osnovni šoli / <i>Benefits of improvisational activities in general music education</i></p>
<b>16.30–17.00 Odmor za kavo / Coffee break</b>		
17.00–18.30	<p>Predsedujoči / <i>Chair</i>: Barbara Sicherl Kafol</p> <p>Katarina Zadnik, Katarina Habe, Katarina Kompan Erzar: Kako otroci »slišijo« umetnost, kadar umetnost »sliši« otroke / <i>How do children "hear" the arts, when the arts "hear" children</i></p>	<p>Predsedujoči / <i>Chair</i>: Andrej Misson</p> <p>Žiga Stanič: Zvočni posnetek kot končni produkt sodobne orkestrske glasbene kompozicije / <i>Audio recording as a final product of contemporary orchestral composition</i></p>

	<p>Ana Kuder, Manca Kok, Saška Rakef in Igor M. Ravnik: Prizadevanja za povezovanje glasbe in medicine: trenutni dosežki triletnega projekta B-AIR / <i>Efforts to connect music and healthcare: current achievements of the three-year B-AIR project</i></p> <p>Petra Čebulj Zajc Pozitiven vpliv <i>Učnih pesmi</i> Katje Gruber na znanje osnovnošolcev / <i>Positive impact of educational songs by Katja Gruber in pupils' knowledge</i></p>	<p>Žiga Mekiš Recek: Kateri harmonski postopi najbolj zadovoljijo glasbenike in neglasbenike / <i>Which chord progressions satisfy musicians and non-musicians the most?</i></p> <p>Gašper Muženič: Glasbeni in psihoakustični temelji tvorjenja napetosti v filmski glasbi / <i>Musical and psychoacoustical foundations of tension-building in film music</i></p>
<p><b>19.30</b> <span style="float: right;"><b>Koncert / Concert</b></span></p> <p style="text-align: center;"><i>Solo e da camera:</i> <b>Na stičišču znanosti in umetnosti / At the intersection of art and science</b></p> <p><b>Trio ETU / ETU Trio</b>, mentor: prof. Egon Mihajlović Emilija Miodrag, čembalo / <i>harpsichord</i> Tanja Jarc, traverso flavta / <i>traverso flute</i> Urban Klančar, kljunasta flavta / <i>recorder</i></p> <p><b>Ljubljanski kvartet saksofonov / Ljubljana Saxophone Quartet</b>, mentor: prof. Miha Rogina Arijan Mačak, Boštjan Rojc, Tia Ivajnsič, Lan Meden</p> <p><b>Klavirski trio TRN / TRN Piano Trio</b>, mentor: doc. Janez Podlesek Neža Nahtigal, violina / <i>violin</i> Tara Korica, violončelo / <i>cello</i> Rebeka Dobravec, klavir / <i>piano</i></p>		

## PREDSTAVITVE PRISPEVKOV

Četrtek, 24. november 2022 / Thursday, 24<sup>th</sup> November 2022

### Ključni govornik / *Keynote Speaker*

Barbara Lüneburg, *Anton Bruckner Private University (AT)*

### Utelešenje izraza, spola in karizme – preseganje meja klasičnih instrumentalnih praks

Telo je medij, s katerim instrumentalisti izražajo in udejanjajo zvok, glasbene ideje in čustva. Njihovo telo je hkrati čustvo ter prenašalec zvoka in glasbene ideje. Izvajalci zavedno ali nezavedno uporabljajo geste in obrazno mimiko, njihovo telo postane sredstvo izražanja, komunikacije in interakcije z občinstvom. S svojo telesnostjo občinstvu omogočajo vpogled v svojo individualnost, a tudi v uprizoritveno in kulturno oblikovano osebnost. Kot gledalci in opazovalci »[...] v telesnih držah, gibih, izrazih obraza, v usmerjenem pogledu, gestah in dejanjih druge osebe zaznavamo, kaj slednja namerava in kaj čuti, ter se odzivamo na tesno povezan način [...]« (Gallagher in Zahavi 2012, 208).

V svojem umetniškem raziskovalnem projektu *Utelešenje izraza, spola, karizme - preseganje meja klasičnih instrumentalnih praks*, ki ga je financiral Avstrijski znanstveni sklad (FWF: AR 749-G) in ki deluje v okviru Zasebne univerze Antona Brucknerja, Barbara Lüneburg raziskuje telesne in umetniške izraze pri instrumentalnem igranju kot bistveni del njihovega glasbenega in kulturnega izražanja ter vrednot, ki jih delimo z občinstvom. V drugem koraku s sodelavci raziskuje, kako lahko z njihovo (de)konstrukcijo v novo ustvarjenih umetniških delih in s posebnimi oblikami razširjanja glasbenega in kulturnega izražanja prestopijo meje klasične instrumentalne izvajalske prakse in kako bo to vplivalo na karizmatični odnos do občinstva.

Barbara Lüneburg nam bo v svojem predavanju predstavila ključne raziskovalne cilje svojega tri leta in pol trajajočega raziskovalnega projekta, podrobneje bo razložila njegovo interdisciplinarno zasnovo in metodologijo raziskave s posebnim poudarkom na metodah umetniškega raziskovanja, ki jih raziskovalna skupina uporablja. V sklepu bo predstavila tudi prve raziskovalne ugotovitve.

## ***Embodying expression, gender, charisma – breaking boundaries of classical instrumental practices***

*The body is the medium through which instrumentalists realize sound, musical ideas, and emotion. Their body, simultaneously, is the emotion, and the conveyer of sound and musical ideas. Performers use – consciously or unconsciously – gestures and facial expressions as well as the staging of the body as a means of expression, communication, and interaction with the audience. Through their corporeality, they allow the audience insight into their individual but also staged and culturally shaped personalities. As an onlooker “[w]e perceive in the other person’s bodily postures, movements, facial expressions, directed gaze, gestures, and actions what they intend and what they feel, and we respond in a tightly coupled way [...]” (Gallagher and Zahavi 2012, 208)*

*In her artistic research project *Embodying Expression, Gender, Charisma – Breaking Boundaries of Classical Instrumental Practices*, funded by the Austrian Science Fund (FWF: AR 749-G) and based at Anton Bruckner Private University, Barbara Lüneburg investigates bodily and artistic expressions in instrumental playing as an essential part of their musical and cultural expression and of the values we share with our audiences. In a second step, she and her team ask how they can bend the boundaries of classical instrumental performance practice through their (de)-construction in newly created artworks and through specific dissemination formats and how this will affect the charismatic relation to the audience.*

*In her keynote Lüneburg will introduce us to the key research objectives of her three and a half years research project, elaborating on the interdisciplinary research design and methodology with a special focus on methods of artistic research the team uses. Finally, she will report on her first research findings.*

**Valida Akšamija, Nermin Ploskić**

*University of Sarajevo, Academy of Music (BA)*

## **Vloga in pomen informacijskih in komunikacijskih tehnologij v procesu razvijanja digitalnih kompetenc učiteljev/profesorjev v glasbenem izobraževanju**

V času nenehnih gospodarskih, družbenih in tehnično-tehnoloških sprememb, ko se vseskozi pojavljajo izzivi, ki narekujejo nov pristop do izobraževanja in učenja, imajo informacijske in komunikacijske tehnologije pomembno vlogo in pomen v procesu razvijanja digitalnih kompetenc učiteljev glasbe. Učitelji so v 21. stoletju bolj kot kadarkoli prej dolžni izboljšati svoje kompetence v skladu z dinamičnim razvojem informacijskih in komunikacijskih tehnologij, ki bistveno spreminjajo učne paradigme, načine pridobivanja, prenašanja in uporabe znanja, spretnosti in odnosov v glasbenem izobraževanju.

Medtem ko številni glasbeni pedagogi uspešno sledijo razvoju informacijskih in komunikacijskih tehnologij ter v učnem procesu uporabljajo razpoložljive tehnološke in digitalne rešitve, se druga skupina glasbenih pedagogov še vedno sooča s težavo, kako tehnologijo integrirati v učni proces.

Ne glede na stopnjo razvitosti njihovih kompetenc za uporabo informacijskih in komunikacijskih tehnologij so bili učitelji v preteklih dveh letih zaradi izbruha pandemije covid-19 dolžni v celoti izvajati pouk z uporabo omenjenih tehnologij.

V prispevku bodo predstavljeni rezultati raziskave o izzivih in izkušnjah učiteljev v procesu uporabe informacijske in komunikacijske tehnologije pri pouku glasbe, njeni vlogi in pomenu v celotnem učnem procesu ter pri razvoju digitalnih kompetenc učiteljev/profesorjev glasbe v osnovnih šolah in glasbenih šolah, gimnazijah in srednjih glasbenih šolah, profesorjev in študentov na Akademiji za glasbo, ki se usposablja za strokovno delo v glasbeni pedagogiki in v vzgojno-izobraževalnih ustanovah.

### ***The role and significance of information and communication technologies in the process of developing the digital competencies of teachers/professors in music education***

*At a time of constant economic, social and technical, and technological change, where there are constant challenges for a new approach to education and learning,*

*information and communication technologies have a major role and significance in the process of developing the digital competences of music teachers. Teachers in the 21st century, more than ever, have the obligation to improve their competences in accordance with the dynamic development of information and communication technology that fundamentally changes learning paradigms, ways of acquiring, transferring, and applying knowledge, skills, and attitudes in music education.*

*While a number of music pedagogues successfully follow the development of information and communication technologies and apply available technological and digital solutions in the teaching process, another group of music pedagogues still faces the problem of integrating technology into the teaching process.*

*Regardless of the level of development of their competencies for the use of information and communication technologies, in the previous two years, due to the outbreak of the Covid-19 pandemic, teachers had the obligation to fully implement the teaching using the mentioned technologies.*

*The paper will present the results of research on the challenges and experiences of teachers in the process of applying information and communication technologies in music teaching, its role and significance in the whole teaching process, digital competences of music teachers/professors in primary schools and music schools, gymnasiums and secondary music schools, professors at the Academy of Music, as well as students of the Academy of Music, who are being trained for professional work in music pedagogy and in schools.*

**Blaženka Bačlija Sušić,<sup>1</sup> Željka Bujanić<sup>2</sup>**

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### **Glasbena vzgoja v integriranem predšolskem kurikulumu – hrvaška perspektiva**

Hrvaški nacionalni kurikulum za zgodnje in predšolsko izobraževanje (NKRPOO, 2015) izhaja iz nove paradigme otroštva, ki je usmerjena v celovit pristop k razvoju in izobraževanju otrok ter razvoju njihovih kompetenc in veščin.

Eno od temeljnih načel nacionalnega učnega programa je prožnost vzgojno-izobraževalnega procesa, kar predstavlja temelj humanistično in konstruktivistično

usmerjenega kurikuluma, v katerem je otrok aktiven udeleženec in partner v vzgojno-izobraževalnem procesu. V skladu z naravo otrokovega celostnega razvoja glasbene in tudi druge dejavnosti niso strukturirane, razdeljene in izdelane po posameznih predmetnih in metodičnih področjih, temveč temeljijo na projektni ali tematski obliki pedagoške prakse glede na interese in različne izobraževalne potrebe otroka. Hkrati je pri izvajanju različnih glasbenih oblik v ustanovi za predšolsko vzgojo izrednega pomena vloga vzgojitelja.

Način vključevanja glasbenih dejavnosti v vzgojno-izobraževalno ustanovo je predstavljen v okviru participativne etnografske raziskave. Raziskava je bila izvedena v mešani skupini predšolskih otrok, starih od štiri do sedem let (N = 26). V skladu z interesi otrok so se glasbene dejavnosti izvajale v okviru različnih projektnih tem, ki so otroško igro in raziskovanje povezovala z drugimi dejavnostmi. V spodbudnem okolju so raziskovalci šest tednov spremljali in beležili odzive otrok.

Na podlagi analize aktivnega sodelovanja otrok pri vseh dejavnostih je mogoče sklepati, da so otroci poleg glasbenih spretnosti pridobili tudi druge različne kompetence, ki so dodatno prispevale k njihovem glasbenemu in celostnemu razvoju. Metode dela pri izvajanju glasbenih dejavnosti so bile v veliki meri odvisne od notranje motivacije vzgojitelja, njegovih glasbenih kompetenc, ustvarjalnosti in samozavesti.

### ***Music education within the integrated preschool curriculum – Croatian perspective***

*The Croatian National Curriculum for Early and Preschool Education (NKRPOO, 2015) starts from the new paradigm of childhood, which is aimed at a comprehensive approach to the development and the education of a child, and the development of his/her competencies and skills.*

*One of the fundamental principles of the National Curriculum is the flexibility of the educational process, which represents the basis of a humanistic and co-constructivist-oriented curriculum in which the child is an active participant and partner in the educational process. In accordance with the nature of the child's holistic development, musical activities, as well as other activities, are not structured, divided, and elaborated according to an individual subject and methodological areas, but are based on a project or thematic form of pedagogical practice according to the interest and various*



*educational needs of the children. Simultaneously, of exceptional importance is the role of a preschool teacher in the implementation of different musical forms in an early childhood education institution.*

*Within the framework of participating in ethnographic research, the method of integrating musical activities in an educational institution is presented. The research was conducted in a mixed educational group of children aged four to seven years (N=26). Following children's interests, musical activities were implemented within various project topics integrating them through children's play and research with other activities. In a stimulating environment, children's reactions were monitored and recorded for six weeks.*

*Based on an analysis of children's active participation in all activities, it can be concluded that children acquired, besides musical skills, other different competences, that furthermore contributed to their musical and holistic development. The work methods in conducting musical activities largely depended on the preschool teacher's intrinsic motivation, his/her musical competences, creativity, and self-confidence.*

**Ana Čorić**

*University of Zagreb, Academy of Music (HR)*

### **Radijske igre: odprimo vrata slikovnemu raziskovanju z otroki**

Zavedanje pomena otroškega umetniškega sveta in življenjskih izkušenj otrok na odru je bistvenega pomena za vse umetnike, ki ustvarjajo in nastopajo za otroke in z otroki. Predavanje bo predstavilo proces umetniškega raziskovanja z otroki, ki so aktivno sodelovali v radijski gledališki predstavi *Vojne svetov*, ki jo je RadioTeatar Bajsić i prijatelji uprizoril v času pandemije covid-19 v Zagrebu. V tej gledališki predstavi otroci v interakciji z igralci in režiserjem soustvarjajo zvok (*soundscape*) neposredno na odru z uporabo različnih vsakdanjih predmetov. Kot razširitev njihove igrive improvizacije z zvoki na odru je raziskovalec zasnoval igro odpoklica kot raziskovalno orodje za preučevanje otrokove izkušnje na odru takoj po predstavi. Multimodalna igra spomina in priklica temelji na vprašanih intervjuja; ta dopolnjujejo etnografski pristop raziskave, ki je bila izvedena kot analiza izbranih uprizoritvenih prizorov z otroki in zvoki. Fokus raziskave je tako na igrificiranem procesu in izdelku kot tudi na razvoju orodij za raziskovanje z otroki na podlagi umetnosti in iger v kontekstu uprizoritve.

Raziskava je bila izvedena maja 2022 v okviru mednarodnega projekta *B-Air Infinity Radio – Creating sound art for babies, toddlers and vulnerable groups* (Creative Europe, 10/2020 – 8/2023, vodja projekta je bila Radiotelevizija Slovenija, javni zavod Ljubljana, v sodelovanju z devetimi partnerskimi organizacijami iz sedmih evropskih držav).

### ***Radiophonic theatre plays: opening the doors to the game-based research with children***

*Acknowledging the significance of children's artistic worlds and their life experiences on the stage is essential for all professionals in performing arts who create and perform for and with children. This lecture will present the process of arts-based research with children as active participants in the radiophonic theatre play *The Wars of The Worlds* which was created and performed by RadioTeatar Bajsić i prijatelji during the Covid 19 pandemic in Zagreb. In this theatre performance, children interact with the actors and the theatre director to co-create a soundscape directly on stage using various everyday objects. As an extension of their playful improvisation with sounds on the stage, the researcher has created a memory game as a research tool to examine their stage experience immediately after the performance. The multimodal memory game is based on interview questions; they complement the ethnographic approach of the research which was conducted as an analysis of selected performance scenes with children and sounds. The focus of research is both on the gamified process and the product, as well as on developing arts- and game-based research tools for research with children in the context of performance. The research was carried out in May 2022 as part of the international project *B-Air Infinity Radio – Creating sound art for babies, toddlers, and vulnerable groups* (Creative Europe, 10/2020 – 8/2023, led by Radiotelevizija Slovenija javni zavod Ljubljana in partnership with 9 partner organisations from 7 European countries).*

## **Federico Favali**

*Conservatorio Antonio Vivaldi Alessandria (IT)*

### **Notranji zvok *Qwalale***

Instalacija *Qwalala* ameriške umetnice Pae White je bila leta 2017 odprta za javnost na Beneškem bienalu. Naslov dela pomeni »kraj, od koder se spušča voda«. Gre za besedo iz jezika ljudstva Pomo, avtohtonega ljudstva iz severne Kalifornije v Združenih državah Amerike. Delo namreč navdihuje oblika reke, ki je bila izjemno pomembna za življenje majhne skupnosti. Instalacija je sestavljena iz številnih steklenih opek različnih barv: bele, rdeče, rumene, zelene, modre in njihovih različic.

Ker me je to veličastno delo presenetilo, sem napisal skladbo z naslovom *Qwalala*, ki črpa svoj navdih za obliko kompozicije in notranjo dinamiko njene strukture iz dela umetnice White. Napisal sem več vzorcev (ritmičnih in melodičnih), kar predstavlja opeke različnih barv, pri čemer sem uporabil glasbene elemente, ki predstavljajo konstitutivne elemente dela Whitove. Glede na nedavni razvoj teorij, ki se gibljejo med matematiko, glasbo in podobami, sem razmišljal o glasbeni obliki, ki bi predstavljala *Qwalala* in bi imela splošno obliko, sestavljeno iz modularnih elementov. Moja skladba je napisana za 12-članski ansambel, zato je bilo mogoče uporabiti veliko različnih glasbenih barv, da bi lahko sledili barvam v opekah.

V predavanju bom poudaril, kako sem te povezave razumel in kako sem lahko napisal glasbeno obliko, ki izhaja iz fizične oblike. To vprašanje je še posebej pomembno za mojo današnjo skladateljsko pot: ustvarjanje glasbene oblike, ki izhaja iz drugih oblik umetnosti ali iz narave ali umetniških predmetov.

### ***The Inner Sound of Qwalala***

*In 2017 Qwalala, an installation of the American artist Pae White, has been open to the public at the Venice Biennale. The title of the work means "place from where water descends." It is a word of the language of the Pomo, a native American people in Northern California. Indeed the work is inspired by the form of a river that was extremely important for the life of the small community. The installation is constituted of many glass bricks with different colours: white, red, yellow, green, blue, and their variations.*

*Being struck by this magnificent work, I composed a piece titled "Qwalala". The form of my composition, as well as the inner dynamics of its structure, are inspired by White's work. I wrote several patterns (rhythmic and melodic) representing the bricks of different colours, using musical elements to represent the constitutive elements of White's work. Considering recent developments of theories between mathematics, music, and images, I thought about a musical form representing Qwalala, with an overall shape made up of modular elements. My composition is written for a 12-member ensemble, and thus it has been possible to use a large variety of musical colours to follow the colours in the bricks.*

*In the presentation will I highlight how I saw these links and how I could write a musical form starting from a physical one. This issue is particularly relevant for my path as a composer today: creating a musical form starting from other forms of art or from nature or artistic objects.*

### **Rūta Girdzijauskienė**

*Lithuanian Academy of Music and Theatre (LT)*

### **Status univerzitetnega pevskega zbora z vidika zborovodje: perspektiva teorije socialnega kapitala**

Pomen besede univerza je povezan z latinsko besedo *universus*, ki pomeni celota. Ali sodobne univerze res delujejo v skladu z načelom univerzalnosti? Univerzo kot institucijo upravljanja znanja po Fullerju (2004) odlikuje predanost ustvarjalni dekonstrukciji družbene in kulturne upravičenosti. Univerze so običajno institucije znanja, del ekonomije znanja in regulatorji intelektualne lastnine, ki razvrednotijo sčasoma nakopičene koristi (Price 1993). Vrednote, kot so disciplina, akademske norme, zaupanje in pripadnost, tudi glavne značilnosti socialnega kapitala, ne sodijo v vrh prednostnih nalog akademskih ustanov. Kaj naj torej storijo vodje univerzitetnih zborov, če so omenjene vrednote na vrhu njihovih prednostnih nalog? Kakšne napetosti se pojavijo in kako jih premagujejo, ko so del univerzitetne skupnosti, ki ni preveč naklonjena družbenim in kulturnim idealom? Ta vprašanja so postala vodilo naše raziskave. Šestnajst litovskih zborovodij z dvanajstih univerz je sodelovalo v treh razpravah, ki so potekale v fokusnih skupinah. Med raziskavo smo razpravljali o vlogi zborov v življenju univerze in študentov, o napetostih med pričakovanji univerzitetne

skupnosti in cilji, ki si jih zastavljajo zborovodje, itd. Po njihovem mnenju univerzitetni zbor pomembno prispeva k akumulaciji socialnega kapitala tako na institucionalni ravni kot na ravni posameznega študenta. Medtem pa univerzitetna skupnost na zbor večinoma gleda kot na neke vrste zabavo, ki je del institucionalnih praznovanj in dogodkov. Takšen pristop vpliva na kakovost delovanja zbora, udeležbo študentov ter naravo financiranja in upravljanja zbora.

### ***The status of the university choir from the viewpoint of choir leaders: the perspective of social capital theory***

*The meaning of "university" is related to the Latin word universus, meaning 'whole, entire'. Do modern universities really work in accordance with the principle of universality? According to Fuller (2004), the university is distinguished as an institution of knowledge governance by its dedication to the creative destruction of social and cultural justification. Universities tend to be knowledge-bearing institutions, part of the knowledge economy, and regulators of intellectual property devaluing benefits that accrue only over time (Price 1993). Such values as disciplinary climate, academic norms, trust, and belonging, which are the main characteristics of social capital, stand far away from the priorities of academic institutions. What do then university choir leaders do when the aforementioned values are at the top of their priorities? What tensions arise and how do they overcome them, being part of the university community, which is not very favourable to social and cultural ideals? These questions became the guidelines of our research. Sixteen Lithuanian choir leaders from twelve universities participated in three focus group discussions. During the research, we discussed the role of choirs in the life of the university and students, the tensions between the expectations of the university community and the goals set by the choir leaders, etc. According to them, the university choir significantly contributes to the accumulation of social capital both at the institutional and individual student levels. Meanwhile, the university community largely views the choir as a kind of entertainment, part of institutional celebrations and events. Such an approach affects the quality of choir performance, student attendance, and the nature of choir funding and administration.*

**Tamara Jurkić Sviben,<sup>1</sup> Martina Mičija Palić,<sup>2</sup> Magdalena Šutalo<sup>3</sup>**

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## **Veščine glasbenega nastopanja študentov pedagoške smeri – čustva in zaznave med pridobivanjem veščin in javnim nastopanjem**

Učitelji v osnovnošolskem izobraževanju na Hrvaškem pridobivajo kompetence za vodenje glasbenega pouka v prvih treh razredih osnovne šole. Med študijem na Pedagoški fakulteti se študenti usposabljaajo na področju glasbene kulture, igranja in petja ter didaktike glasbe. Glede na to, da večina študentov nima predhodnih izkušenj z glasbo ali glasbenim izobraževanjem, jim učenje glasbenoizvajalskih veščin in glasbenega izvajanja (igranja in petja) predstavlja velik izziv in jih pogosto postavi v stresno situacijo, v katero je vključen celoten spekter čustvenih reakcij. Cilj raziskave je bil preučiti povezavo med čustvi, ki se pojavijo med igranjem instrumenta pred kolegi, in različnimi zaznavami lastnih glasbenoizvajalskih spretnosti. Raziskovalno tematiko smo preverjali s spletnim vprašalnikom (N = 109), ki so ga izpolnili študenti, vključeni v programe za izobraževanje učiteljev Pedagoške fakultete Univerze v Zagrebu junija 2021. Z vprašanji odprtega tipa smo preverjali čustva, ki se pojavljajo med izvajanjem glasbe. Pri ostalih vprašanjih je bila uporabljena petstopenjska ocenjevalna lestvica Likertovega tipa. Želeli smo izvedeti, kakšna je povezava med čustvi, ki se pojavijo med glasbenim nastopom pred kolegi, in zaznanim stresom, težavami in občutki kompetentnosti med igranjem ter intenzivnostjo vadbe. Rezultati so pokazali, da je občutek kompetentnosti bistveno zmanjšan, kadar so prisotni občutki nelagodja in žalosti, da je intenzivnost vadbe znatno višja, kadar ni prisoten občutek skrbi, da torej obstaja razlika v občutku stresa zaradi pomanjkanja zaupanja v lastno kompetentnost, kar pomeni, da obstaja povezava med čustvi strahu, sreče in zaupanja v lastno kompetentnost. Rezultati kažejo na potrebo po krepitvi glasbenih kompetenc bodočih učiteljev ter spodbujanju pozitivnih stališč, prepričanj in čustev, povezanih z glasbeno-izvajalskimi veščinami.

## **Music performance skills of teacher education students – emotions and perceptions during skill acquisition and public performance**

*Primary education teachers in Croatia gain competencies for conducting music classes in the first three grades of primary school. During Teacher Education studies, students are trained in the field of Music Culture, playing and singing, as well as in the didactics of music. Considering that the majority of the students do not have previous music experience or music education, learning music performing skills and music performance (playing and singing) represents an immense challenge and often puts them into a stressful situation that engages the whole spectrum of emotional reactions. The aim is to examine the connection between the emotions that occur while playing an instrument in front of colleagues and different perceptions of one's own music performance skills. The main research aim was verified by an online questionnaire (N=109) on Teacher Education studies of Faculty of Teacher Education University of Zagreb in June 2021. The measuring instrument was used to examine the emotions that occur while playing music through an open-ended question, while the other questions were put using a 5-point Likert scale. The aim was to enquire about the connection between emotions that arise during a musical performance in front of colleagues and perceived stress, difficulties, and feelings of competence while playing as well as the intensity of practice. The results show that the feeling of competence is significantly lower in the presence of discomfort and sadness, that the intensity of exercise is significantly higher when there is no emotion of concern, that there is a difference in the feeling of stress, due to a lack of confidence in one's competence, that is, there is a connection between the emotions of fear, happiness, and confidence in one's competence. The results point to the need to strengthen the musical competencies of future teachers and encourage positive attitudes, beliefs, and emotions related to music performance skills.*

**Yelena Istileulova**

*DAAD project The Bologna Hub Peer Support Bonn (DE)*

## **Znanost, glasba in raziskave: Pristop STEAM z inovativno metodo**

Zadnjih nekaj let ne le v državah Evropske unije, temveč tudi v evropskem visokošolskem prostoru in na mednarodni ravni zelo široko promovirajo pristop STEAM.

Hkrati pa smo zasledili zelo malo primerov pristopa STEAM, ki glasbo (kot umetnost) vključujejo v znanost. Veliko manj je primerov z okviri in prikazom teh metod ter predstavitev, ki bi pokazale, kako in zakaj vodijo k inovacijam. Cilj tega članka je večplasten: 1) predstaviti nov in inovativen okvir metode SMS (*Stories based on Music About Scientists*, oziroma zgodbe o znanstvenikih, ki temeljijo na glasbi), 2) prikazati samo metodo na podlagi tega okvira, 3) pojasniti, zakaj in kako lahko spodbuja inovacije na različnih področjih, in 4) zakaj se uporablja kot učna metoda. Metoda SMS se zelo dobro prilega pristopu STEAM. Na njeni podlagi bomo prikazali sestavljeno pesem (glasba in besedilo), ki je posvečena slovenskemu znanstveniku iz 17. stoletja – Johannu Weichardu Freiherru von Valvasorju (Valvasorju), naravoslovcu in polihistorju s Kranjskega. Metoda vključuje pripoved, ki temelji na raziskavah o znanstvenikih 17.–20. stoletja na različnih področjih delovanja. Okvir metode SMS je naveden na naslednji način: (1) znanost (predstavljena z raziskavo o znanstveniku) na katerem koli področju; (2) glasba (kot skladba) in (3) znanstvenik (pesem, napisana na podlagi raziskave ali pesmi, ki jo je napisal znanstvenik sam). Najprej je mogoče metodo SMS uporabiti kot metodo za raziskovanje, učenje in poučevanje. Drugič, z njo je mogoče spodbujati in razvijati inovacije. Tretjič, metoda je zelo ustvarjalna, saj omogoča različne poskuse. Četrtrič, omogoča uporabo različnih podjetniških spretnosti (kot na primer projekt ESTEAM (Entrepreneurship, Science, Technology, Engineering, Arts and Mathematics), kar pomeni podjetništvo, znanost, tehnologija, inženirstvo, umetnost in matematika) v okviru projekta, ki poteka v 19 državah članicah EU za spodbujanje kompetenc žensk in deklet.

### ***Science, music and research: STEAM approach with an innovative method***

*STEAM (STEM + the Arts) approach has been promoted very broadly in the last few years not only in the countries of the European Union, but also in the EHEA (European Higher Education Area) and internationally. At the same time, there are very few examples of the STEAM approach which incorporates Music (as the Arts) into Science. Many fewer examples are presented with frameworks and demonstrations of these methods and how and why they lead to innovations. The goal of this article is fourfold: to present the new and innovative framework of the SMS method (Stories based on Music About Scientists), to demonstrate the method itself based on this framework, to*



*explain why and how it can stimulate the innovations in different fields and be used as a learning method. SMS fits very well under the STEAM approach. The composed song (music and lyrics) will be demonstrated based on the SMS method dedicated to the Slovenian Scientist of the 17th century - Johann Weichard Freiherr von Valvasor (Valvasor), a natural historian and polymath from Carniola. This method involves a narrative based on research about scientists of the 17th - 20th centuries in different fields of activities. The framework of SMS method is indicated as follows: (1) Science (presented by research about Scientist) in any field;(2) Music (as composition); and (3) Scientist (written poem based on research or poem written by scientist himself/herself). First of all, SMS method can be used as a method for research, learning, and teaching activities. Second, it allows to stimulate and develop innovations. Third, it is a very creative method that allows various experiments. Fourthly, it allows various entrepreneurial skills to be used (as an example: ESTEAM stands for Entrepreneurship, Science, Technology, Engineering, Arts and Mathematics) and organised in a total of 19 EU Member States to boost women and girls' competences.*

### **Melita Lasek Satterwhite**

*University Juraj Dobrila in Pula, Academy of Music (HR)*

### **Doktorat glasbene umetnosti – kaj pomeni umetniško raziskovanje?**

Predmet raziskave doktorskega umetniškega projekta Melite Lasek Satterwhite je Klavirski duo in možnosti njegove širitve. Z raziskavo na področju komorne glasbe je prikazala izzive igranja na dva klavirja, v okviru postopka dodajanja tolkal v aranžma klavirskega dua, s čimer je ustvarila nestandardno kompozicijo s sodobnim zvokom. Osredotočila se je na raziskovanje in izvajanje del za dva klavirja, ki sta jih v 20. stoletju napisala ruska skladatelja: Dmitrij Šostakovič in Alfred Šnitke. Živela in ustvarjala sta v času Sovjetske zveze. Izbor Melite Lasek Satterwhite sestavljajo tri pomembna in prepoznavna dela iz njune zbirke skladb. To sta Šostakovičeva *Suita za dva klavirja op. 6* in *Concertino za dva klavirja op. 94 v a-molu*. Tretje delo je Gogoljeva suita, ki jo je napisal Alfred Schnittke. Marijan Linčmajer je za doktorski umetniški projekt Melite Lasek Satterwhite napisal izvirno, nestandardno in nenavadno priredbo Gogoljeve suite za tolkala. Premierno je bila izvedena na njenem nastopu v okviru umetniškega

doktorskega koncerta. S tem, ko je temo obravnavala z različnih vidikov, je prispevala k novemu premisleku o igranju z dvema klavirjema in razumevanju vloge klavirja v komorni glasbi nasploh. Proces vaj in priprav je bil poln ovir, pandemija covid-19 pa ga je le še poslabšala. Še toliko bolj pa so ti izzivi celotnemu projektu prinesli dodano vrednost. Večji podvig sta predstavljali edinstveni priprava in izvedba Gogoljeve suite, v kateri se je zasedba dveh instrumentov z enakimi zvočnimi barvami razširila v kombinacijo s tolkali. Njen namen je bil opozoriti na izziv, ki ga predstavljajo nestandardne komorne zasedbe, ter na specifičnost in raznolikost priprave programa, v katerem so opusi posvečeni klasičnim in neklasičnim zvočnim virom z združevanjem in prilagajanjem teh instrumentov.

### ***Doctor of arts in music – what does artistic research mean?***

*The subject of research for the doctoral art project of Melita Lasek Satterwhite is "Piano duet and the possibilities of its expansion." With her research in the field of chamber music, she has shown the challenges of playing on two pianos, with the process of adding percussion to the piano duet arrangement, creating a non-standard composition of contemporary sound. Her focus was to research and perform the works for two pianos composed in the 20th century by two Russian composers who lived and worked during the Soviet era: Dmitri Shostakovich and his musical successor Alfred Schnittke. Melita's performance choices consist of three significant and distinctive works from their collection of compositions: Shostakovich's Suite for Two Pianos, Op. 6, and Concertino for Two Pianos op. 94 in A minor. The third choice was Gogol Suite, composed by Alfred Schnittke. As part of her doctoral art project, an original, non-standard, and unusual percussion arrangement for Gogol Suite was composed by Marijan Lincmajer, and premiered as a part of Melita's doctoral performance. Addressing the topic from different angles, she contributed to a new rethinking of playing with two pianos and understanding the role of the piano in chamber music in general. The process of rehearsals and preparation was fraught with obstacles and only exacerbated by the Covid-19 pandemic. All the more, these challenges brought the entire project added value. One of the major challenges was the unique preparation and performance of the Gogol suite, where the ensemble of two instruments with the same sound colours was expanded by a combination with*

*percussion. Her intention was to draw attention to the challenge of non-standard chamber ensembles and the specificity and diversity of the preparation of the program in which opuses are dedicated to classical and non-classical sound sources by merging and adapting these instruments.*

## **Barbara Lüneburg**

*Anton Bruckner Private University (DE)*

### **Telo, ki nastopa**

Telo je medij, s katerim instrumentalisti izražajo in udejanjajo zvok, glasbene ideje in čustva. Vendar se pri opazovanju izvajalcev na odru le redko zavestno osredotočimo na govorico telesa in izraznost. Izkazalo se je, da sta glasba in gestikulacija tako tesno povezani, da ju je skoraj nemogoče zaznati ločeno. Barbara Lüneburg je v svoji avdiovizualni instalaciji *Telo, ki nastopa (The Body that Performs)* iskala načine, kako ujeti telesni in umetniški izraz različnih violinistov kot bistveni del njihovega glasbenega in kulturnega izražanja ter vrednot, ki jih delimo z občinstvom. S svojo umetnostjo nas opozarja na glasbene trenutke, ki se izražajo z držo, gibi, majhnimi ali velikimi gestami, vse do dviga obrvi.

Instalacija je del pilotnega projekta umetniškega raziskovalnega projekta Utelešenje izraza, spola in karizme – preseganje meja klasičnih instrumentalnih praks (*Embodying Expression, Gender, Charisma - Breaking Boundaries of Classical Instrumental Practices*), ki ga financira Avstrijski znanstveni sklad (FWF: AR 749). <http://embodying-expression.net/>

### ***The body that performs***

*The body is the medium with which instrumentalists realize sound, musical ideas, and emotions. However, we rarely consciously focus on body language and expression when watching performers on stage. It turns out that music and gesture are so closely connected that it is almost impossible to perceive them separately. In her audiovisual installation *The Body that Performs*, Barbara Lüneburg has sought ways to capture the physical and artistic expression of various violinists as an essential part of their musical and cultural expression and the values we share with our audiences. Through her art,*

*she points us to musical moments expressed through posture, movements, small or large gestures, down to the raising of an eyebrow.*

*The installation is part of a pilot project for the artistic research project *Embodying Expression, Gender, Charisma – Breaking Boundaries of Classical Instrumental Practices* funded by the Austrian Science Fund (FWF: AR 749). <http://embodying-expression.net/>*

### **Jelena Martinović Bogojević**

*University of Montenegro, Music Academy, Cetinje (ME)*

### **Povezovanje znanosti in prakse v glasbenem izobraževanju z merjenjem glasbene ustvarjalnosti**

Psihometrični pristop k raziskovanju ustvarjalnosti je spodbudil raziskave na področju glasbene ustvarjalnosti (Barbot in Lubart, 2012; Gorder, 1980; Vaughan, 1971; Vold, 1986; Wang, 1985; Webster, 1994). Izdelani testi so v veliki meri služili kot merski instrument za raziskovanje divergentnega mišljenja v glasbi pri otrocih različnih starosti, kar je bilo sredstvo za empirično preverjanje in znanstveno podkrepitev raziskovalnih podatkov o ustvarjalnosti v glasbeni vzgoji s kvantitativnimi analizami. Merjenje ustvarjalnosti v glasbi odpira vprašanja veljavnosti in zanesljivosti testov, pa tudi spremenljivih kategorij, kot so glasbene sposobnosti udeležencev, kognitivni procesi, ki so lahko na različnih ravneh, okolje, v katerem se ustvarjalnost pojavlja, prisotnost glasbe v prosti dejavnosti otrok (Ryan in Brown, 2012). Prispevek bo prikazal, kako so avtorji testov oblikovali načine za merjenje divergentnega mišljenja v glasbi, ki hkrati predstavljajo spodbudo za produkcijo glasbenih idej. Poseben poudarek bo na Websterjevem testu MCTM-II, ki je najbolj razširjen, ter na Barbotovem in Lubartovem testu glasbenega izražanja (MET), ki vključuje uporabo sodobnih tehnologij. Cilj dela je prikazati možnosti povezovanja znanosti in učne prakse pri spodbujanju glasbene ustvarjalnosti v glasbenem izobraževanju.

### ***Connecting science and practice in music education through the measurement of musical creativity***

*A psychometric approach to researching creativity has stimulated research in the field of musical creativity (Barbot & Lubart, 2012; Gorder, 1980; Vaughan, 1971; Vold,*

1986; Wang, 1985; Webster, 1994). The created tests have served, to a great extent, as measurement instruments for researching divergent thinking in music with children of different ages, which was a means to empirically verify and scientifically corroborate research data of creativity in musical education through quantitative analyses. The measurement of creativity in music raises questions of validity and reliability of tests, but also of changeable categories, such as musical abilities of the interlocutors, cognitive processes which can be at different levels, the environment in which creativity occurs, and the presence of music in their free activities (Ryan & Brown, 2012). The paper will show the ways in which the authors of the tests designed ways to measure divergent thinking in music, which at the same time represents a stimulus for the production of musical ideas. Special emphasis will be placed on Webster's MCTM-II test, which is the most widely used, as well as on the Barbot and Lubart Musical Expression Test (MET) which includes the application of modern technologies. The goal of the work is to show the possibilities of connecting science and learning practice in encouraging musical creativity in music education.

### **Ya'qub Yonas Nathem El-Khaled**

*University of Music and Performing Arts Graz (AT)*

### **Igranje odlomkov, »ki jih ni mogoče zaigrati«...**

Izjemno zahtevni prehodi, za katere se zdi, da presegajo meje tega, kar lahko izvajajo lutnjarji, so, kot vedo raziskovalci in izvajalci, bistveni deli glasbenih del, ki so jih napisali številni renesančni skladatelji skladb za lutnjo. Ob tem se nedvomno postavlja vprašanje, ali so bili lutnjarji v preteklosti bolj izurjeni izvajalci na svoje instrumente ali pa je te "odlomke, ki jih ni mogoče zaigrati", v delih skladateljev, kot je Melchior Neusidler, mogoče drugače razložiti – in kako se lahko s temi odlomki spoprimejo sodobni interpreti. Dela Melchiorja Neusidlerja (ok. 1531–1591) vsebujejo vzorčne "pasaže, ki jih ni mogoče zaigrati", npr. nekateri odlomki zahtevajo več prstov, kot jih je anatomsko na voljo. Ker so se Neusidlerjeva dela ohranila v več različnih virih kot dela drugih lutnjarjev 16. stoletja, so edinstvena priložnost za raziskovanje razlik med različnimi variantami. Primerjalna analiza skladb, ohranjenih v različnih virih pokaže, da so značilne razlike v istem glasbenem delu povezane z medijem njegove ohranitve. Na podlagi tega je mogoče sklepati, da so imela tiskana dela drugačno funkcijo kot

rokopisna. V 16. stoletju se je instrumentalna glasba osamosvojila in emancipirala od vokalne glasbe. Ta emancipacija se je izrazila v tiskih. Vokalne modele in slog so virtuozni lutnarji prilagajali, na primer z intabulacijo, in sicer ne glede na praktično izvedbo na inštrumentu, zato je prihajalo do "odlomkov, ki jih ni mogoče zaigrati". Vendar so bili rokopisi zasnovani tako, da so bili praktično izvedljivi. To pojasnjuje dejstvo, zakaj je ista skladba videti različno glede na medij, s katerim je podana. Posledično lahko rokopisi služijo kot interpretacijski ključ za tiskane knjige o lutnjah in sodobnim izvajalcem nudijo najbolj dragocen vpogled v materijo. Praktični poskusi s profesionalnimi lutnarji in kitaristi potrjujejo to hipotezo in nazorno dokazujejo, da je mogoče zaigrati tudi »odlomke, ki jih ni mogoče zaigrati«.

### ***Playing unplayable...***

*Passages of extreme difficulty that seem to transcend the limits of what can be performed by lutenists are, as researchers and performers are aware of, substantial parts of the works of many Renaissance lute composers. This undoubtedly raises the question, of whether lutenists of the past have been the more accomplished players of their instruments, or whether other explanations for these 'unplayable passages' in the works of composers such as Melchior Neusidler can be determined – and how contemporary interpreters can cope with these passages. The works of Melchior Neusidler (ca. 1531-1591) contain exemplary 'unplayable passages', e.g., some fingerings require more fingers than anatomically available. Since his works have survived in a greater variety of sources than those of any other 16th-century lutenists Neusidlers works provide a unique possibility to investigate differences among different versions. By analyzing compositions preserved in different sources in a comparative framework, the results show that different versions of the same piece show characteristic differences depending on the medium in which a piece is preserved. From this, it is possible to conclude that printed works had a different function than handwritten ones. In the course of the 16th century, instrumental music became more independent and emancipated from vocal music. This emancipation finds expression in the prints. Vocal models and style were adapted by virtuoso lutenists for example by means of intabulation – regardless of the practical realization on the instrument and, hence, 'unplayable passages' occurred. Manuscripts however were designed*

*aiming to be practically realizable. This explains why the same piece looks different, depending on the medium in which it is found. Consequently, manuscripts can serve as an interpretation key for printed lute books and offer the most valuable insights for modern performers. Practical experiments with professional lutenists and guitarists confirm this hypothesis and vividly demonstrate that the 'unplayable' can be played.*

## **Arabella Pare**

*Hochschule für Musik Karlsruhe (DE)*

### **Raziskovanje fizikalnosti polifonih struktur s primeri iz Bachovih in Skrjabinovih del**

Pristop k izkušnji izvajanja polifonih glasbenih del z vidika avtoetnografsko usmerjene umetniške raziskave prinaša zanimiva spoznanja o naravi polifonih struktur in ponuja nove perspektive za inovativno izbiro repertoarja in obliko koncerta. Na primeru *Etud op. 42* Aleksandra Skrjabina ter izbora preludijev in fug iz *Dobro uglaščenega klavirja* Johanna Sebastiana Bacha je mogoče izvzeti skupne polifone značilnosti, ki so glasbeno in fizično določene, ter jih postaviti v neposredno medsebojno razmerje. Vprašanja glede programa ter estetskega in formalnega loka koncertnega projekta izhajajo iz implikacij formalnih prekinitev in fermat, še bolj temeljno pa iz izvajalske tradicije preludiranja oziroma kvazi improvizacijskega pristopa k povezavam in prehodom med posameznimi deli znotraj večjega performativnega formata. Iz te primerjave nastane možnost ustvarjanja nove interpretacijske izkušnje z individualnim in subjektivnim odsevom polifonije in modalnosti v močno razhajajočih se skladbah. Ta enotni pogled na skladateljsko ukvarjanje Bacha in Skrjabina s polifono izraznostjo vzbuja širše sodelovanje z uveljavljenimi, a razmeroma neznanimi izvajalskimi tradicijami, povezanimi zlasti z deli, ki sama po sebi vključujejo določeno stopnjo formalne prožnosti (na primer *Simfonične etude* Roberta Schumanna). Ukvarjanje s temi vprašanji ponuja nove priložnosti za razmislek o širših vprašanjih "dobrega" koncertnega programa z individualno izbiro repertoarja in o funkciji interpretacijskih perspektiv pri združevanju različnih del skozi formalni lok, ki izhaja iz subjektivnih hermenevtičnih razmišljanj o izbranem repertoarju.

## **Explorations in the physicalities of polyphonic structures with examples drawn from works of Bach and Scriabin**

*Approaching the experience of performing polyphonic music from the perspective of autoethnographically focused artistic research produces revealing insights into the nature of polyphonic structures and offers new perspectives for innovative repertoire choices and concert formats. Based upon the example of the Etudes of Alexander Scriabin Op. 42 and a selection of preludes and fugues from Johann Sebastian Bach's Wohltemperiertes Klavier, it is possible to abstract musically and physically determined polyphonic commonalities and place them in direct relation to one another. Questions of programming and the aesthetic and formal arc of a concert project arise from the implications of formal breaks and fermatas, and more fundamentally from the performing traditions of "präludieren", or a quasi-improvisatory approach to connections and transitions between individual works within a larger performative format. From this juxtaposition, the potential of creating a novel audience experience through the performative statement of an individual and subjective reflection of polyphonic customs and modalities across strongly divergent compositions arises. This unified perspective upon the compositional engagement of Bach and Scriabin with polyphonic expressivity evokes a broader engagement with established but relatively unknown performance traditions particularly associated with works that themselves involve a degree of formal flexibility (for example, the Symphonic Etudes of Robert Schumann). Engaging with these questions offers new opportunities to reflect upon wider questions of a "good" concert programme through individual repertoire choice and the function of interpretative perspectives in bringing disparate works together through a formal arc drawn from subjective hermeneutically led reflections on the chosen repertoire.*

### **Helmut Schaumberger**

*Gustav Mahler Private University for Music Klagenfurt (AT)*

## **Vloga in pomen petja pri pouku glasbe z vidika učencev**

Da je petje osrednji element glasbeno-estetske vzgoje, je razvidno iz številnih publikacij in raziskovalnih del, posvečenih tej temi, pa tudi iz vedno večjega števila pobud za spodbujanje petja v šoli in zunaj nje. Učitelji glasbe, zborovodje otroških in



mladinskih pevskih zborov, pripravljavci pevskih pobud ter akterji v politiki in kulturi se opirajo na to prepričanje in na njegovi podlagi razvijajo svojo pevsko ponudbo. Vendar predstavljajo le eno stran medalje. Vsaj enako pomembna skupina so mladi, ki sami pojejo, torej naslovniki izobraževalnih prizadevanj in metodično-didaktičnih aktivnosti. Njihov pogled na petje in petje pri glasbenem pouku je pomemben, še posebej, če pouk obravnavamo kot na učenca osredotočen pouk, ki je prilagojen potrebam in značilnostim otrok in mladih (Kraemer 2017, str. 211). Toda kakšen pogled imajo učenci na petje in zlasti na petje pri glasbenem pouku? Kakšna pričakovanja imajo, ko gre za petje, in kakšno vlogo ima petje v njihovem vsakdanjem življenju? Na ta in številna sorodna vprašanja se osredotočamo v tem predavanju, ki ga bomo sklenili z oblikovanjem pogojev in možnosti za nadaljnji razvoj (šolskega) petja. Ti temeljijo na podatkih iz izbranih študij (Bielefeldt 2022, Economidou idr. 2020, Eberhard 2016, Heß 2018), ki so preučevale poglede učencev na pouk glasbe in na petje v šoli. Študije vsebujejo številne ugotovitve, ki so bile doslej slabše sprejete, zlasti tiste o spolno specifičnih perspektivah za petje, vendar so zelo pomembne za dobro utemeljeno preučevanje »druge strani medalje«.

### ***The role and importance of singing in music classes from the students' point of view***

*The fact that singing is a core element of musical-aesthetic education can be observed in the large number of publications and research works devoted to this topic, as well as in the steadily increasing number of initiatives to promote singing in school and outside of school. Music teachers, children's and youth choir directors, developers of singing initiatives, and stakeholders in politics and culture rely on this conviction and develop their singing offerings based on it. However, they only represent one side of the coin. An at least equally important group is the young people who sing themselves, the intended recipients of educational efforts and methodical-didactical interventions. Their perspective on singing and singing in music lessons is important, especially when lessons are viewed as student-oriented lessons that are geared to the needs and characteristics of children and young people (Kraemer 2017, p. 211). But what perspective do students have on singing and, in particular, on singing in music lessons? What expectations do they have when it comes to singing and what role does singing play in their everyday lives? These and a number of related questions are the focus of*

*this talk, which will conclude by formulating conditions and possibilities for the further development of (school) singing. These are based on data from selected studies (Bielefeldt 2022, Economidou et al. 2020, Eberhard 2016, Heß 2018) that examined student perspectives on music lessons and on singing in school. The studies contain a number of findings that have so far been less well received, in particular those on gender-specific perspectives on singing, but which are of great relevance for a well-founded examination of the "other side of the coin."*

### **Biljana Simenović**

*Music school "Stankovic" Belgrade (SRB)*

### **Ko se srečajo Monteverdi, jazz in telesna tolkala**

Ko se pri našem delu z učenci srečamo z Monteverdijem, jazzom in telesnimi tolkali, se iz leta v leto soočamo z različnimi izzivi, zato premikamo meje in svoje pedagoške metode bogatimo z različnimi tehnikami. Eden od načinov za izboljšanje poučevanja na vseh stopnjah glasbenega izobraževanja je uporaba tehnike telesnega tolkala (body percussion – BP). Prednosti te tehnike so prijaznost do proračuna, učenje ritma, skladanje, poslušanje, nastopanje v skupini in sodelovanje. V nadaljevanju bomo z nekaj primeri dobrih praks predstavili način uporabe telesnih tolkal pri pouku glasbe in rezultate njihove uporabe. Pri delu z učenci iz marginaliziranih skupin smo telesna tolkala uporabili kot del metode El Sistema. Napredek smo opazili na področju boljše koordinacije gibov, s katero se je glasbena ustvarjalnost udeležencev bolje izrazila. Na srednji glasbeni šoli poučujem vokalni kontrapunkt učence teoretičnega in instrumentalnih oddelkov. Telesna tolkala so bila del študentskega projekta "Santa Claus", moteta za zbor, violončelo in telesna tolkala. Telesna tolkala smo uporabili tudi kot "povezovalno tkivo" med učenci jazzovskega oddelka in predmeta instrumentalni kontrapunkt. Uporaba telesnih tolkal v jazzovski priredbi Monteverdijeve skladbe *Lamento della Ninfa* je bila razlog, da so študenti z veseljem obiskovali ta predmet. Najzahtevnejši projekt je bilo delo z učenci devetih portugalskih šol na temo »Harry Potter se pridruži skupini body percussion«. Učenci niso bili glasbeno izobraženi. Telesna tolkala smo uporabili tudi kot "povezovalno tkivo" med učenci jazzovskega oddelka in predmeta instrumentalni kontrapunkt. Kar 640 otrok je usvojilo gibe in aktivno sodelovalo v interakciji z vrstniki ter ustvarjalo gibe za koreografijo. Rezultat

tega projekta je potrditev, da se telesna tolkala lahko uporabljajo za podporo glasbenemu učenju.

### ***When Monteverdi, jazz, and body percussion meet***

*When Monteverdi, jazz, and body percussion meet in our work with students, from year to year we face various challenges, which is why we push the boundaries and enrich our pedagogical methods with various techniques. One of the ways to improve teaching at all levels of music education is the use of the body percussion (BP) technique. The benefits of this technique are: budget-friendly, learning the rhythm, composing, listening, performing in a group, and cooperation. Next, several examples of good practice will present the way how BP can be used in music teaching and the outcomes of its application. In working with students from marginalized groups, BP was used as part of the El Sistema method. Progress was visible through better coordination of movements, with which the participants better supported the expression of musical creativity. I teach vocal counterpoint students of the theoretical and instrumental department at the high music school. Body percussion was the part of student project "Santa Claus" motet for choir, violoncello, and BP. Body percussion was also used as a "connecting tissue" between students from the jazz department and the instrumental counterpoint course. Application of BP in the jazz arrangement of Monteverdi's "Lament of the Nymph", was the reason why students attend this subject with joy. The most challenging project was working with students from 9 Portuguese schools with the topic "Harry Potter joins the body percussion band", because the children had no musical education. BP was also used as a "connecting tissue" between students from the jazz department and the instrumental counterpoint course. As many as 640 kids mastered the movements and actively participated in the peer interaction as well as creating movements for choreography. The result of this project is the acknowledgment that BP can be used to support music learning.*

## **Leon Stefanija**

Univerza v Ljubljani, Filozofska fakulteta (SI)

### **Iztočnice o znanjih o glasbeni umetnosti**

Pretencioznost naslova zavaja, saj gre v prispevku za konkreten povzetek dosedanje izkušnje raziskovanja glasbe na Slovenskem, ki se mi razkriva ob prenavljanju izdaje priročnika *Metode analize glasbe* iz leta 2004 (Znanstveni inštitut Filozofske fakultete v Ljubljani). Znanost o glasbi je razumljena kot posledica logike prakse, kot je razmerje med teorijo in prakso – raje: delovanjem – tematiziral Pierre Bourdieu. Posamezne postaje komentarjev so strnjene v naslednji shemi današnjega ukvarjanja z glasbo, ki bi ga moralo z vrsto razširitev ali poenostavitev upoštevati domala vsako sistematično ukvarjanje z glasbo: Prikaz je strnjena ilustracija epistemološkega izobilja. V premislek ponuja (ne)lagodje o odločitvah, ki jih terjajo različni pristopi ukvarjanja z glasbo; izziva k iskanju medsebojnega dopolnjevanja obstoječih gledišč, pristopov in metodologij raziskovanja glasbe. Shema vključuje starožitni pomen teorije kot opazovanja dogajanja. Postavlja nas v vlogo teoretikov (εοί ali εσοί), posrednikov in opazovalcev dogajanja na vsehelenskih igrah in slavnostih, ki so jih vselej opredeljevale določene prakse, določena delovanja, črpajoč iz različnih opazovanj sveta in sebe v njem. Teoretike so ne nazadnje vedno gostili premožni teorodiki (εοδόκοι, εσοδόκοι), ki so s svojim praktičnim vplivom vsaj sodelovali pri določanju vloge. V prispevku se bom kot teoretik, ki ga gostijo različni teorodiki, osredotočil na praktične plati raziskovanja glasbe v Sloveniji s ciljem načrtati »lokalno« rožo vetrov raziskovanja glasbe.

### ***Clues on knowledge about the art of music***

*The paper summarizes my experience of researching music in Slovenia as the author of a textbook on methods of music analysis so far published in 2004 (Scientific Institute of the Faculty of Arts in Ljubljana). The science of music is seen as a consequence of the logic of practice, such as thematized the relations between theory and practice – action – in the work by Pierre Bourdieu. The individual cues are summarized in the following scheme of scientific approaches to music today, which, with a series of expansions or simplifications, should be taken into account by almost every systematic dealing with music: the display is a condensed illustration of the contemporary epistemological abundance in music research. It addresses the (un)easiness of the*

*decisions required by different approaches to observing music and unfolds challenges regarding the complementarity of existing approaches and methodologies of music research. The scheme implies the ancient meaning of theory as an observation of what is happening. It sets the role of theorists (εοί or εσοί) as mediators and observers of the happenings at Panhellenic games and celebrations, which have always been defined by certain practices, certain actions, drawing from various observations of the world and ourselves in it. Last but not least, the theorists were always hosted by wealthy theorodists (εοδόκοι, εσοδόκοι), who hosted the theoreticians and, with their practical influence, somehow participated in determining the observations. In the paper, I will address, as a music theorist hosted by the existent theorodistic practices, the practical aspects of music research in Slovenia with one goal in mind: to sketch the »local« musicological wind rose of music research.*

### **Vesna Svalina**

*Josip Juraj Strossmayer University of Osijek, Faculty of Education (HR)*

### **Kako pomembno je spodbujanje učencev k ustvarjalnemu izražanju v glasbenih šolah? Primerjalna analiza učnih načrtov na Hrvaškem, v Bosni in Hercegovini ter Sloveniji**

Običajno starši otroke, ki se želijo intenzivneje ukvarjati z glasbo, vpišejo v glasbeno šolo. Glasbene šole so najpogosteje organizirane na državni ravni in so zakonsko urejene za celotno izobraževalno vertikalno. V glasbenih šolah so učenci vključeni v različne glasbene dejavnosti v okviru pouka inštrumentov, solfeggia in skupinskega pouka glasbe (tj. zbor, orkester, komorna glasba). V prispevku so predstavljeni rezultati primerjalne analize učnih načrtov za glasbene šole v treh evropskih državah: na Hrvaškem, v Bosni in Hercegovini ter Sloveniji. Ugotavljali smo, ali učni načrti glasbenih šol predvidevajo vključevanje učencev v glasbeno-ustvarjalne dejavnosti in v kolikšni meri so te dejavnosti zastopane pri posameznih predmetih glede na reproduktivne glasbene dejavnosti. Z raziskavo želimo ugotoviti, ali je v glasbenih šolah bolj zastopana glasbena improvizacija ali skladateljske dejavnosti oziroma ali so bolj zastopane individualne ali skupinske glasbeno ustvarjalne dejavnosti. Rezultati so pokazali, da učni načrti vseh treh držav predvidevajo glasbeno ustvarjalne dejavnosti pri nekaterih predmetih, ne pa pri vseh. Takšne dejavnosti so najbolj podrobno opisane

pri pouku solfeggia, niso pa predvidene pri pouku zbora, komorne glasbe in orkestra. Najbolj podrobno so predstavljene glasbeno ustvarjalne dejavnosti v slovenskih učnih načrtih za glasbene šole.

### ***How important is it to encourage students' creative expression in music schools? Comparative analyses of the curricula in Croatia, Bosnia, and Herzegovina and Slovenia***

*Parents usually enroll children who want to pursue music more intensively in music schools. Such schools are most often organized at the state level and are legally regulated for the entire education vertical. In primary music schools, students are involved in various musical activities within the framework of instrument lessons, solfeggio, and group music lessons (i.e. choir, orchestra, chamber music). This paper presents the results of a comparative analysis of the curricula for primary music schools in three European countries: Croatia, Bosnia and Herzegovina, and Slovenia. We sought to determine whether the curricula of music schools envisage the inclusion of students in music-creative activities and to what extent such activities are represented in individual subjects in relation to reproductive musical activities. Also, the research was supposed to show whether musical improvisation or composing activities are more represented in music schools, or whether individual or group music-creative activities are more represented. The results showed that the curricula of all three countries envisage musical-creative activities in some subjects, but not in all. Such activities are described in the most detail for solfeggio classes and are not foreseen in a choir, chamber music, and orchestra classes. The musical-creative activities in the Slovenian curriculum for primary music schools are presented in the most detailed way.*

**Jutta Toelle**

*Gustav Mahler Privatuniversität für Musik Klagenfurt (AT)*

### **Javna samota ali sodelovanje? Aplavz v glasbenem okolju**

Ko se glasbena predstava v živo konča ali predsednik vlade pove svoj govor, občinstvo zaploska. Ko se letalo dotakne tal, potniki (včasih) zaploskajo, in ko se v vrtcu konča petje pesmi *Vse najboljše*, otroci zaploskajo. Seveda obstaja veliko različnih razlogov, zakaj ljudje ploskajo: člani občinstva želijo pokazati hvaležnost ali olajšanje (da se je

predstava končala), želijo pokazati svojo prefinjenost in se razlikovati od drugih (poznajo pravila) ali pa preprosto želijo pri dogajanju ali glasbi sodelovati. Izvajalci dojemajo aplavz kot povratno informacijo ali kolektivno zahvalo. Vse situacije, v katerih ljudje ploskajo, so si precej podobne: vsi prisotni so jasno razdeljeni na izvajalce in gledalce. Kolektivno ploskanje te vloge potrjuje in jih hkrati presega. V trenutku ploskanja vsi sodelujejo pri njegovem zvoku, ritmu in doživljanju ter vsi skupaj sprejmejo prehod iz kolektivne izkušnje nazaj v vsakdanje življenje. V prispevku bom pokazala, kako različne potrebe in zahteve, ki se nanašajo na izvajalsko situacijo na obeh straneh (izvajalci in poslušalci), vplivajo druga na drugo in trčijo v dejanju ploskanja in kako to posledično vpliva na glasbeno izvedbo. Raziskave so pokazale, da je ploskanje zelo kompleksen pojav (Heister 1984, Mann idr. 2013, Cochrane 2009); v njem se prepletajo in izzivajo fizične potrebe (gibanje v ritmu, sproščanje, sodelovanje), uveljavljanje kulturnih in družbenih norm (kot je spoštovanje strogih pravil o prepovedi ploskanja pri klasični glasbi), skupinski fenomen (družbena nalezljivost, sinhronost) in pripravljenost članov občinstva, da so hvaležni (ali ne). To je še posebej razvidno pri omejenem vedenju občinstva klasične glasbe, ki ga predstavljam kot primer. Med ploskanjem se ljudje obnašajo kot skupina in kot posamezniki hkrati. Vidijo in slišijo, poslušajo in gledajo, delujejo in se odzivajo, vse hkrati. Na neki način ploskanje ni le sredstvo sodelovanja, temveč tudi njegov rezultat. V predstavi je aplavz edini trenutek sodelovanja za vse.

### ***Public solitude or participatory experience? Applause in musical settings***

*When a musical live performance is finished or a prime minister has delivered her speech, audience members applaud. When the plane has touched the ground, passengers applaud (sometimes), and when the singing of Happy Birthday in the nursery has ended, the children applaud. Of course, there are many different reasons why people applaud: audience members want to show thankfulness or relief (that the show is over), are eager to demonstrate their sophistication and distinguish themselves from others (they know the rules), or simply want to participate in the action or the music. Performers perceive applause as feedback or as a collective thank you. All situations in which people applaud are fairly similar: all those present are clearly divided into performers and audience members. The collective clapping affirms these*

*roles and transcends them at the same time. In the moment of applause, all participate in the sound, rhythm, and experience of it, and all together embrace the transition from collective experience back to everyday life. In my presentation, I will show how different needs and requirements pertinent to the performance situation on both sides (performers and audience members) interact and collide in the act of applause, and how this in turn influences the music performance. Research has shown that applause is a highly complex phenomenon (Heister 1984; Mann et. al 2013; Cochrane 2009); here, physical needs (to move to the rhythm, to let off steam, to participate), the enactment of cultural and social norms (such as the adherence to strict non-applause-laws in classical music), group phenomena (social contagion, synchronicity) and the audience members' willingness to be appreciative (or not) are intertwined and challenge each other. This is especially palpable in the restricted behaviours of classical music audiences which will serve as an example in my presentation. During applause, people act as a group and as individuals simultaneously. They see and hear, listen and watch, act and react, all at the same time. In a way, applause is not only a means of participation but also a result of it. In a performance, applause is the one moment of participation for all.*

### **Sabina Vidulin**

*University Juraj Dobrila in Pula, Academy of Music (HR)*

### **Vtisi učencev in razmišljanja učiteljev o kognitivno-čustvenem poslušanju glasbe v osnovni šoli**

Prehod od poslušanja glasbe kot kognitivne dejavnosti v kognitivno-emocionalno dejavnost je izhodišče kognitivno-emocionalnega (pristop CE) poslušanja glasbe, ki ga predstavljamo v prispevku. Ta celostni pristop k poslušanju glasbe prepleta analitične naloge, ki vodijo k pridobivanju glasbenega znanja, in asociativne naloge, ki spodbujajo učenčevu domišljijo in čustvene odzive. V šolskem letu 2018/19 je v raziskavi, ki temelji na kognitivno-emocionalnem pristopu, sodelovalo 557 učencev petega razreda 16 hrvaških splošnih šol. Raziskava je imela več raziskovalnih ciljev. V tem prispevku bomo opisali rezultate v zvezi z vtisi in domišljijo učencev ter refleksijo učiteljev. Raziskovalna metodologija je predvidevala eksperimentalno zasnovo z dvema skupinama. Kontrolna skupina je bila poučevana v skladu s konvencionalnim učnim pristopom,



eksperimentalna skupina pa v skladu s kognitivno-emocionalnim pristopom. Pripravili smo en vprašalnik za učence in dva vprašalnika za učitelje. Vsi vprašalniki so vsebovali alternativna vprašanja z odgovorom DA/NE, vprašanja odprtega tipa, vprašanja z možnostjo izbire in ocenjevalne lestvice. Za analizo podatkov smo uporabili kvantitativni in kvalitativni pristop. Ugotovitve potrjujejo, da kognitivno-emocionalni pristop pri šoloobveznih otrocih spodbuja intenzivnejše čustveno doživljanje glasbe, ki je povezano z njihovim splošnim vtisom o glasbi. Učenci razmišljajo o glasbenih in neglasbenih elementih, kot so človeške značilnosti, vrednote in načini reševanja problemov. Pri tem pristopu učenci sodelujejo z različnimi glasbenimi in neglasbenimi sredstvi (petje, ples, igranje ter besedne in/ali nebesedne predstavitve), učenci pa se z njimi tudi odzivajo na glasbo. Učitelji so navedli, da je bil kognitivno-emocionalni pristop v praksi uspešen, da je omogočil boljšo koncentracijo in vključenost učencev, aktivnejše sodelovanje ter jim dal priložnost za izražanje čustev in vtisov. Učitelji so spoznali, da je za ustrezno pripravo učnega načrta potrebna podrobnejša priprava ure. Če si prizadevamo za izboljšanje šolske prakse, bi morali aktivno in dejavno vključiti vse udeležence: učence z njihovo dejavnostjo, učitelje pa z željo po ustvarjalnem poučevanju. Kognitivno-emocionalno poslušanje glasbe je eden od načinov, kako nam to lahko uspe, zato bomo predlagali nove raziskave v tej smeri.

### ***Pupils' impressions and teachers' reflections regarding the cognitive-emotional listening to music in primary school***

*The progression of listening to music as a cognitive activity to a cognitive-emotional one is a starting point of the cognitive-emotional (CE) listening to music which will be presented in the paper. This holistic approach to music listening interweaves the analytical tasks that lead to the acquisition of musical knowledge and the associative tasks that stimulate pupils' imagination and emotional reactions. During the school year 2018/2019, 557 fifth-grade pupils in 16 Croatian general schools participated in the research based on the CE approach. The study had a number of research objectives. In this paper, the results in relation to pupils' impressions and fantasy and teachers' reflections will be described. The research methodology was a two-group experimental design. The control group was taught according to the conventional teaching approach, while the experimental group followed the CE approach. One*

*questionnaire was prepared for pupils, and two questionnaires were for the teachers. All questionnaires comprised YES/NO, open-ended, multiple choice questions and rating scales. Quantitative and qualitative approaches to data analysis were adopted. The findings confirm that the CE approach does stimulate a more intense emotional music experience in school-age children linked with their overall impression regarding music. They reflect upon the music and non-musical elements like human characteristics, values, and ways of problem-solving. This approach engages pupils across a range of musical and non-musical modalities (singing, dancing, playing, and verbal and/or non-verbal presentations) and pupils also respond to the music through these modalities. The teachers stated that the CE approach was successful in practice, that it facilitated pupils' better concentration and involvement, more active participation, and gave them the opportunity to express emotions and impressions. Teachers realized that preparing the teaching plan accordingly requires a more detailed lesson preparation. If we strive to improve the school practice, all the participants should be deeply involved: pupils with their activity and teachers with a desire to teach creatively. The CE listening to music is one of the ways how we can succeed in it and new research in that direction will be proposed.*

## **PREDSTAVITVE PRISPEVKOV**

**Petek, 25. november 2022 / Friday, 25<sup>th</sup> November 2022**

**Kazina, Dvorana dr. Primoža Kureta / Dr. Primož Kuret Hall**

### **Ključni govornik / *Keynote Speaker***

**Zvezdan Pirtošek**, Univerza v Ljubljani, Medicinska fakulteta (SI)

*Ključni govor je posvečen pianistu prof. Hinku Haasu (1956–2020) / The keynote is dedicated to pianist prof. Hinko Haas (1956-2020)*

### **Kako možgani oblikujejo glasbo, kako glasba oblikuje možgane**

Na prvi pogled se zdi prepad med umetnostjo in (nevro)znanostjo neskončen in nepremostljiv. Umetnost šepeta iz sveta intuicije, subjektivnosti, domišljije, mita; znanost prepričuje z zakoni logike, objektivnosti, dejstev, razuma. In vendar sta prav na področju glasbenega ustvarjanja umetnost in znanost prehodili marsikatero pot skupaj. Glasbeniki so s sebi lastno strastjo vedno intuitivno odkrivali tudi skrivnosti akustike, možganskih vidnih in miselnih procesov ter procesov ustvarjalnosti in čustvovanja. In znanstveniki so se, fascinirani nad nenavadno, silno močjo glasbe, spraševali o izvorih doživljanja in ustvarjanja glasbe, o njenem evolucijskem namenu, o mehanizmih, ki vodijo do tega, da je glasba tudi uteha in zdravilo. Imamo v možganih poseben 'center za lepo'? Lahko občutek za glasbo nenadoma pridobimo ali ga hipoma izgubimo? Nas lahko glasba boli? Zakaj tudi nevroznanstvenik glasbo od vseh umetnosti doživlja morda kot najbolj popolno? Zakaj glasba ostane tudi, ko izgubimo vse druge spomine? V predavanju se bomo dotaknili vseh vprašanj in predstavili tudi, kako lahko pri nekaterih motnjah (epilepsija, Alzheimerjeva demenca, Parkinsonova bolezen, motnje govora po kapi...) glasbo uporabimo ne le kot uteho, ampak tudi kot zdravilo; in kako je bolezen možganov morda oblikovala nastanek nekaterih velikih glasbenih stvaritev in vplivala na ustvarjalnost glasbenikov (Ravel, Mozart, idr.), v moči in nemoči njihovega ustvarjalnega procesa.

### ***How the brain shapes music, how music shapes the brain***

*At first glance, the gap between art and (neuro)science seems endless and unbridgeable. Art whispers from depths of intuition, subjectivity, imagination, myth;*

*science convinces with the laws of logic, objectivity, actions, reason. And yet it is precisely in the field of music creation that art and science have walked many paths together. With their own passion, musicians have always intuitively discovered the secrets of acoustics, the visual and mental processes of the brain, and the processes of creativity and emotion. And scientists, fascinated by the unusual, overwhelming power of music, wondered about the origins of experiencing and creating music, about its evolutionary purpose, about the mechanisms that lead to music being both comfort and medicine. Do we have a special 'center for beauty' in the brain? Can we gain a sense of music in a brief moment or lose it suddenly? Can music hurt us? Why does a neuroscientist too experience music as perhaps the most perfect of all the arts? Why does music remain even when we lose all other memories? In the lecture, we will touch on all these questions and also present how in some disorders (epilepsy, Alzheimer's dementia, Parkinson's disease, speech disorders after a stroke...) music can be used not only as a consolation but also as a medicine; and how brain disease may have shaped the creation of some great musical creations and influenced the creativity of musicians (Ravel, Mozart, etc.), in the strength and weakness of their creative process.*

### **Claudia Bajcs**

Univerza v Ljubljani, Akademija za glasbo (SI)

### **Umetnost ubeseditve neizrečenega – raziskovalni izzivi v glasbeni terapiji z osebami s težkimi motnjami v razvoju**

Namen prispevka je predstaviti raziskavo o sodobnih pristopih v glasbeni terapiji z osebami s težkimi motnjami v razvoju, s poudarkom na specifičnih raziskovalnih izzivih. Pojem osebe s težkimi motnjami v razvoju (v nadaljevanju: osebe s TMvR) se v tem kontekstu nanaša na posameznike vseh starosti, ki imajo izrazite omejitve na področju kognicije, motorike in/ali sensorike in se izredno težko verbalno izražajo oziroma se sploh ne morejo. Poleg fizioterapije, logopedije in delovne terapije se v številnih državah pri delu s temi osebami uporablja tudi glasbena terapija. To je strokovna praksa, v kateri uporabljamo glasbo – umetniški medij – v njenem zelo širokem spektru možnih učinkov na človeka. V zadnjih letih so znanstvene raziskave odkrile številna področja človekovega razvoja, pri katerih ima lahko glasba pomembno vlogo (Bradt idr., 2021; Magee idr., 2017; Spitzer, 2005; Thaut, 2005). Prenos teh spoznanj na

področje glasbene terapije z osebami s TMvR je še vedno v povojih (Becker, 2002; Meyer, 2016; Reimer, 2016). Čeprav so osebe s TMvR pogosto vključene v glasbenoterapevtsko obravnavo, se jim v znanstvenih razpravah in raziskavah redko posveča pozornost. Namen te raziskave je zapolniti vrzel v raziskovanju sodobne prakse in v učinkovitih glasbenoterapevtskih intervencijah za osebe s TMvR. Raziskujemo možne razloge za zapostavljenost in konkretne raziskovalne izzive, značilne za to tematiko. V skupinski razpravi s strokovnjaki s področja glasbene terapije z osebami s TMvR se je pokazalo zlasti eno področje: »prevajanje«, ki je potrebno med osebo s TMvR in njenim okoljem. Glasbeni terapevt lahko prevzame vlogo »prevajalca«, in sicer tako, da pozorno posluša in v prvi vrsti ponudi prostor svobodnega izražanja ter si prizadeva za interdisciplinarno izmenjavo s strokovnjaki in klientovimi skrbniki. V prispevku bomo predstavili dele doktorske raziskave, ki poteka na Akademiji za glasbo Univerze v Ljubljani. Še posebej se bomo navezali na naslov prispevka Umetnost ubeseditve neizrečenega, pri čemer bomo uporabili zvočni primer iz glasbenoterapevtske prakse, da bi občinstvu razumljivo približali ta specifični proces.

### ***The art of translating the unspoken – research challenges in music therapy with individuals with severe multiple disabilities***

*The aim of our presentation is to introduce our research on contemporary approaches in music therapy with individuals with severe multiple disabilities (SMD), focusing on specific research challenges. The term "individuals with severe multiple disabilities" refer to individuals of all ages who have profound cognitive limitations, as well as physical and/or sensory impairments, and have no – or severely limited – verbal expression. In addition to physiotherapy, speech therapy, and occupational therapy, music therapy is also used in many countries to work with these people on various issues. Music therapy is a professional practice that uses music - an artistic medium - in its very wide range of possible effects. In recent years scientific research found a number of areas of human development, in which music can play an important role (Bradt idr., 2021; Magee idr., 2017; Spitzer, 2005; Thaut, 2005). The translation of these findings into the field of music therapy with individuals with SMD is still in its very beginnings (Becker, 2002; Meyer, 2016; Reimer, 2016). Even though individuals with SMD are a frequently represented clientele in music therapy practice, they are*

rarely given importance in scientific discourse and research. The research presented aims to fill a gap in investigating the current practice and effective interventions in music therapy with individuals with SMD. It explores the possible reasons for neglect and the concrete research challenges specific to this research topic. In a group discussion with music therapy experts from the field, one theme in particular emerged: the translation that needs to be done between the individual with SMD and his/her environment. The music therapist can take on the role of the "translator" by listening attentively and offering a space of free expression in the first place, as well as seeking interdisciplinary exchange with colleagues and the client's caregivers. In this presentation, we will present parts of our current PhD research, still ongoing at the Academy of Music, University of Ljubljana. Particularly referring to the title of the presentation "The Art of Translating the Unspoken", we will work with an audio example from music therapy practice to make this particular process comprehensible to the audience.

**Petra Brdnik Juhart,<sup>1</sup> Barbara Sicherl Kafol,<sup>2</sup> Petra Povalej Bržan<sup>3</sup>**

<sup>1,2</sup>Univerza v Ljubljani, Pedagoška fakulteta (SI),<sup>3</sup>Univerza v Mariboru, Fakulteta za elektrotehniko, računalništvo in informatiko in Medicinska fakulteta (SI)

### **Stališča glasbenih pedagogov do strategij poučevanja glasbene umetnosti v tretjem vzgojno-izobraževalnem obdobju**

V prispevku predstavljamo izsledke kvantitativne raziskave, v kateri smo na podlagi izraženih stališč glasbenih pedagogov proučevali dejavnike, ki pogojujejo strategije poučevanja glasbene umetnosti v tretjem vzgojno-izobraževalnem obdobju (VIO) osnovne šole. Podatke smo pridobili z anketnim vprašalnikom, ki ga je izpolnilo 214 glasbenih pedagogov, ki poučujejo glasbeno umetnost v tretjem VIO osnovne šole in imajo ustrezno izobrazbo. Vzorec je zajemal 178 žensk in 36 moških, starih od 23 do 63 let, iz vseh statističnih regij Slovenije (gorenjska, goriška, koroška, jugovzhodna Slovenija, obalno-kraška, osrednjeslovenska, podravska, pomurska, posavska, primorsko-notranjska, savinjska in zasavska regija). Izsledki raziskave so pokazali, da med dejavnike, ki vplivajo na izbiro strategij načrtovanja in izpeljave vzgojno-izobraževalnega procesa, sodijo časovni in prostorski pogoji poučevanja ter kurikularne podlage, ki vključujejo predmetnik, učni načrt in nacionalno preverjanje znanja. Na

podlagi analize podatkov ugotavljamo, da so glasbeni pedagogi sicer prevladujoče naklonjeni avtentičnim strategijam načrtovanja, ki potekajo v glasbenih dejavnostih izvajanja, poslušanja in ustvarjanja, vendar ob tem izpostavljajo pomen prostorskih, časovnih in kurikularnih dejavnikov, ki vplivajo na načrtovanje didaktičnih elementov pouka v kontekstu tradicionalnih strategij poučevanja. Ugotovitve raziskave kažejo na kompleksne dejavnike, ki vplivajo na strategije načrtovanja pouka glasbene umetnosti v tretjem VIO osnovne šole, ter so izhodišče za nadaljnje raziskave in proučitev navedene tematike v vertikali splošnega in glasbenega izobraževanja. V tem kontekstu raziskava nakazuje tudi smernice za nadaljnjo kurikularno prenovo glasbenega pouka v osnovni šoli.

### ***Music teachers' perceptions of music teaching strategies in the third stage of basic education***

*The present study explores the results of a quantitative educational research in which we investigated the factors that determine teaching strategies for teaching music in the third stage of basic education, based on the perceptions expressed by primary school music teachers. The data was obtained through a questionnaire completed by 214 music teachers who teach music in the third stage of basic education and who have the appropriate educational background. The sample consisted of 178 women and 36 men aged 23-63 from all statistical regions of Slovenia (Gorenjska, Goriška, Koroška, Southeast Slovenia, Obalno-kraška, Osrednjeslovenska, Podravska, Pomurska, Posavska, Primorsko-notranjska, Savinska, and Zasavska). The results of the survey showed that the factors influencing the choice of strategies for planning and implementing the educational process include the temporal and spatial conditions of teaching and the curriculum basis, which include the course syllabus, the curriculum, and the national examinations. Based on our data analysis, we conclude that while music teachers predominantly advocate authentic teaching strategies through the musical activities of performing, listening, and creating, they also put an emphasis on the importance of spatial, temporal, and curricular factors that influence the planning of didactic elements of lessons within traditional strategies. The research findings point to complex factors that influence music teaching strategies in the third educational period of basic school education. The findings provide a starting point for further*

*research and exploration of this topic in the field of general and music education. In this context, the research also suggests guidelines for further renewal of the curriculum for teaching music in basic school education.*

## **Petra Čebulj Zajc**

Osnovna šola 16. decembra Mojstrana (SI)

### **Pozitivni vpliv *Učnih pesmi* Katje Gruber na znanje osnovnošolcev**

Učenje in pomnjenje učne snovi pri glasbeni umetnosti v osnovni šoli poteka izkustveno in je podkrepljeno z različnimi učnimi gradivi. Marentič Požarnik (2000) navaja, da se ljudje razlikujemo glede na to, kateremu čutnemu kanalu dajemo prednost pri zaznavanju, predstavljanju, učenju in sporočanju. Poznamo tri učne stile: vizualni, avditivni in kinestetični čutno-čustveni stil. Klasični način pomnjenja snovi s pomočjo učbenika bolj ustreza vizualnemu stilu, medtem ko učenje s pomočjo *Učnih pesmi* Katje Gruber v največji meri učence aktivira avditivno in kinestetično – čutno-čustveno.

*Učne pesmi* so novo gradivo za pouk glasbene umetnosti v osnovni šoli. Združujejo dva pomembna cilja glasbenega pouka – izražanje glasbe z glasbenimi dejavnostmi (poslušanje, izvajanje) ter poznavanje glasbene literature, ustvarjalcev in poustvarjalcev ter zakonitosti glasbenega jezika. Učenci tako s petjem teh pesmi dosegajo učne cilje, utrjujejo glasbene pojme in pojave ter obenem krepijo skupinsko petje in muziciranje.

V šolskem letu 2021/22 sem z učenci od 5. do 9. razreda prvič pri pouku uporabila *Učne pesmi*. Razlog za to je bil najprej, da se ure popestrijo in da se kot začetna motivacija pred obravnavo učne snovi doda nekaj novega. Kasneje se je pokazalo, da poznavanje teh pesmi pozitivno vpliva na zapomnitev pojmov, ki smo jih obravnavali pri učnih urah. Ob analizi pisnega ocenjevanja znanja se je izkazalo, da so učencem pojmi, ki so jih spoznali tudi z izbrano učno pesmijo, delali manj težav pri ocenjevanju kot ostali. Prispevek opisuje način vpeljave učnih pesmi v proces pouka, primere glasbenih pojmov in z njimi povezanih učnih pesmi, ki so jih učenci bolje usvojili kot učenci v prejšnjih generacijah, ter povzetke analize ocenjevanja znanj.



### ***Positive impact of Educational songs by Katja Gruber in pupils' knowledge***

*In the past, learning of music history and theory (e.g. composers' names, their work, musical terminology specific to a certain historical period etc.) was limited to textbooks, notes, or other written resources, while learning by listening was possible only in the classroom and unavailable at home. The only part that was covered was learning about the musical works themselves since their recordings are distributed together with textbooks or are available online. Those recordings can be listened to in school or during individual studying, but the focus, in this case, is only to recognize the musical piece. The music itself does not contain any information about the authors or musical terminology. Marentič Požarnik (2000) states, that people can be classified into three different groups, depending on what sensory channel is dominant in their cognition, presentation, learning, and communication. The three types are visual, auditory, and kinaesthetic-sensory-emotional. Classical learning methods using textbooks, favours the visual type, while using Educational Songs (Učne pesmi) by Katja Gruber better suits the auditory type.*

*Educational songs are new material that can be used for teaching music in school. They combine two major goals of musical education – musical expression through musical activities (listening and performing) and knowledge of musical literature, authors and performers, and properties of musical language. Pupils get to know all learning material by performing educational songs, they consolidate their existing knowledge and simultaneously strengthen group singing and music making.*

*In the school year 2021/2022 I started to use Educational songs as part of classroom teaching in classes from 5th to 9th grade. The initial reason was to make classes more dynamic and to stimulate the pupil before traditional teaching. However, it soon turned out that knowledge of these songs improved the general level of remembrance of specific musical terms. This exceptionally stood out when I performed **the** typical yearly analysis of written exams. Terms and concepts that were part of educational songs were better remembered than those that were taught through ordinal teaching. In this paper, I present how I introduced educational songs as a part of regular teaching, examples of terms and concepts that were better remembered and the songs that include them, and the outcome of the analysis of written exams.*

## **Jurij Dobravec**

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### **Šolske orgle v Sloveniji kot priložnost za znanstveni in umetniški razvoj mladih organistov**

Izjemno pomemben segment zgodovine orgel na Slovenskem predstavljajo orgle v izobraževalnih ustanovah. Za razliko do cerkva, kjer orgle sicer prevladujejo, a se za bogoslužje uporabljajo relativno malo časa, je njihova raba v izobraževalnih ustanovah bistveno intenzivnejša. Praviloma so tej rabi prilagojene njihove akustične in tehnične značilnosti.

Zgodovinski pregled kaže, da je bilo v preteklih dveh stoletjih v Sloveniji vsaj 30 orgel (1 %) izdelanih ali kupljenih izrecno z namenom izobraževanja. Leta 2018 smo v šolskih prostorih našli 23 orgel, v Škofji Loki in na Akademiji za glasbo so bile v izdelavi, pouk pa je potekal še v več cerkvah in na zasebnih orglah; od 1100 orgel v državi jih je torej več kot 3 % šolskih. Po kratkem uvodu o verjetni uporabi manjših orgel po samostanskih šolah na območju sedanje Slovenije (Stična, Radlje, Velesovo, Koper, jezuiti in frančiškani v Ljubljani idr.) prispevek osvetljuje skope zapise o šolskih orglah iz 19. stoletja. Najstarejša konkretna omemba glasbila je iz leta 1827 iz ljubljanskega liceja. Intenzivneje so se orgle za izobraževalne namene pojavljale proti koncu stoletja: v Orglarski šoli v Ljubljani (Goršič 1879) in Celju (Turk 1901) ter Učiteljišču v Mariboru (Zupan 1888, Brandl 1906) in večje orgle Ivana Milavca v Zavodu sv. Stanislava leta 1906. Iz medvojnega obdobja imamo podatke o Brandlovih orglah v ljubljanski Orglarski šoli (1927) in o orglah Franca Jenka, ki jih je leta 1935 priskrbela Glasbena matica. Slednje so ohranjene in so desetletja služile izobraževanju na univerzitetni ravni.

Po letu 1990 je bil pouk orgel možen na različnih ravneh v več kot 30 javnih glasbenoizobraževalnih ustanovah in cerkvenih orglarskih šolah. Ponekod pouk še izvajajo na elektronskih nadomestkih, orgle s piščalmi pa se povsod intenzivno uveljavljajo. V sklepnem delu prispevka sta ocenjena stanje in kakovost orgel, ki igrata pomembno vlogo ne le v vzgojno-izobraževalnem procesu, temveč vplivata tudi na oblikovanje odnosa mladih glasbenikov do orgel preteklosti in prihodnosti. V prispevku bodo nakazane predvsem možnosti usmerjanja mladih glasbenikov v znanstveno

raziskovanje organoloških značilnosti orgel v smislu povezovanja zmožnosti glasbil z relevantno literaturo različnih stilnih obdobj in opusi posameznih skladateljev.

### ***School organs in Slovenia as an opportunity for young organists' scientific and artistic development***

*A significant portion of organ history in Slovenia relates to the organ in educational institutions. In contrast to churches, where they predominate in number but are used for worship relatively infrequently, their use here is considerably more intense. Typically, their acoustic and technical qualities are tailored to this application.*

*A historical examination reveals that over the past two centuries, at least 30 organs (1%) were manufactured or acquired for educational purposes. Currently, there are 23 organs in schools; additionally, organ lessons are held in a number of churches and on private organs. Therefore, more than 3% of the nation's 1100 existing organs are considered school organs. After a brief introduction regarding the probable use of small organs in monastery schools, this paper sheds light on the scant records of school organs from the 19th century. The Ljubljana Lyceum makes the earliest concrete mention of this instrument of 1827. They became more common later, as the instruments at the Organist schools in Ljubljana (Goršič 1879) and Celje (Turk 1901), at the Maribor Teacher School (Zupan 1888, Brandl 1906), and Ivan Milavec's larger organ at St. Stanislav Institute from 1906. The interwar period shows Brandl's organ at the Ljubljana Organist School (1927) and the organ by Franc Jenko, purchased by Glasbena Matica in 1935. The latter has served university education for decades.*

*After 1982 and especially 1990, more than 30 institutions (church and public music schools, respectively) began to offer organ lessons at varying levels. In some public ones, lessons are still taught using electronic substitutes, but the use of pipe organs intensifies dramatically. In the conclusion, the condition and quality of those organs are assessed. Quality affects not only the learning process but also how young musicians perceive organs from the past and for the future. Some broader options will be suggested, such as the possibility of guiding young musicians in organological research and connecting the capabilities of instruments with the relevant literature of different stylistic periods and the works of individual composers.*

## **Stanka Dokuzova**

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### **Prepoznavnost in uporaba didaktične literature za violino Dušana Vodiška med učitelji violine v glasbenih šolah v Sloveniji**

Dušan Vodišek je eden pomembnejših avtorjev didaktične literature za violino v Sloveniji. Njegova avtorska dela vsebinsko opredelimo v kategorijo učbeniških gradiv, skladb za violino in klavir ter skladb za komorne zasedbe in godalni orkester. Učna gradiva so bila sestavni del predlagane literature prejšnjega učnega načrta za violino na nižji ravni glasbenega izobraževanja pod rubriko violinske šole (Učni načrt za violino, 1980), v sodobnosti pa tudi aktualnega učnega načrta za violino na nižji ravni glasbenega izobraževanja pod rubrikami šole in metode, skladbe, skladbe in koncerti (Učni načrt za violino, 2003, 2021). Ker so Vodiškova učna gradiva nastajala v šestdesetih letih prejšnjega stoletja in pozneje, je bil namen raziskave preučiti in ugotoviti raven poznavanja in uporabnosti Vodiškove didaktične literature med današnjimi učitelji violine, ki poučujejo na nižji stopnji glasbenega izobraževanja. Na vzorcu 62 učiteljev violine iz vseh slovenskih regij smo ugotovili, da jih 61 % pozna zbirko skladb *Štiri strune, 1. del* (1966) in 48 % teoretično delo *Menjava lege na violini* (1973). Rezultati raziskave so pokazali, da učitelji (49 %) v večji meri poznajo zgodnjo didaktično literaturo, izdano med letoma 1966 in 1974, literaturo, ki je izšla po letu 2000, pa pozna 26 % učiteljev. Ugotovili smo tudi, da med učitelji violine obstajajo razlike v poznavanju Vodiškove didaktične literature glede na število let poučevanja. Rezultati so pokazali, da 45 % učiteljev, ki imajo daljšo delovno dobo ( $M = 19$ ) in so v povprečju stari 52,7 leta, v večji meri pozna in uporablja zbirko skladb *Štiri strune, 2. del* (1967) v primerjavi z učitelji, ki imajo manj let delovne dobe in so v povprečju stari 32 let. Rezultati raziskave so pokazali, da se uporabnost Vodiškove literature v slovenski violinski pedagogiki odraža na področju otroških in mladinskih skladb za violino in klavir ter na področju pouka začetnikov na violini.

### ***Recognition and the use of pedagogical literature for violin by Dušan Vodišek among violin teachers in music schools in Slovenia***

*Dušan Vodišek is one of the more important authors of didactic literature for the violin in Slovenia. We classify his original works in terms of content into the category of*

*textbook materials, compositions for violin and piano, and compositions for chamber ensembles and string orchestras. The teaching materials were an integral part of the proposed literature of the previous violin curriculum under item violin methods (Violin Curriculum, 1980) and, in modern times, also of the current violin curriculum under item violin methods, compositions, compositions and concerts, (Violin Curriculum, 2003, 2021). Because Vodišek's teaching materials were created in the period from the 1960s onwards, the purpose of the research was to examine and determine the level of familiarity and usefulness of Vodišek's didactic literature among violin teachers who teach at an elementary level of music education in modern times. Based on a sample of 62 violin teachers from all Slovenian regions, we ascertained that 61% of the teachers know the collection of compositions »Štiri strune, 1. del« (1966), and 48% of the teachers know the theoretical work »Menjava lege na violini« (1973). The results of the research showed that teachers (49%) are more familiar with early didactic literature published between 1966 and 1974 to a greater extent while 26% of teachers are familiar with literature published after 2000. We also ascertained that among violin teachers, there are differences in knowledge of Vodišek's didactic literature according to their number of years of teaching. The results showed that 45% of teachers with more years of work experience (M = 19), with an age average of 52,7, know and use the collection of compositions »Štiri strune, 2. del«: (1967), to a greater extent than teachers with fewer years of work experience, with an age average of 32. The results of the research showed that the usefulness of Vodišek's literature in Slovenian violin education is reflected in the field of children's compositions for violin and piano, youth compositions for violin and piano, and violin lessons for beginners.*

### **Eva Dolinšek**

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### **Giulio Caccini: *Le Nuove Musiche***

V obdobju zgodnjega baroka, ki se prekriva s pozno renesanso, so v celotni Evropi ponovno oživel antična grška literatura, filozofija in ideali. Z odkritji pomembnih osebnosti, kot so bili Kopernik, Kepler in Galileo, je cvetela tudi empirična znanost. V glasbi se je to kazalo z eksperimentiranjem z uporabo novih pristopov k skladanju ter z obsežnimi razpravami o pomenu *prime prattice*, s čimer so razumeli Palestrinov slog,

in o pomenu *seconde prattice*. V osemdesetih in devetdesetih letih 16. stoletja so se skladatelji, kot npr. J. Peri, G. Caccini in E. Cavalieri, resno posvetili monodiji ali solo pesmi.

*Le Nuove Musiche* iz leta 1602 je z vidika glasbene zgodovine in historične izvajalske prakse eno izmed najpomembnejših del skladatelja Giulia Caccinija in ena izmed prvih zbirk, ki vsebujejo solistične skladbe za pevce. Čeprav se Caccini predstavlja kot »izumitelj« tega stila, vemo, da je bil eden izmed številnih, ki so si prizadevali spremeniti glasbeno prakso, ki je posledično pripeljala do rojstva novega žanra – opere. Poleg 22 skladb za solistični glas ob spremljavi *bassa continua* zbirka vsebuje obsežen predgovor o bistvenih elementih novega stila petja. Novost teh skladb je tudi v zapisovanju oštevilčenega basa in natančno izpisanih ornamentih. Caccini v predgovoru prevzame vlogo učitelja ter z bralci deli svoja spoznanja o tem, kako lahko pevci najbolje izrazijo pomen besedila in s tem »ganejo« poslušalca (*Muovere l'affetto del animo*). V tistem času so bile skladbe napisane brez dodanih ornamentov, zato so pevci po svojem okusu in sposobnostih dodajali različne okraske, ki pa niso bili vedno tudi ustrezni. Caccini pravi, da je eden izmed glavnih razlogov, ki ga je spodbudil k pisanju *Le Nuove musiche*, nepoučenost pevcev o novem stilu. Želel je opozoriti na neselektivno okraševanje in je zavrnil »stari slog izvajanja *passaggiev*«, ki je bil prej v splošni rabi. Kot je tudi sam napisal v predgovoru, je bil ta primernejši za pihala in godala kot pa za glas. Za današnje izvajalce je *Le Nuove musiche* eden izmed ključnih dokumentov za poglobljanje znanja o glasbi tega obdobja. Menim, da je tudi v Sloveniji še veliko prostora, ki ga lahko namenimo izvajanju in raziskovanju glasbe 17. stoletja.

### ***Giulio Caccini: Le Nuove Musiche***

*The early Baroque period, which overlaps with the late Renaissance, is a period in which ancient Greek literature, philosophy, and ideals are revived throughout Europe. Empirical science flourished with the discoveries of important figures such as Copernicus, Kepler and Galileo. In music, this was reflected in experimentation with new approaches to composition and in the extensive debates on the meaning of 'prima prattica', which was used to understand Palestrina's style, and on the meaning of 'seconda prattica'. In the 1680s and 1690s, composers such as J. Peri, G. Caccini, and E. Cavalieri, for example, seriously devoted themselves to the monody or solo song.*

*"Le Nuove Musiche" (1602) is one of the most important works by the composer Giulio Caccini in terms of music history and historical performance practice, and one of the earliest collections that contains solo pieces for singers. Although Caccini presents himself as the 'inventor' of this style, we know that he was one of the many figures who worked to change musical practice, which in turn led to the birth of a new genre: opera. In addition to 22 pieces for solo voice accompanied by basso continuo, the collection contains an extensive preface on the essential elements of the new style of singing. The novelty of these compositions also lies in the notation of the figured bass and the ornaments written out in detail. In the preface, Caccini assumes the role of teacher and shares with the readers his insights into how singers can best express the meaning of the text and thus 'move' the listener (Muovere l'affetto del animo). At the time, the compositions were written without the addition of ornaments, so singers added various ornaments according to their tastes and abilities, which were not always appropriate. He says that one of the main reasons that motivated him to write "Le Nuove musiche" was the singers' ignorance of the new style. He wanted to draw attention to the practice of indiscriminate ornamentation and rejected the "old style of performing passaggios" which had previously been in general use. As he himself writes in the preface, it was more suitable for wind and string instruments than for the voice. For us as performers today, Le Nuove musiche is one of the key documents for deepening our knowledge of the music of this period. I believe that there is still a lot of space in Slovenia, too, that can be devoted to the performance and research of 17th-century music.*

**Gal Faganel, Miha Haas**

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### **»Klavir je preglasen!« Akustične dileme in praktične rešitve pri izvajanju duo sonat za violončelo in klavir**

V preteklosti sva se avtorja prispevka srečala z raznolikimi izzivi pri izvajanju skladb za violončelo in klavir. Kje naj bi sedel violončelist? Bi moral biti klavir povsem odprt, napol odprt ali povsem zaprt? Ali bi določena pozicija obeh inštrumentov, ki ni v običajni rabi, nemara lahko prispevala k boljšemu razmerju obeh inštrumentov? Ali je klavir res preglasen ali morda čelist sedi na napačnem mestu? Kakšno vlogo pri dobrem skupnem

razmerju ima godalec? Podala sva se na pot reševanja teh praktičnih težav in tako ustvarila akustični eksperiment. Ugotovila sva, da konvencionalni pristop reševanja akustičnih izzivov ni vedno najprimernejši.

Z izbranimi slikami, pridobljenimi s spektralno analizo zvočnih posnetkov, bova ilustrirala značilnosti določenih postavitvev na odru. Kvantitativni rezultati bodo vključevali povzetek ankete (N = 20), ki so jo anketiranci izpolnjevali ob poslušanju predvajanih posnetkov izbranih odlomkov. Udeleženci bodo pričali tudi demonstraciji različnih postavitvev v živo, pri katerih bova akustične dileme in priporočila, ki izhajajo iz raziskave, med njimi tudi nestandardno odrsko postavitev, predstavila s pomočjo izbranih odlomkov del J. Brahmsa, L. van Beethovna in S. Prokofjeva.

***'The piano is too loud!' Acoustical considerations and practical solutions for the performance of duo sonatas for cello and piano***

*Over the years the authors have encountered various challenges with performing works for cello and piano. Where should the cellist sit? Should the piano be fully opened, semi-opened, or fully closed? Is there a certain positioning of the two instruments that are not commonly used but could contribute to a better balance between the two instruments? Is the piano really too loud or is the cellist sitting in the wrong place? What is the string player's role in contributing to a good acoustical balance? We have embarked on a journey to solve this very practical problem and thus created an acoustical experiment. The findings show that conventional solutions to acoustical challenges are not always the most suitable.*

*Selected graphic images obtained by spectral analysis of the audio recording will illustrate the benefits of certain stage positioning. Quantitative results will include a summary of the survey (N = 20) taken by the listeners of audio recordings of selected excerpts. Attendees will also experience a live demonstration of the stage setup options and recommendations, including a non-conventional option, based on our findings using selected excerpts from sonatas by J. Brahms, L. van Beethoven, and S. Prokofiev.*



## **Nastja Galič,<sup>1</sup> Darja Kobal Grum<sup>2</sup>**

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### **Spoprijemanje s stresom in poslušanje glasbe v času pandemije covid-19**

Filozof Friedrich Nietzsche je rekel: »*Brez glasbe bi bilo življenje ena sama napaka.*« Ljudje smo z glasbo povezani že od svojega začetka, danes pa je glasba dostopnejša kot kadarkoli prej. Raziskovalci so ugotovili, da so posamezniki v času pandemije covid-19 glasbo uporabljali kot strategijo spoprijemanja s stresom. Čeprav se z vlogo glasbe v času pandemije covid-19 ukvarja mnogo tujih avtorjev, podobne raziskave na Slovenskem nismo izsledili. V raziskavi smo ugotavljali, kako so se posamezniki med pandemijo spoprijemali s stresom in ali so si pri tem pomagali s poslušanjem glasbe. Prav tako nas je zanimalo, kako se poslušanje glasbe kot strategija spoprijemanja s stresom povezuje s starostjo, glasbeno izobrazbo udeležencev, pomenom glasbe za udeleženca, stopnjo stresa in urami dela ter ali obstajajo razlike med posamezniki glede na spol, družinsko okolje in kraj bivanja. Zanimalo nas je tudi, ali so udeleženci med pandemijo covid-19 poslušali več glasbe kot pred pandemijo in ali se poslušanje glasbe povezuje z različnimi strategijami spoprijemanja s stresom. Poleg vprašanj o demografskih spremenljivkah smo uporabili vprašalnik spoprijemanja s stresom ter vprašalnik spoprijemanja s stresom s poslušanjem glasbe. V raziskavi je sodelovalo 207 udeležencev, od tega 58,2 % žensk, s povprečno starostjo 25,74 leta. Ugotovili smo, da so udeleženci med pandemijo covid-19 uporabljali več t. i. konstruktivnih kot nekonstruktivnih strategij spoprijemanja s stresom ter si pri tem pomagali s poslušanjem glasbe. Udeleženci so med pandemijo poslušali več glasbe kot pred njo. Večina udeležencev je poročala o tem, da se jim zdi glasba pomembna. Ti udeleženci so si pri spoprijemanju s stresom pogosteje pomagali z glasbo kot ostali udeleženci. Ugotovili smo, da se udeleženci razlikujejo v poslušanju glasbe kot strategiji spoprijemanja s stresom glede na družinsko okolje in starost ter da se poslušanje glasbe povezuje z različnimi strategijami spoprijemanja s stresom.

### ***Coping with stress and music listening during the Covid-19 pandemic***

*Philosopher Friedrich Nietzsche said, "Without music, life would be a mistake." Humans have been connected to music since the beginning of time. Today, music is more accessible than ever before. During the Covid-19 pandemic, individuals have*

*used music as a coping strategy. Although many foreign authors deal with the role of music during the Covid-19 pandemic, this research has not yet taken place in Slovenia. As part of our research, we wanted to determine how participants coped with stress during the pandemic and whether they helped themselves with music. We were also interested in the relationship between listening to music as a coping strategy and age, musical education, the meaning of music for the participant, the level of stress and working hours, as well as whether there are differences between individuals according to gender, family environment, and settlement. We were also interested in whether the participants listened to more music during the pandemic than before the pandemic, and whether listening to music is associated with different coping strategies. In addition to questions about demographic variables, we used a questionnaire on coping strategies and a questionnaire on coping by music listening. There were 207 participants in the research, 58.2% of whom were women, with an average age of 25.74 years. The results of our study showed that during the pandemic participants used more constructive than non-constructive coping strategies. They used listening to music for coping with stress. Participants reported that they've been listening to music more frequently during the pandemic than before the pandemic. Most of the participants reported that music was important to them and they used music for coping more often than the other participants. Results show differences between the participants in coping with music listening depending on family environment and age. Listening to music is associated with different coping strategies.*

### **Ana Kavčič Pucihar**

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### **Zakaj otroci opustijo glasbeno izobraževanje**

Namen prispevka je nagovoriti problem, ki je v glasbenih šolah zelo aktualen, v času krize zaradi covid-19 pa se je še potenciral. Zanimalo nas je, kateri so poglobitni vzroki za opuščanje glasbenega šolanja. Preučevanja navedene problematike smo se lotili s sistematičnim pregledom do sedaj izvedenih znanstvenih raziskav na to temo doma in v tujini.

Raziskave zadnjih desetletij izkazujejo, da igranje inštrumenta ne prispeva le k pričakovanemu glasbenemu in kulturnemu razvoju posameznika, temveč se njegovi pozitivni sekundarni učinki kažejo tudi v otrokovem intelektualnem, osebnostnem, socialnem in telesnem razvoju (Kavčič Pucihar, 2019). V praksi ugotavljamo, da premalo poznamo dejavnike, ki prispevajo k učenčevi motivaciji za igranje inštrumenta in njenemu ohranjanju. Gerleus idr. (2017) potrjujejo pomembno vlogo stašev, še posebej mater, njihove izobrazbe in poklica pri ohranjanju otrokove motivacije za igranje inštrumenta, prav tako Hallam idr. (2018) ugotavljajo pomembno vlogo družine in učiteljev za ohranjanje motivacije. Oliveira idr. (2021) izpostavljajo pomanjkanje tovrstnih raziskav, za razumevanje motivacijskih dejavnikov pri igranju inštrumenta pa izpostavijo veliko uporabnost teoretične podstatii teorij samodoločanja in samoregulacije. Kot ključna dejavnika ohranjanja motivacije navedejo vlogo staršev in učenčevo družbeno okolje.

Sternberg (2021) pojasnjuje odnos med glasbenikom in njegovim inštrumentom s stališča svoje trikotne teorije ljubezni, ki vključuje intimnost, predanost in strast, Zarza-Alzugaray idr. (2020) pa kot temelj ohranjanja motivacije izpostavijo posameznikovo zaznano samoučinkovitost.

V slovenskem prostoru zasledimo vrzel na področju raziskovanja razlogov opuščanja glasbenega izobraževanja. Doblekar (2022) ugotavlja, da otroci ob vpisu v glasbeno šolo v največji meri pričakujejo veselje ob izvajanju glasbe, Spruk (2011) pa kot glavni dejavnik učenčeve motivacije med glasbenim šolanjem navaja učitelja inštrumenta, njegovo prijaznost in zavzetost, novo skladbo ter pohvalo staršev. Tremo pred nastopi in učiteljevo grajo pa izpostavi kot glavna dejavnika za demotivacijo učencev.

### ***Why children drop out of music education***

*The aim of this paper is to address a problem that is very topical in music schools, and which has become even more acute during the covid-19 crisis. Our main point of interest was finding the main reasons for children dropping out of music education. To study this issue we have first set out to systematically review the scientific research carried out so far on this topic, both at home and abroad.*

*Research over the past decades has shown that playing an instrument not only contributes to the expected musical and cultural development of an individual but also*

*has positive secondary effects on a child's intellectual, personal, social, and physical development (Kavčič Pucihar, 2019). In practice, we find that there is little knowledge of the factors that contribute to a student's motivation to play an instrument and its maintenance. Gerleus et al. (2017) confirm the important role of parents, especially mothers, in their education and profession in maintaining a child's motivation to play an instrument, and Hallam et al. (2018) also note the important role of family and teachers in maintaining motivation. Oliveira et al. (2021) highlight the lack of this type of research and highlight the great usefulness of the theoretical underpinnings of self-determination and self-regulation theories for understanding motivational factors in instrument playing. They cite the role of parents and the student's social environment as key factors in maintaining motivation.*

*Sternberg (2021) explains the relationship between the musician and his instrument in terms of his triangular theory of love, which includes intimacy, commitment, and passion, while Zarza-Alzugaray et al. (2020) point to the individual's perceived self-efficacy as the foundation of maintaining motivation.*

*In Slovenia, there is a gap in research on the reasons for dropping out of music education. Doblekar (2022) finds that when children enrol in a music school, the greatest expectation is the joy of performing music, while Spruk (2011) cites the instrument teacher, his or her friendliness and commitment, a new piece of music and parental praise as the main factors of a student's motivation during music education. He points to performance anxiety and teacher reprimand as the main factors for demotivating students.*

## **Darja Koter**

Univerza v Ljubljani, Akademija za glasbo (SI)

### **Od glasbene stroke do znanosti in umetnosti – razvojna pota Akademije za glasbo Univerze v Ljubljani**

Akademija za glasbo je zorela in zrastle na temeljih Konservatorija Glasbene matice Ljubljana in bila ustanovljena leta 1939. Po evropskih vzorih so bili izoblikovani izobraževalni programi za glasbene pedagoge, instrumentaliste, pevce, skladatelje, dirigente in gledališke igralce, s čimer se je začel razvoj poklicnih glasbenih in gledaliških profilov na visoki stopnji izobraževanja. Čeprav so bila v prvih študijskih

procesih v ospredju glasbenoteoretična in praktična znanja, je bilo zapisano, da mora ustanova »graditi in ustvarjati glasbeno in gledališko kulturo ter jo razviti do najvišje stopnje umetniškega ustvarjanja«. Temu sta kot prva uspešno sledila basist Julij Betetto, čigar študentje so predstavljali nepogrešljiv solopevski podmladek glasbeno-gledaliških predstav, in Janko Ravnik, ki velja za utemeljitelja »ljublanske pianistične šole«. Njuni vzori so se nato prenašali na vsa študijska področja. Prizadevanja za znanstveno naravnane študijske procese so se začela po drugi svetovni vojni z dr. Dragotinom Cvetkom, ko je nastal t. i. znanstveni oddelek, iz katerega je izšlo več priznanih pedagogov in znanstvenikov, kot sta bila dr. Primož Kuret in dr. Breda Oblak. Nadaljnji umetniški razvoj študentov je bil omogočen leta 1961 z uvedbo podiplomskega specialističnega študija, ki pa je z bolonjsko prenovo usahnil. Izjemnega pomena je statut ustanove iz leta 1961, ki je določil razvoj znanstvenih smeri. Magistrski in nato doktorski študij glasbene pedagogike in glasbene teorije sta leta 1990/91 utemeljila Akademijo kot znanstvenoraziskovalno ustanovo, kar je bilo nadgrajeno z uvedbo znanstvenih simpozijev in revijo *Glasbenopedagoški zbornik Akademije za glasbo v Ljubljani*. Od bolonjske prenove poteka v okviru Filozofske fakultete in Fakultete za družbene vede ter v sodelovanju še z nekaterimi drugimi članicami Univerze v Ljubljani interdisciplinarni doktorski študijski program Humanistika in družboslovje. Študijske in umetniške dejavnosti najvišje ravni bo zaokrožil doktorski študijski program umetniških smeri, ki je v procesu potrjevanja, njegova uvedba pa bo nov mejnik in priložnost za nadaljnji razvoj ustanove.

### ***From the musical profession to science and art – the development path of the Academy of Music of the University of Ljubljana***

*The Academy of Music matured and grew on the foundations of the Ljubljana Conservatorium of Glasbena Matica and was founded in 1939. Educational programmes for music pedagogues, instrumentalists, singers, composers, conductors, and theatre actors were designed according to European models, which was the beginning of the development of professional music and theatre profiles at a high level of education. Although in the first study processes, musical-theoretical and practical skills were in the foreground, it was written that the institution must "build and create a musical and theatrical culture and develop it to the highest level of artistic creation".*

*The first to successfully follow this were bassist Julij Betetto, whose students represented indispensable soloist youth for music and theatre performances, and Janko Ravnik, who is considered the founder of the Slovene piano school. Their examples were then transferred to all fields of study. Efforts for scientifically oriented study processes began after World War II with Dr Dragotin Cvetko, when the so-called Scientific Department was launched, which produced several renowned pedagogues and scientists, such as Dr Primož Kuret and Dr Breda Oblak. The further artistic development of students was enabled in 1961 with the introduction of postgraduate specialist studies, which, however, faded with the Bologna process. The statute of the institution from 1961, which determined the development of scientific courses, is of great importance. From 1990/91, master's and then doctoral studies in music pedagogy and music theory founded the Academy as a scientific research institution, which was upgraded with the introduction of scientific symposia and the Journal Glasbenopedagoški zbornik Akademije za glasbo v Ljubljani (Journal of Music Education of the Academy of Music in Ljubljana). Since the Bologna process, doctoral studies have been held within the framework of an Interdisciplinary Doctoral Programme in the Humanities and Social Sciences of Faculty of Arts and Faculty of Social Sciences, carried out with the cooperation of some other institutions. An artistic doctoral programme will round off the academic and artistic activities of the highest level. Its introduction, which is in progress, will be a new milestone and an opportunity for the further development of the institution.*

**Ana Kuder, Manca Kok, Saška Rakef, Igor M. Ravnik**

B-AIR, Radio Slovenija (SI)

### **Prizadevanja za povezovanje glasbe in medicine: trenutni dosežki triletnega projekta B-AIR**

B-AIR je triletni projekt, katerega nosilec je Radio Slovenija, podpira pa ga projekt Ustvarjalna Evropa (*Creative Europe*). Poslanstvo projekta je seznanjanje javnosti z vlogo zvoka v razvoju človeka. Projekt je interdisciplinaren in mednarodni ter nastaja v tesnem sodelovanju umetnikov in uglednih mednarodnih strokovnjakov.

Naša podskupina v projektu pripravlja radijske vsebine za širjenje spoznanj o vplivu glasbe na človeka in izvaja manjše raziskovalne projekte. S temami med glasbo in

medicino želimo senzibilizirati tudi medicinsko javnost, da bi glasbo obravnavala kot pomemben dejavnik v slovenskem zdravstvu.

Do sedaj smo pripravili spletne seminarje in radijske oddaje (Zvočenja) na to temo, izvedli pilotno študijo o stališčih do uvajanja glasbe med glasbeno aktivnimi zdravniki. Izsledke smo predstavili na konferenci NeuroMusic VII v Aarhusu '21 in Sinapsini nevroznanstveni konferenci '21 ter na Slovenskem nevrološkem kongresu '22. Uveden je bil prototip bolnišničnega radija za otroke na Pediatrični kliniki UKC Ljubljana.

Sistematičnega izobraževanja o uporabi glasbe v medicini pri nas ni. Radio je platforma, ki lahko ustvarja kakovostne izobraževalne vsebine in doseže širše občinstvo. Upamo, da bo lahko vplival tudi na uvajanje glasbe v zdravstvene ustanove. Med zdravniki, ki so sodelovali v naši raziskavi, prevladuje mnenje, da bi bila najbolj izvedljiva uvedba glasbe v bolj pasivni obliki, kot glasba v ozadju v čakalnicah, operacijskih sobah itd. Glavne ovire pa so videli v izboru glasbe zaradi individualnih razlik v odzivu nanjo ter v preobremenjenosti osebja in tehnični izvedbi.

V zadnjem letu projekta načrtujemo pilotno študijo različnih oblik glasbene terapije pri Parkinsonovi bolezni, prevod in priredbo psihometričnega orodja za ocenjevanje glasbene sofisticiranosti, sestanek o medicinskih težavah glasbenikov. Še naprej bomo povezovali glasbenike in medicinske strokovnjake z radijskimi pogovori (oddaje *Zvočenja*), seminarjem, delavnico in delovnimi sestanki.

### ***Efforts to connect music and healthcare: current achievements of the three-year B-AIR project***

*The three-year B-AIR project is led by Radio Slovenia, and supported by Creative Europe. Its main aiming is to familiarize the audience with the role of sound in human development via the interdisciplinary international cooperation of experts and artists. Our subgroup prepares radio content to inform the general public about the impact of music on humans and carries out smaller research projects. With topics connecting music and medicine we also want to sensitize the medical audience to consider music as a relevant agent in Slovenian healthcare.*

*We have prepared webinars and radio emissions (Zvočenja/Soundings), and conducted a pilot study on the attitudes of musically active physicians about music interventions. The results were presented at the NeuroMusic VII in Aarhus '21 and Sinapsa*

neuroscience conference '21 and at the Slovenian Neurological Congress '22. A prototype hospital radio for children was introduced at the Pediatric Clinic of the UMC Ljubljana.

In the absence of systematic teaching about the use of music in medicine, radio represents an educational platform for the general public and a potential means of promoting music in healthcare. The prevailing opinion among responders in our study was that music would be most easily introduced in a passive form, e.g. background music in waiting rooms, operating rooms, etc. The main obstacles were seen in individual differences in patients' response to music, ~~in~~ the overworked staff, and the lack of technical means.

In the final year of the project, our plan includes a pilot study on various forms of music therapy in Parkinson's disease, a translation, and adaptation of a psychometric tool for assessing musical sophistication, a meeting on medical problems among musicians, and continued dedicated radio conversations (Soundings), seminars and workshops for professionals in music and medicine.

## **Alja Lapuh**

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### **Ugodni učinki improvizacijskih dejavnosti pri pouku glasbe v osnovni šoli**

Kljub vse večjemu zanimanju in podpori za vnos ustvarjalnosti v glasbeni kurikulum 21. stoletja je malo časa namenjenega komponiranju in improvizaciji v glasbeni učilnici (Strand, 2006). Glede na pomembno vlogo ustvarjalnih glasbenih dejavnosti v osnovnem izobraževanju (Brinkman, 2010; Hallam, 2010; Hickey in Webster, 2001) smo želeli raziskati prednosti improvizacijskih dejavnosti pri pouku glasbe. S sistematičnim pregledom literature in metaanalizo po smernicah PRISMA (The Preferred Reporting Items for Systematic reviews and Meta-Analysis) (Page idr., 2021) smo podrobneje pregledali 11 znanstvenoraziskovalnih člankov (Beegle, 2010; Brophy, 2001; Chandler, 2018; Coulson in Burke, 2013; Gruenhagen in Whitcomb, 2014; Guderian, 2012; Kanellopoulos, 2007; Koutsoupidou, 2008; Larsson in Georgii-Hemming, 2019; Navarro Ramón in Chacón-López, 2021; Whitcomb, 2013) z uporabo predhodno določenih vključitvenih in izključitvenih meril. Rezultati kažejo, da koristi glasbene improvizacije pri pouku glasbe zadevajo tri področja otrokovega razvoja: (1)



glasbeno znanje, spretnosti in sposobnosti, (2) druga področja glasbenega razvoja (ustvarjalno mišljenje v glasbi, zagotavljanje avtentičnih glasbenih izkušenj, ustvarjanje glasbenih idej v procesu komponiranja in poglobljanje odnosa učencev do glasbe) in (3) splošni razvoj (razvijanje ustvarjalnih sposobnosti, kritičnega mišljenja in sposobnosti divergentnega razmišljanja, socialni razvoj, sposobnosti reševanja težav in prevzemanja tveganja, zmanjševanje izvajalske anksioznosti, omogočanje izražanja čustev in zagotavljanje učiteljem samoocenjevalnega orodja za evalvacijo lastne učne prakse). Pridobljene ugotovitve kažejo na pomembno vlogo improvizacijskih dejavnosti pri pouku glasbe v osnovni šoli, zato jih je vredno izvajati in negovati.

### ***Benefits of improvisational activities in general music education***

*Despite the increasing interest and support for creativity in the 21st-century music curriculum, little time is devoted to composition and improvisation in the music classroom (Strand, 2006). Given the important role of creative musical activities in elementary education (Brinkman, 2010; Hallam, 2010; Hickey & Webster, 2001), we aimed to explore the benefits of improvisational activities in general music education. Through a systematic literature review and meta-analysis following PRISMA (The Preferred Reporting Items for Systematic reviews and Meta-) guidelines (Page et al., 2021), we examined 11 scientific research articles (Beegle, 2010; Brophy, 2001; Chandler, 2018; Coulson & Burke, 2013; Gruenhagen & Whitcomb, 2014; Guderian, 2012; Kanellopoulos, 2007; Koutsoupidou, 2008; Larsson & Georgii-Hemming, 2019; Navarro Ramón & Chacón-López, 2021; Whitcomb, 2013) using previously defined inclusion and exclusion criteria. Results show that the benefits of music improvisation in the general music classroom address three areas of child development: (1) musical knowledge, skills, and abilities, (2) other areas of musical development (creative thinking in music, providing authentic musical experiences, generating musical ideas in the composition process, and deepening students' attitudes toward music), and (3) general development (developing creative skills, critical thinking and divergent thinking skills, social development, problem-solving skills, and risk-taking, reducing performance anxiety, enabling the expression of emotions, and providing teachers with a self-assessment tool for their learning practice). These findings indicate the*

*important role of improvisational activities in general music education and are therefore worth implementing and nurturing.*

**Maruša Laure, Olga Denac**

Univerza v Mariboru, Pedagoška fakulteta

### **Mnenja strokovnih delavcev iz vrtcev montessori o načrtovanju glasbenih dejavnosti**

Dosedanja teorija in raziskovalna praksa pedagogike montessori ugotavljata, da je glasbi, v primerjavi z drugimi področji dejavnosti, velikokrat namenjeno premalo pozornosti. Posledično predšolska vzgoja v vrtcih montessori otrokom pogosto ne ponuja primerne okolja za razvoj njihovih glasbenih sposobnosti in spretnosti. To se zdi še posebej problematično v predšolskem obdobju otroka, ko je razvoj glasbenih sposobnosti najintenzivnejši in ga je treba ustrezno spodbujati. Namen raziskave, v katero smo vključili 40 strokovnih delavcev iz slovenskih vrtcev montessori, je ugotoviti ocene strokovnih delavcev o pridobljenih lastnih kompetencah za izvajanje glasbenih dejavnosti ter mnenja o načrtovanju in izvajanju glasbenih dejavnosti v vrtcih montessori. Rezultati raziskave kažejo, da največ anketirancev svoje glasbene kompetence opisuje kot povprečne, da več pozornosti posvečajo spontanim kot vodenim glasbenim dejavnostim, da glasbenih dejavnosti ne načrtujejo sistematično ter ne upoštevajo enakomerne zastopanosti teh dejavnosti v učnem procesu. Potrdili smo tudi statistično pomembne razlike v ocenah in mnenjih strokovnih delavcev glede na stopnjo izobrazbe, njihovo glasbeno udejstvovanje in pogostost zastopanosti posameznih glasbenih dejavnosti.

### ***Opinions of preschool teachers from Montessori kindergartens about planning musical activities***

*The current theory and research practice of Montessori pedagogy indicate that, relative to other domains, music is often given insufficient consideration. Consequently, Montessori kindergartens often do not provide a setting that encourages the development of children's musical abilities and skills. This seems especially troublesome during the child's preschool years when musical ability development is the most intense and must be supported appropriately. The purpose of this research,*

*which involved 40 teachers from Montessori kindergartens in Slovenia, is to determine the teachers' assessments of their acquired competencies for the implementation of musical activities and their perspectives on the planning and implementation of musical activities in Montessori kindergartens. The results of our study show that the majority of respondents describe their musical competence as average, that they pay more attention to spontaneous than guided musical activities, that they do not plan musical activities systematically, and do not take into account the equal representation of musical activities in the learning process. In addition, we found statistically significant differences in the evaluations and opinions of teachers based on their degree of education, musical activity, and the frequency of representation of individual musical activities.*

**Žiga Mekiš Recek**

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### **Kateri harmonski postopi najbolj zadovoljijo glasbenike in neglasbenike**

Z nenehno izpostavljenostjo določenemu glasbenemu slogu se implicitno naučimo glasbenih zakonitosti, vključno s tipičnimi zaporedji akordov – harmonskimi zaporedji, ki spremljajo vodilno melodijo. Raziskave so pokazale (Salimpoor idr., 2015; Janata, 1995), da tipična harmonska zaporedja, ki so najpogosteje uporabljena v zahodni glasbeni tradiciji, doživljamo kot pričakovana in zadovoljujoča, netipična, ki se ne skladajo z našimi implicitnimi znanji o harmonski strukturi, pa kot nepričakovana in nezadovoljujoča. V kompoziciji se je uveljavil tudi koncept spodnje intervalne meje, po katerem je pomembna tonska višina zaigranih akordov. Če določene akorde zaigramo pod določeno tonsko lego, zvenijo nejasno. V naši raziskavi (Mekiš Recek idr., 2021) smo preučevali, kako se glasbeniki in neglasbeniki razlikujejo v zaznanem zadovoljstvu pri poslušanju pričakovanih in nepričakovanih harmonskih zaporedij ob upoštevanju tonske lege harmonskih zaporedij. V eksperimentu je 97 udeležencev (43 glasbenikov in 54 neglasbenikov) ocenjevalo stopnjo zadovoljstva ob poslušanju pričakovanih in nepričakovanih harmonskih zaporedij v kontekstu nizke in visoke tonske lege. Udeleženci so bili bolj zadovoljni ob poslušanju pričakovanih harmonskih zaporedij, kar potrjuje rezultate predhodnih raziskav o implicitnem učenju zakonitosti harmonije.

Medtem ko v kontekstu pričakovanih harmonskih zaporedij ni prišlo do razlik med skupinama, pa so glasbeniki nepričakovana zaporedja ocenili kot manj zadovoljujoča v primerjavi z neglasbeniki. Rezultati kažejo na možnost vzpostavitve izrazitejše asociativne povezave med nepričakovanimi harmonskimi zaporedji in negativnimi emocijami ter obsežnejše implicitno in eksplicitno znanje o harmonski strukturi pri glasbenikih. Razlike v zadovoljstvu med pričakovanimi in nepričakovanimi harmonskimi postopi so bile večje v kontekstu visoke tonske lege, kar nakazuje, da so udeleženci težje razločevali zaporedja v nizki tonski legi. To potrjuje teorijo o spodnji intervalni meji. Ugotovili smo, da je kljub zaznavanju nepravilnosti v harmonski strukturi vseh udeležencev zaznava nepravilnosti izrazitejša pri glasbenikih. Hkrati smo, po pregledu literature, prvi, ki smo empirično preverjali teorijo o spodnji intervalni meji, zato lahko naša raziskava predstavlja uvod v nadaljnje proučevanje področja.

### ***Which chord progressions satisfy musicians and non-musicians the most?***

*Through constant exposure to a particular style of music, we implicitly learn musical patterns, including typical harmonic progressions, that accompany the leading melody. Previous research (Salimpoor et al., 2015; Janata, 1995) has shown that the typical chord order, which is most often used in the Western musical tradition, is perceived as expected and satisfying, whereas the violation of the typical is perceived as unexpected and unsatisfying. The concept of the low interval limit has also become established in music composition; it maintains that when certain intervals and chords are played below a certain tonal position, they sound unclear. In our study (Mekiš Recek et al., 2021), we investigated how musicians and non-musicians differ in their perceived satisfaction while listening to expected and unexpected harmonic progressions, taking into account the pitch height of the progressions. In the experiment, ninety-seven participants (43 musicians and 54 non-musicians) rated their level of satisfaction while listening to expected and unexpected harmonic progressions in the context of low and high pitch height. Participants were more satisfied when listening to expected harmonic progressions, which confirms the results of previous research on implicit learning of harmony. While no differences emerged between groups in the context of expected harmonic progressions, musicians rated unexpected progressions as less satisfying compared to non-musicians. The results indicate the possibility of establishing a more*

*pronounced associative connection between unexpected harmonic progressions and negative emotions, as well as more extensive implicit and explicit knowledge about harmonic structure in musicians. Differences in satisfaction between expected and unexpected harmonic progressions were larger in the high-pitch position, suggesting that participants had a harder time discriminating progressions in the low-pitch position. This confirms the theory of the low interval limit. We found that despite the perception of irregularities in the harmonic structure of all participants, the perception of irregularities is more pronounced in musicians. At the same time, we are unaware of any previous studies examining the theory of the lower interval limit, so our research can represent an introduction to further study of the field.*

### **Gašper Muženič**

Samozaposlen v kulturi (SI)

### **Glasbeni in psihoakustični temelji tvorjenja napetosti v filmski glasbi**

Film kot avdiovizualna pripovedna umetnost temelji na dramaturškem loku, v sredi katerega deluje napetost kot osnovni parameter. Pri tvorjenju in razreševanju pripovedne napetosti filmska umetnost večinoma operira s kinematografijo, montažo in glasbeno kompozicijo. Avtorji (Gorbman, 1987) in skladatelji (Copland, 1941) so podrobno opisali splošni namen in delovanje filmske glasbe, precej malo pozornosti pa je bilo namenjene preučevanju glasbenega ustvarjanja napetosti v filmu oziroma so prispevki osredotočeni na posamičen glasbenoteoretični element (npr. harmonija v Lehman, 2018). Namen prispevka je predstavitev modela tvorjenja glasbene napetosti, ki je oblikovan po pregledu t. i. tension cuejev (napetih odsekov) v Hollywoodskih filmih in analizi v njih pogosto prisotnih kompozicijskih tehnik, ki so se do današnjega dne uveljavile v splošni praksi, včasih pa celo zreducirale v kliše. V središču prispevka je predstavitev štiritočkovnega modela: prisotnost specifičnih zvočnih lastnosti in glasbenih elementov, gradient teh lastnosti in elementov, glasba kot simbol (leitmotiv) in modalitetno-kontekstualna disonanca. V opisu delovanja štirih točk modela so priloženi glasbeni primeri, opisani pa so tudi teoretski mehanizmi za tvorjenje napetosti. V prispevku opisan model je dobra izhodiščna točka za nadaljnje preučevanje delovanja filmske glasbe in glasbenih elementov v filmski pripovedni strukturi.

### ***Musical and psychoacoustical foundations of tension-building in film music***

*The audiovisual narrative art of film is based on a dramatic structure, which is mainly centered around the parameters of tension. Cinematography, editing, and music composition are the main tools film uses to generate and resolve narrative suspense. Authors (Gorbman, 1987) and composers (Copland, 1941) have described the general purpose and workings of film music in detail, while so far little attention was centered on studying the musical forming of tension in the film, or it was strictly focused on particular theoretical elements (e.g. harmony in Lehman, 2018). The purpose of this article is to present a model of musical tension-building, formed after an overview of Hollywood tension cues and an analysis of commonly used compositional techniques, which are today a major part of scoring practice, if not reduced to a cliché. The main feature of the article is a presentation of a 4-point model: the presence of specific sound properties and musical elements, a gradient of aforementioned properties and elements, music as a symbol (leitmotif), and modal-contextual dissonance. Musical examples and theoretical tension-forming mechanisms are discussed in the description of each of the four points of the model. The model offers a good base for further study of film music and its elements' function in the film narrative structure.*

**Marina Novak**

*University of Zagreb, Academy of Music (HR)*

### **Vloga vrednotenja pri individualnem pouku instrumenta v nižjih in srednjih glasbenih šolah**

Prispevek predstavlja rezultate raziskave na področju vrednotenja v glasbenih šolah v Republiki Hrvaški in je del obsežnejše raziskave kompetenc učiteljev pri individualnem pouku instrumenta. Anketirani učitelji flavte v osnovnih in srednjih glasbenih šolah (N = 20) so podali mnenja in stališča o vrednotenju učencev in njihovem izvajanju v praksi. Glede na vrsto šole ali delovne izkušnje anketirancev v rezultatih ni bistvene razlike, za večino je vrednotenje pomemben del pouka. Večina anketirancev (60 % ) vrednotenje izvaja občasno, 35 % pa ga vključuje v vsako učno uro. Rezultati tega postopka so izhodišče za načrtovanje prihodnjega pouka za 75 % učiteljev, večina pa na podlagi tega učne vsebine in metode prilagaja posameznemu učencu. Večina

učiteljev spodbuja učence k samoocenjevanju, vrstniško ocenjevanje pa je manj pogosto. Javni nastopi in izpiti pred komisijo so najpogostejše oblike preverjanja znanja, ki jih opravljajo skoraj vsi anketirani. Spodbudno je, da 95 % učiteljev daje povratne informacije učencem pri vsaki uri. Večina anketirancev (70 %) je izjavila, da najpogosteje ocenjujejo s svojim edinstvenim sistemom ocenjevanja, 50 % pa jih občasno ocenjuje na podlagi celostnega vtisa. Kriterijske lestvice in rubrike se manj uporabljajo. Pri ocenjevanju so anketirani najbolj pozorni na zavzetost učencev pri pouku, redno vadbo flavte in točnost naučenega notnega teksta. Obseg usvojene glasbene snovi, muzikalnost, tehnična usposobljenost, ustvarjalnost, učenje na pamet in uspeh na javnem nastopu so za večino sestavni del ocene. Učitelji upoštevajo sposobnost branja a vista in improvizacijo, vendar ju ne ocenjujejo posebej. Neglasbenim elementom, kot sta rednost in točnost prihajanja k pouku, pri oblikovanju končne ocene ne pripisujejo velikega pomena. Anketiranim se zdijo opisne ocene boljše za beleženje napredka učencev kot številčne. Menijo, da ocene vplivajo na motivacijo učencev in so delno razlog, da nekateri opustijo nadaljnje glasbeno izobraževanje. Več kot polovica vprašanih je navedla, da imajo negativne izkušnje s starši dijakov glede ocen.

### ***Role of assessment in individual musical instrument teaching in primary and secondary music schools***

*This paper presents the results of the research in the field of assessment in music schools in the Republic of Croatia, which is a part of more extensive research on teacher competencies in individual musical instrument teaching. A sample of primary and secondary music school flute teachers (N = 20) was surveyed about their opinions and attitudes with regard to student assessment and its implementation in practice. There is no significant difference in the results with regard to the type of school or work experience of the respondents. Most of them consider assessment important. Most respondents (60 %) conduct assessments occasionally, while 35 % include it in every lesson. The assessment results are the starting point for planning future classes for 75 % of teachers in the sample, and most of them adapt the teaching content and methods to the individual student. Most teachers encourage students to self-assess, while peer assessment is less represented. Public performances and exams in front of*

*the panel are the most common forms of testing used by almost all examinees. It is encouraging that 95 % of teachers give feedback to students for every lesson. Most respondents (70 %) declared that they most often do their judging using their unique assessment system, but 50 % of them occasionally make their assessment based on a holistic impression. Criterion scales and rubrics are less used. When assessing, they pay the most attention to student engagement in the lesson, regular practice of the flute, and accuracy of learned music text. The extent of mastered musical material, musicality, technical ability, creativity, learning by heart, and success in public performances are an integral part of the grade for most. Teachers note but do not specifically grade reading 'a vista' and improvisation skills. They do not attach great importance to non-musical elements such as regularity and punctuality of coming to classes when forming the final grade. Respondents consider descriptive grades better for recording a student's progress than numerical ones. They believe that grades affect the students' motivation and are partly the reason for some giving up on further music education. More than half of examined stated that they had negative experiences with students' parents regarding the grades.*

### **Mario Perestegi**

Univerza v Ljubljani, Akademija za glasbo (SI)

### **Orgelske koralne predigre in koralne fantazije v opusih hrvaških skladateljev v obdobju med letoma 1945 in 2000**

Orgelska glasba se je na Hrvaškem začela razvijati v 16. stoletju. Sprva je bila vezana izključno na liturgijo zaradi inštrumentalnega temelja, ki so ga osnovali manjši inštrumenti ožjih tehničnih in zvočnih zmožnosti. Z izgradnjo vse večjih inštrumentov v 19. stoletju, predvsem velikih Walckerjevih orgel v zagrebški katedrali in Jenkovih orgel v katedrali v Đakovem, ter z nastopom organista in skladatelja Franje Dugana st. se je orgelska umetnost začela močneje opirati na temelje evropske dediščine in nove smernice, izhajajoče iz večjih evropskih centrov, kot so Berlin, Pariz in Praga. Franjo Dugan, učenec berlinske šole, prinaša nov zamah v razvoju orgelske umetnosti. V njegovem opusu najdemo prva velika dela za orgle, med katerimi so tudi koralne predigre. Dokončno sta se koralna predigra in koralna fantazija uveljavili v 20. stoletju, ko ti obliki zasledimo pri večini hrvaških skladateljev. Daljše ali krajše koralne predigre



najdemo pri že omenjenem Franju Duganu st. ter pri Albu Vidakoviću, Anselmu Canjugi, Kamilu Kolbi, Milanu Stahuljaku, Franju Lučiću, Anđelku Klobučarju, Matu Leščanu, Nikši Njiriću, Josipu Magdiću in Željku Brkanoviću. Cilj analize koralnih prediger in koralnih fantazij iz opusa hrvaških skladateljev je odkriti spremembe, zasnovo in prenehanje, kot tudi razvoj novih pojavov, ki spreminjajo do sedaj znana pravila in potek razvoja v kontekstu ustvarjalnega dela navedenih skladateljev, med katerimi so nekateri tudi izredni organisti. Koralne predigre in koralne fantazije zgoraj navedenih skladateljev so v tem smislu analizirane po načelih elementarne, funkcionalne in strukturne analize skladb. Posebej so poudarjene naslednje komponente tovrstnih glasbenih oblik: a) vsebinske komponente (ritem, melodika, harmonija, slog, dinamika, agogika, barva) b) razmerja (odnosi med celotami na mikro in makro ravni) c) odnos do razgradnje oblike in nagnjenost k fragmentiranju (tretiranje in oblikovanje fragmentov v odnosu do celote) č) orgelska registracija. Z analizo in primerjavo orgelskih partitur so se razjasnile osnovne karakteristike, tj. podobnosti in razlike v skladateljski gesti ter v značilnosti razvoja vsakega posameznega skladatelja, cilj pa je najti in specificirati njihov medsebojni vpliv. Po eni strani je mogoče opaziti določene sorodnosti, po drugi strani pa je opažen močan individualizem, katerega rezultat so dela posebnih karakteristik.

### ***Choral preludes and fantasies for the organ in the opuses of Croatian composers in the period between 1945 and 2000***

*Choral preludes and fantasies for the organ in the opuses of Croatian composers in the period between 1945 and 2000* Organ music in Croatia had been developing in Croatia since the 16th century, but it was solely related to liturgy, primarily because of instrument holdings that consisted of smaller instruments of limited technical and sound capabilities. With the construction of larger instruments in the 19th century, especially the large Walcker's organ at the Zagreb Cathedral and Jenko's organ at the Cathedral in Đakovo and the emergence of the organ player and composer Franjo Dugan the older, organ art commenced developing more intensely on the foundations of European legacy and new directions whose coordinates were set in large centers such as Berlin, Paris, and Prague. Franjo Dugan, a student of the Berlin school, brought a new momentum in to the development of organ art. In his opus, we find the first

*great works for the organ, among which are also choral preludes. The choral prelude and choral fantasy receive full recognition in the 20th century when most of the Croatian composers implement these music forms. In the opuses of Croatian composers, there are smaller or larger choral preludes already in the works of the already mentioned F. Dugan the older, A. Vidaković, A. Canjuga, K. Kolb, M. Stahuljak, F. Lučić, A. Klobučar, M. Leščan, N. Njirić, J. Magdić, and Ž. Brkanović. Through an analysis of choral preludes and choral fantasies from the opus of Croatian composers, it is our objective to discover changes, the emergence, and termination, as well as the development of some new things that are altering the current rules and the flow of the progress in the context of the creative work of mentioned composers among which some are excellent organ players. In this sense, choral preludes and fantasies of the before mentioned composers have been processed according to the principles of elementary, functional, and structural analysis of works. Special emphasis in the analysis has been placed on the following components of music forms: a) formative elements (rhythm, melody, harmony, polyphony, dynamics, agogics, timbre); b) proportions (the relations between wholes on micro and macro levels); c) the relation toward the breakdown of form and the inclination toward fragmentarity (treating and shaping fragments in relation to the whole); d) organ registration. The analysis and comparison of organ scores crystallised the basic characteristics i.e. similarities and differences in the composer's gestures, but also in the features of evolvement for every composer separately, with a goal to find and specify their mutual influences. On one side it was possible to recognize certain analogies, yet, on the other side, a powerful individualism that resulted in works of special features was perceived.*

## **Ilonka Pucihar**

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### **Somatika za preprečevanje, lajšanje ali odpravljanje z igranjem povezanih bolečin in poškodb glasbenikov**

Glasbeniki vseh starosti se na svoji poti izobraževanja in nadaljnjega umetniškega, pedagoškega ali ljubiteljskega glasbenega udejstvovanja soočajo s številnimi izzivi, zaradi katerih so izpostavljeni velikemu tveganju psihofizičnih obremenitev in poškodb. Specifične zahteve posameznega inštrumenta, mentalna in čustvena naravnost ter

fizične omejitve so lahko vzrok za slabo organizirano gibanje, ki ustvarja nepotrebne obremenitve v sklepih, vezivnem tkivu, mišicah in posledično v vsem telesu. To pa lahko z dolgotrajno ponavljajočim se vadenjem vodi do poškodb zaradi preobremenitve, vključno z bolečino, utrujenostjo, izgubo obsega gibanja, pa tudi izgubo vzdržljivosti in fine motorične kontrole. Statistični podatki o bolečinah in poškodbah, povezanih z igranjem instrumenta, se med seboj sicer razlikujejo, a številke so zelo visoke. Namen prispevka je opozoriti na možnosti zmanjšanja, lajšanja in preprečevanja bolečin in poškodb z izobraževanjem o učinkovitem gibanju, o urjenju kvalitetne pozornosti, o zaznavanju nepotrebnih napetosti in njihovem sproščanju. Tako prispevek izpostavlja somatsko izobraževanje, ki s procesno naravnanim in izkustvenim raziskovanjem omogoča večje zavedanje telesa in s tem gibanje na nove načine, z večjo učinkovitostjo in zadovoljstvom. Pregled relevantnih raziskav kaže, da obstaja vse več informacij o učinkoviti uporabi nekaterih somatskih praks med glasbeniki, a da so hkrati tudi nujne visoko kvalitetne raziskave na tem področju. Za usposabljanje glasbenikov z optimalnimi izvajalskimi sposobnostmi ter brez bolečin in poškodb bi veljalo razmisliti o glasbenoizobraževalnem sistemu, ki bi vključeval principe somatskega izobraževanja.

### ***Somatics for the prevention, mitigation, or elimination of playing-related pain and injury***

*Musicians of all ages face many challenges on their educational path and during their later artistic, pedagogic, or amateur activities, such as a variety of psychophysical strains and even injuries. Every musical instrument has its own specific requirements that together with the musician's mental, emotional and physical characteristics may result in poorly developed technique, which in turn causes unnecessary pressure on the joints, connective tissue, muscles, and consequently the whole body. This may lead to physical injury due to repetitive and long-term practice as well as to recurring pain, fatigue, the loss of flexibility, stamina, and fine motor skills. Even though statistical data regarding the occurrence of pain and physical injury connected to the playing of an instrument differ, they do reveal a high correlation. The aim of this paper is to call attention to the possibility of alleviating physical pain and injury by providing information on the efficient use of movement, the practice of quality focus, and the*

*ability to sense and recognize unnecessary bodily strain and use appropriate relaxation methods. The presentation focuses on somatic education, which can increase awareness of one's body through process-oriented and experiential research, thus encouraging safe, effective, and satisfying music-making. An overview of relevant research papers shows that there is an increasing amount of information in support of the efficient use of somatic practices among musicians, even though more research is necessary. If musicians are to achieve optimal performance skills while avoiding pain and injury, it would be worthwhile to consider the inclusion of the principles of somatic education in the educational system.*

**Žiga Stanič**

RTV Slovenija

## **Zvočni posnetek kot končni produkt sodobne orkestrske glasbene kompozicije**

V živo izvedena glasba, ki je bila še v začetku prejšnjega stoletja edina možnost glasbene percepcije, je ob razmahu masovnih medijev postala relativno majhna tržna niša. Spletni portali omogočajo poslušanje glasbenih del milijardam ljudi, tudi tistih del, ki so bila še v 20. stoletju težko dostopna zaradi pomanjkljive distribucije vinilnih plošč, kaset in zgoščenk.

V primerjavi s številom izvedb železnega repertoarja klasične glasbe preteklih obdobij se na koncertnih odrih novokomponirana resna glasba izvaja mnogo manj, velikokrat samo krstno, zato je praviloma posneta. Ti posnetki živijo svoje nadaljnje življenje v okviru specializiranih radijskih programov oziroma v digitalnem okolju spletne glasbene ponudbe.

Zaradi tega je izjemno pomembno, da so posnetki novokomponirane resne glasbe narejeni na način, ki ustreza tako skladateljevi estetski ideji kot tudi tehnološko-akustičnim zahtevam. Pred pojavom snemalne tehnike so se skladatelji mnogo bolj oklepali naravnih akustičnih pravil, ki veljajo na glasbenem odru, danes pa že med ustvarjanjem upoštevajo možnosti mikrofonске tehnike, naknadnega večkanalnega mešanja in oblikovanja zvoka, masteringa, retuš izvajalskih napak itd.

Končna verzija posnetka glasbene izvedbe večinoma akustično ni več takšna, kot jo je bilo slišati v času snemanja na odru. Izvedba pred občinstvom sploh ni več potrebna,

da bi glasbeno delo zaživel. Na tej točki se začenja izmenjava vlog med tehnologijo in izvajalskimi muzikalnimi vrlinami, prednost glasbenega producenta pred dirigentom, moč oglaševanja in trženja pa se pogosto dviguje nad primarno estetsko močjo novonastale glasbene kompozicije, katere končni produkt, glasbeni posnetek, lahko močno variira glede na stopnjo tehnične obdelave.

V prispevku bo predstavljen postopek glasbene produkcije od izvirne glasbene ideje do distribucije končnega izdelka ter omogočen vpogled v pretekli dve desetletji glasbene produkcije slovenske sodobne resne glasbe s Simfoničnim orkestrom RTV Slovenija.

### ***Audio recording as a final product of contemporary orchestral composition***

*Listening to live music performances were the only possible perception of music at the beginning of the previous century. With the rise of mass media, live concert events have become a relatively small market niche. Web platforms deliver various musical recordings to billions of people, including the recordings that were difficult to access in the 20th century due to the insufficient distribution of vinyl records, cassettes, and CDs.*

*Today, newly composed contemporary music usually gets very few live public performances, and that is why audio recordings are of the composer's high interest. These recordings live their further life in the context of specialized radio programmes or in the digital environment of online music offerings. For this reason, it is extremely important that the recordings of newly composed contemporary music are made in a way that is acceptable both to the composer's aesthetic idea and to suit the technological-acoustic requirements.*

*The final, post-produced recording of the musical performance is no longer the same as the performance on stage at the time of recording. Also, the performance in front of an audience is no longer necessary for musical work to come to life. At this point, the exchange of roles between technology and performing virtues begins, the preference of the music producer over the conductor, and the power of advertising and marketing rises above the primary aesthetic power of the newly created musical composition, whose final product, the musical recording, can vary greatly depending on the level of technical processing.*

*The presentation summarizes the process of music production from the original musical idea to the distribution of the final product, as well as an insight into the past two decades of music production of Slovenian contemporary classical music with the RTV Slovenia Symphony Orchestra.*

## **Karolina Šantl Zupan**

Univerza v Ljubljani, Akademija za glasbo

### **Interpretacija kot simbioza glasbene umetnosti in znanosti**

V prispevku se sprašujemo, kaj je glasbeno delo in kaj njegova identiteta, o razmerju med glasbenim delom in njegovo interpretacijo ter o tem, kakšni so pri tem cilji poglobljenega umetniškega raziskovanja. Govorimo o povezavi med instrumentalnimi veščinami in individualnim umetniškim izražanjem na eni strani ter poglobljenim razumevanjem širšega konteksta glasbenega dela na drugi. Umetniška interpretacija in poustvarjalni dosežek ustvarjata simbiozo med instrumentalnimi veščinami, tehničnim znanjem in interpretacijskimi sposobnostmi izvajalca ter teoretičnim poglobljanjem v materijo. Ugotavljamo, da lahko vrhunsko umetnost dosegamo s poglobljenim teoretičnim znanjem in razvijanjem znanstvenega pristopa do poznavanja glasbene materije, z razumevanjem historične poustvarjalne prakse in njenega spreminjanja skozi čas ter z upoštevanjem novejših glasbenih tiskov in sodobnih trendov poustvarjalnosti. Umetniško raziskovanje tako odpira možnosti pridobivanja širokih kompetenc na specifičnih umetniških področjih in temelji na umetniških izkušnjah ter interdisciplinarnem povezovanju. Prav tovrstnim raziskovalnim trendom je v danšnjem času na področju glasbenega izobraževanja namenjeno veliko pozornosti. V ta namen se odpirajo novi umetniški doktorski programi, ki omogočajo pridobivanje ustreznih umetniško-znanstvenih kompetenc in so nadgradnja bolonjskega procesa prenove visokošolskega umetniškega izobraževanja. Cilj tovrstnih programov je v transdisciplinarnem kontekstu, umetniško raziskovanje sledi povezovanju teorije in prakse ter ni namenjeno zgolj apliciranju znanja v prakso. Postavlja se vprašanje, v kakšnem kontekstu nova znanja presegajo disciplinarni okvir oziroma ali je umetniško raziskovanje nova disciplina ali povezovanje različnih področij. Z upoštevanjem slednjega umetniška in znanstvena spoznanja omogočajo enovitost na višji ravni.

### ***Interpretation as a symbiosis between music art and science***

*This paper questions the definition of a musical piece, its identity, and the relationship between a musical piece and its interpretation. In addition, it discusses the goals of in-depth artistic research. Lastly, the paper debates the connection between instrumental skills and individual artistic expression on one hand and a deeper understanding of the wider context of the musical piece on the other. Artistic interpretation and creative achievement create a symbiosis between the instrumental skills, technical knowledge, and interpretation abilities of the performer and the understanding and absorption of a musical piece. The article concludes that a high level of art can be produced by combining in-depth theoretical knowledge with the development of a scientific approach understanding the musical piece. This can be achieved by understanding historical practices and their changes over time, as well as, by considering newer musical prints and contemporary trends in music. Artistic research is based on artistic experiences and interdisciplinary integration. It thus opens the possibility of acquiring broad competences in specific artistic fields. Research trends of this kind are currently receiving a lot of attention in the field of music education. To address the trends, new artistic doctoral programs are being developed, enabling the acquisition of relevant artistic and scientific competences. Such programmes are seen as an upgrade of the Bologna Process. The goal of such programmes is in a transdisciplinary context since the artistic research aim is not to only to apply knowledge to practice but to integrate one with another. This gives rise to the question: in what context does the new knowledge transcend the disciplinary framework? Is artistic research a new discipline or the integration of different fields? By taking the latter into account, artistic and scientific knowledge thus enables unity on a higher level.*

**Natalija Šimunović**

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### **Akademsko samopodoba kot izvor in odraz celostnega glasbenega zorenja**

Nehierarhičen in večdimenzionalen konstrukt glasbene samopodobe z akademskim in neakademskim polom predstavlja psihološko strukturo, ki pomembno vpliva na

glasbeni razvoj posameznika. Segmenti neakadmskih – telesnih, socialnih, čustvenih, kognitivnih in duhovnih – samopredstav v zvezi z glasbo se dopolnjujejo z akademskimi. Vsebinsko akadmskega pola glasbene samopodobe (v nadaljevanju GS) označujejo lastna prepričanja o sposobnostih in obvladovanju veščin v zvezi z glasbo. Glasbeno učenje je učinkovito, kadar pri načrtovanju glasbenoumetniških, družbenokulturnih in osebnostnih učnih ciljev upoštevamo edinstvene koncepte obeh polov GS, ki oblikujejo individualne glasbenoizobraževalne modele (Hargreaves idr., 2003). V akcijski raziskavi smo želeli ugotoviti, kako učenci inštrumenta doživljajo implementacijo Hargreavesovega modela in kako implementacija deluje na GS učencev. Učenkam glasbene šole, starim od 11 do 16 let, ki se učijo violino (N = 2) in flavto (N = 2), smo glede na analizo konstrukta njihove GS in identificirano glasbenoizobraževalno problematiko določili področja učnih intervencij. Za pridobivanje podatkov smo uporabili Vprašalnik GS (Fiedler in Spychiger, 2017), Vprašalnik glasbenih preferenc (Habe idr., 2019), Vprašalnik izvajalske anksioznosti (Habe, 1999) in polstrukturirani intervju. Podatke smo s pomočjo analize in utemeljitvene teorije obdelali in sistematizirali v tematsko mrežo karakterističnih konceptov. Skupaj z dnevniškimi zapisi in refleksijami udeleženk smo tako v vseh korakih akcijskega niza pridobili smernice za glasbenopedagoške akcije. V pouk inštrumenta smo vključili improvizacijo, komponiranje, a vista branje, tehnike za spopadanje z izvajalsko anksioznostjo ter diferenciacijo glasbenega učenja in produkcije. Izkazalo se je, da udeleženke 1. glasbeni razvoj doživljajo kot pomemben dejavnik osebnostnega razvoja; 2. delež akadmskih samopredstav doživljajo kot dominanten v konceptu GS; 3. z njim neposredno povezujejo svoje identitetno občutje. Glasbenopedagoške akcije, ki so podprle področja negativnih akadmskih samopredstav in obsegale raziskovanja glasbenih dejavnosti, inštrumentov in vlog, so izzvale porast samozavesti pri nastopanju, povečanje samorefleksije ter nove identitetne odločitve. Rezultati raziskave v okvirih Hargreavesovega modela kažejo na možnosti regulacije glasbenega razvoja in identitetnega občutja glasbenika z učnimi intervencijami na področju akadmske GS.



## **Academic self-concept as a source and reflection of holistic musical maturation**

*The non-hierarchical and multidimensional construct of musical self-concept, with both academic and non-academic poles, constitutes a psychological structure that has a significant impact on the musical development of the individual. The segments of non-academic - physical, social, emotional, cognitive, and spiritual self-concepts in relation to music are complementary to the academic ones. The content of the academic pole of the musical self-concept (hereafter "MSC") is characterized by one's own beliefs about one's abilities and mastery of skills in relation to music. Music learning is effective when the unique conceptions of the two poles of the MSC are taken into account when planning musical-artistic, socio-cultural, and personal learning goals, which shape individual music-educational models (Hargreaves et al. 2003). In this action research, we wanted to find out how students of instrument experience the implementation of Hargreaves' model and how the implementation works on the MSC of the students. We identified areas of learning interventions for music school students aged 11-16 years, studying violin (N = 2) and flute (N = 2), based on an analysis of their MSC construct and identified music education issues. To collect data, we used the MUSCI Questionnaire (Fiedler and Spychiger, 2017), the Music Preferences Questionnaire (Habe et al., 2019), the Performance Anxiety Questionnaire (Habe, 1999), and a semi-structured interview. The data were processed and systematized into a thematic network of characteristic concepts through analysis and grounded theory. Together with the participants' diary entries and reflections, we thus obtained guidelines for music pedagogical actions in all steps of the action set. Improvisation, composing, sight reading, techniques to cope with performance anxiety, and differentiation of music learning and production were included in the instrumental lessons. It turned out that the participants (1) experience musical development as an important factor in personal development; (2) experience the share of academic self-concepts as dominant in the concept of MSC; (3) directly associate their sense of identity with it. Music pedagogical actions that supported areas of negative academic self-beliefs and included explorations of musical activities, instruments, and roles, provoked: an increase in self-confidence in performance, an increase in self-reflection, and new identity choices. The results of the research, within the framework of Hargreaves'*

*model, suggest the possibility of regulating the musician's musical development and sense of identity through learning interventions in the field of academic MSC.*

**Katarina Zadnik,<sup>1</sup> Katarina Habe,<sup>2</sup> Katarina Kompan Erzar<sup>3</sup>**

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### **Kako otroci »slišijo« umetnost, kadar umetnost »sliši« otroke**

Predstavili bomo raziskavo, ki smo jo izvedli v sklopu mednarodnega projekta B-AIR v sodelovanju z Radiem Slovenija. Namen raziskave je bil ugotoviti, kako predšolski otroci zaznavajo radiofonsko gradivo, radijske pravljice ter kako so preko njih povabljeni v stik z umetnostjo. Zanimalo nas je, kateri zvočno-glasbeni elementi so ključni za prebujanje zanimanja, čustvenega odziva in pozornosti predšolskih otrok. Želeli smo ugotoviti, katere so tiste umetniške prvine radiofonskega materiala, ki otrokom omogočijo estetsko izkušnjo in s tem vstop v globlje umetniško doživljanje stvarnosti ter preko njega tudi razvoj občutka varnosti, senzitivnosti in notranje nagovorjenosti. Za namen raziskave so bile oblikovane tri radijske pravljice, ki so jih ustvarjalci pripravili za predšolske otroke. Vsaka izmed njih je imela specifično strukturo temeljnih elementov (zvok, govor, glasba, ritem, metrum) in tudi razmerja med temi elementi (en element v ospredju, drugi v ozadju, enakovredno prepletanje elementov in prehajanje drug v drugega, plastenje zvočnih ravni in različna kompleksnost zvočne krajine). V raziskavi je sodelovalo 53 otrok, starih pet let, iz treh različnih ljubljanskih vrtcev. Otrokom so bile pravljice predvajane dvakrat v razmiku dveh tednov. Med poslušanjem so bili v vsaki skupini prisotni tudi ustrezno usposobljeni opazovalci, ki so o opazovanju oblikovali anekdotski zapis. Po poslušanju so otroci pravljico narisali in z opazovalcem opravili intervju. Rezultati so bili pridobljeni s triangulacijo podatkov: na podlagi otroških risbic, intervjujev z otroki in z anekdotskimi zapisi opazovalcev. Izvedena je bila kvalitativna analiza rezultatov. Na podlagi tako zbranih rezultatov smo prišli do naslednjih pomembnih ugotovitev: –za otroke je poslušanje avdiogradiva zahtevno in jih je treba na tovrstno dejavnost posebej pripraviti, jim zagotoviti varno okolje ter stik z odraslim; – dinamika in ritem pravljice ter njena dialoškost so ključnega pomena za ohranjanje otrokove pozornosti; –

pravljice, v katerih so posamezni elementi med seboj enakovredno prepleteni, se bistveno močnejše vtisnejo v otrokovo doživljanje.

### ***How do children "hear" the arts, when the arts "hear" children***

*We will present the research we conducted as part of the international B-AIR project in cooperation with Radio Slovenia. Our research focused on how preschool children perceive artistic audio material, radio fairy tales, and how they can be invited to engage with art through them. We wanted to find out what artistic elements of the radiophonic material enable children to have an aesthetic experience and thus enter into a deeper artistic experience of reality and, through it, develop a sense of security, sensitivity, and inner focus. For this research, three radio fairy tales were created for preschool children. Each of them had a specific structure of basic elements (sound, speech, music, rhythm, metre) and also the relationships between these elements (one element in the foreground or the background, the equal interplay of elements and transition into each other, layering of sound levels and different complexity of the soundscape). The fairy tales were evaluated by playing a specific fairy tale to 53 five-year-old children from three kindergarten groups in Ljubljana over two consecutive weeks. During the listening sessions, three appropriately trained observers were present in each group and made anecdotal notes about the observations. The children drew the story after listening and had a short conversation with the observer. Results, which were obtained through data triangulation of qualitative analysis – children's drawings and interviews, and anecdotal records of observers – led us to the following important conclusions: 1) Children find listening to audio narratives challenging and need to be specially prepared for this activity, provided with a safe environment and contact with an adult. 2) The dynamics, rhythm, and dialogic nature of the story are key to maintaining children's attention. 3) Fairy tales where the individual elements are equally interwoven with each other have a much stronger impact on the child's experience.*

**Konstanca Zalar<sup>1</sup>, Ksenija Burić<sup>2</sup>**

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## **Razvijanje komunikacijskih veščin z glasbeno terapijo pri triletnem neverbalnem otroku**

Glasbena terapija se po vsem svetu uporablja za podporo psihološkega in fiziološkega počutja različnih skupin ljudi, vključno z ustvarjanjem novih komunikacijskih možnosti za osebe s težavami v komunikaciji. V študiji primera smo preučili Sternov psihoanalitični pogled na razvoj in vpliv njegovih teorij na glasbenoterapevtsko obravnavo triletnega neverbalnega otroka. Za merjenje napredka smo uporabili lestvico IMTAP (The Individualised Music Therapy Assessment Profile - Individualni ocenjevalni profil za glasbeno terapijo), ki je bila razvita za ocenjevanje pacienta na desetih področjih z uporabo strukturiranih ali improviziranih glasbenoterapevtskih intervencij, ki jih je načrtoval terapevt. Da bi dosegli svoj cilj, smo izvedli ocenjevanje na naslednjih treh področjih: receptivna komunikacija/slišna zaznava, ekspresivna komunikacija in muzikalnost, ki smo jih izvedli v petih enakomerno oddaljenih točkah. Z analizo podatkov smo pri obravnavanem neverbalnem otroku med dvoletnim programom glasbene terapije načina in dinamike pojavljanja receptivne in ekspresivne komunikacije v korelaciji s področjem muzikalnosti. Rezultati so omogočili vpogled v sposobnost neverbalnega otroka, da se glasbeno odziva z glasbeno komunikacijo, in potrdili, da komunikacija, ki se uporablja v glasbeni terapiji v obliki petja, igranja in raziskovanja zvokov, zagotavlja ustvarjalni okvir za specifične izkušnje, kot so pridobivanje elementov receptivne komunikacije pred ekspresivno komunikacijo, izboljšanje sposobnosti slušnega procesiranja, s čimer smo potrdili tudi, da na ta način lahko pričakujemo boljše rezultate pri razvoju jezika. Z uporabo lestvice IMTAP smo ugotovili, da je triletni neverbalni otrok izboljšal svoje receptivne komunikacijske spretnosti, da je bil sposoben vzdrževati tempo in izražati veselje pri petju ter da je zelo napredoval pri usvajanju govora in jezika. Rezultati so izpostavili tudi vlogo glasbenega terapevta pri zagotavljanju podporne dopolnilne komunikacije.

### ***Developing communication skills through music therapy with a three-year-old nonverbal child***

*Music therapy is used worldwide to support the psychological and physiological well-being of various groups of people, including creating new communication opportunities for those with communication difficulties. In this single-case study, we examined Stern's psychoanalytic view of development and the influence of his theories on music therapy treatment for a three-year-old nonverbal child. To measure progress, we used the IMTAP scale (The Individualised Music Therapy Assessment Profile), which was developed to assess the client in ten domains using structured or improvised music therapy interventions planned by the therapist. To achieve our goal, we conducted the assessment in the following three domains: receptive communication/auditory perception, expressive communication, and musicality, which were conducted in five equidistant points. Through the analysis of the data, we performed a comparison of the mode and dynamics of the occurrence of receptive versus expressive communication in correlation with the domain of musicality in the considered nonverbal child during the two-year music therapy programme. The results provided insight into the nonverbal child's ability to respond musically through musical communication and confirmed that the communication used in music therapy in the form of singing, playing, and exploring sounds provides a creative framework for the specific experience, such as acquiring elements of receptive communication before expressive communication, improving auditory processing skills, with better-expected outcomes in language development. Using the IMTAP scale, we found that a three-year-old nonverbal child improved his receptive communication skills, was able to sustain **the** tempo and express enjoyment in singing, and made great progress in speech and language acquisition. The results also highlighted the role of the music therapist in providing supportive complementary communication.*

## Koncert ob zaključku mednarodnega znanstvenega simpozija

**Petek, 25. november 2022 ob 19:30**  
**Akademija za glasbo UL, Dvorana Julija Betetta**

*Solo e da camera:*  
**Na stičišču znanosti in umetnosti**

**Trio ETU**, mentor: prof. Egon Mihajlović

Emilija Miodrag, čembalo

Tanja Jarc, traverso flavta

Urban Klančar, kljunasta flavta

Johann Joachim Quantz (1697–1773): *Trio sonata v C-duru, QV 2:Anh.3*

1. Affettuoso
2. Alla breve
3. Larghetto
4. Vivace

**Ljubljanski kvartet saksofonov**, mentor: prof. Miha Rogina

Arijan Mačak, Boštjan Rojc, Tia Ivajnsič, Lan Meden

György Ligeti (1923–2006): *Šest bagatel* (priredba za kvartet saksofonov)

1. Allegro con spirito
2. Rubato – Lamentoso
3. Allegro grazioso
4. Presto ruvido
5. Adagio. Mesto (In Memoriam Béla Bartók)
6. Molto vivace – Capriccioso

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**Klavirski trio TRN**, mentor: doc. Janez Podlesek

Neža Nahtigal, violina

Tara Korica, violončelo

Rebeka Dobravec, klavir

Lucijan Marija Škerjanc (1900–1973): *Trio za violino, violončelo in klavir v C-duru*

1. Allegro vivace
2. Adagio
3. Presto
4. Maestoso lugubre

Johann Joachim Quantz (1697–1773) je dandanes bržkone bolj kot skladatelj znan kot avtor traktata *Poizkus navodila za igranje prečne flavte* iz leta 1752, ki služi kot pomemben vir za ustrezno historično ozaveščeno interpretacijo glasbe osemnajstega stoletja. Kljub temu da sodobni raziskovalci pogosto kritizirajo Quantzovo poenostavljeno in ponekod togo razlago izbire pravega tempa, odmevnost traktata priča najmanj o avtorjevi razgledanosti in spretnosti pri snovanju učbenika, nenazadnje namenjenega začetnikom igranja na flavto. Na nocojšnjem koncertu bomo slišali *Trio sonato v C-duru*, eno izmed več kot dvestotih sonat, ki jih je poleg obsežnega opusa za flavto, katerih izdelovalec je bil, Quantz zapustil kot skladatelj.

György Ligeti (1923–2006) se je v zgodovino zapisal kot izjemen inovator, pionir številnih avantgardnih kompozicijskih tehnik, hkrati pa izjemno cenjen in izvajan skladatelj. Ligetijevo mladost je zaznamovala izkušnja avtoritarnih režimov, zaradi katerih je leta 1956 emigriral z Madžarske na zahod, kjer se je hitro poistovetil z idejami darmstadtske avantgarde, sam pa pozneje tudi utrl pot tehnikam, kot so mikropolifonija, poliritmija in drugim. *Šest bagatel* (1953) je nastalo v skladateljevem zgodnjem obdobju, natančneje te kratke skladbe izhajajo iz slovite *Musice ricercate* (1951–1953), v kateri se je skladatelj cenzuri avtoritarnega režima zoperstavil z rabo izjemno jedrnatih ritmov in preprostih vzorcev tonskih višin – v prvi bagateli, denimo, lahko slišimo le štiri različne tone.

Poleg izjemnega skladateljskega opusa je Lucijan Marija Škerjanc (1900–1973) zapustil številna zlasti v izobraževanje usmerjena teoretska dela, kot so *Kompozicija* (1971), *Harmonija* (1962), *Oblikoslovje* (1966) in številna druga. Široka glasbena izobrazba, ki jo je Škerjanc pridobil zlasti med študijem v Pragi, na Dunaju, v Parizu in Baslu, je botrovala njegovemu lastnemu uspešnemu poučevanju nove generacije slovenskih glasbenikov na Akademiji za glasbo, katere rektor je bil med letoma 1945 in 1947. Škerjančevo poglobljeno poznavanje najrazličnejših slogov, ki odlikuje njegova teoretska dela, hkrati z nezamenljivo osebno glasbeno govorico lahko slišimo tudi v nocoj izvedenem štiristavčnem *Triu za violino, violončelo in klavir v C-duru* (1935).

Jakob Barbo

## ***Concert at the conclusion of the International Scientific Symposium***

***Friday, 25<sup>th</sup> November 2022 at 7:30 p.m.  
Academy of Music UL, Julij Betetto Hall***

*Solo e da camera:*  
***At the Crossroads of Science and Art***

**ETU Trio**, mentor: Prof. Egon Mihajlović  
Emilija Miodrag, harpsichord  
Tanja Jarc, traverso flute  
Urban Klančar, recorder

Johann Joachim Quantz (1697–1773): *Trio Sonata in C major*, QV 2: Anh.3

1. Affettuoso
2. Alla breve
3. Larghetto
4. Vivace

**Ljubljana Saxophone Quartet**, mentor: Prof. Miha Rogina  
Arijan Mačak, Boštjan Rojc, Tia Ivajnsič, Lan Meden

György Ligeti (1923–2006): *Six Bagatelles* (Arranged for saxophone quartet)

1. Allegro con spirito
2. Rubato – Lamentoso
3. Allegro grazioso
4. Presto ruvido
5. Adagio. Mesto (In Memoriam Béla Bartók)
6. Molto vivace – Capriccioso

**\*\*\***

**TRN Piano Trio**, Asst. Prof. Janez Podlesek  
Neža Nahtigal, violin  
Tara Korica, cello  
Rebeka Dobravec, piano

Lucijan Marija Škerjanc (1900–1973): *Trio for Violin, Cello and Piano in C major*

1. Allegro vivace
2. Adagio
3. Presto
4. Maestoso lugubre



*Johann Joachim Quantz (1697-1773) is probably better known today as a composer than as the author of the treatise on playing the transverse flute, Versuch einer Anweisung die Flöte traversiere zu spielen (1752), which serves as an important source for a historically informed interpretation of eighteenth-century music. Although contemporary scholars often criticize Quantz's simplistic and sometimes rigid interpretation of the choice of the correct tempo, the treatise's resonance is at least testimony to the author's insight and skill in devising a textbook, not least one aimed at beginners in playing the flute. In tonight's concert, we will listen to the Trio Sonata in C major, which is one of more than two hundred sonatas that Quantz, who was also a flute maker, left behind as a composer.*

*György Ligeti (1923-2006) has gone down in history as a remarkable innovator, a pioneer of many avant-garde compositional techniques, and a highly respected and performed composer. Ligeti's youth was marked by his experience of authoritarian regimes, which led him to emigrate from Hungary to the West in 1956, where he quickly became identified with the ideas of the Darmstadt avant-garde, and later paved the way for techniques such as micropolyphony, polyrhythm, and others. The Six Bagatelles (1953) were composed during the composer's early period; more specifically, these short pieces derive from the famous Musica ricercate (1951-1953), in which the composer countered the censorship of the authoritarian regime by using extremely concise rhythms and simple pitch patterns - in the first bagatelle, for example, we can hear only four different tones.*

*In addition to his outstanding compositional oeuvre, Lucijan Marija Škerjanc (1900-1973) left a number of theoretical works, mainly focused on education, such as Composition (1971), Harmony (1962), Formology (1966), and many others. Škerjanc's broad musical education, which he acquired especially during his studies in Prague, Vienna, Paris, and Basel, contributed to his own successful teaching of a new generation of Slovenian musicians at the Academy of Music, of which he was the Rector from 1945 to 1947. Škerjanc's profound knowledge of a wide variety of styles, which distinguishes his theoretical work, together with his unmistakable personal musical language, can also be heard in tonight's performance of his four-movement Trio for Violin, Cello, and Piano in C major (1935).*

*Jakob Barbo*