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Review

UVODNIK

BRANKA ROTAR PANCE

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Obdobje, zaznamovano s pandemijo koronavirusa, je na vseh področjih življenja in dela postavilo v ospredje uporabo informacijsko-komunikacijske tehnologije (IKT). Glasbena pedagogika je začela ozaveščati pomen digitalnih kompetenc izobraževalcev ter raziskovalno delo usmerila v preučevanje vključenosti IKT na temeljna dejavnostna področja pri glasbenem pouku na različnih ravneh in smereh izobraževanja. Na novo je ovrednotila pomen in vlogo muziciranja in srečevanja z glasbo »v živo« tako za najmlajše kot tudi za mladostnike in odrasle. Učenje na daljavo in v hibridni obliki je najbolj prizadelo učence s posebnimi potrebami in druge ranljive skupine.

V 35. zvezku *Glasbenopedagoškega zbornika Akademije za glasbo v Ljubljani* namenjamo pozornost novim pogledom na uporabo IKT pri poslušanju glasbe s poudarkom na večpredstavnosti kot tudi stalno nadgrajujočim se spoznanjem, povezanim s petjem v predšolskem in šolskem obdobju. Slabovidni učenci se pri pouku inštrumenta srečujejo s številnimi izzivi; kako jih premostiti, predstavljamo na primeru hrvaške študije primera. Z recenzijo knjige *Glasba in avtizem* želimo motivirati bralce, da posežejo po njej in spoznajo interdisciplinarno obravnavo izpostavljenih področij.

Jasmina Tomšič v prispevku o večpredstavnosti pri poslušanju glasbe v osnovni šoli izpostavi, da je bila glasba že v preteklosti avdiovizualna izkušnja. Spodbudi nas k razmisleku, kako so prvi zvočni zapisi in različni formati posnetih skladb ostrili zaznave ter doživetja predvsem na avditivnem področju. Vizualizacija glasbenih vsebin, prisotna tudi v slovenski glasbenopedagoški literaturi, je bila usmerjena na likovno področje, večkrat pa tudi povezana z gibnim izražanjem glasbenih vsebin. Tehnološki razvoj je vplival na širitev večpredstavnosti, pospešek uporabe v glasbenopedagoški praksi je bil narejen s prosto dostopnostjo številnih spletnih virov in platform. Avtorica analitično in z lastno kritično refleksijo podaja nova spoznanja in izsledke številnih avtorjev ter jih aplicira na poslušanje glasbe v osnovni šoli.

Za petje predšolskega otroka v vrtcu je zelo pomembno, kakšen odnos in stališča imajo do te dejavnosti njegovi vzgojitelji. Rezultati raziskave, ki so jo med hrvaškimi vzgojitelji izvedle Snježana Dobrota, Antonia Bogadi in Ivana Šutić, so pokazali, da na stališča vzgojiteljev do petja kot glasbene dejavnosti v vrtcu statistično značilno vplivajo njihovo dodatno glasbeno izobraževanje, prostočasno ukvarjanje z glasbo ter obisk gledališč in koncertov s klasično glasbo. Predstavljeni izsledki so pomembni za šolsko politiko in za načrtovalce ter izvajalce izobraževalnih programov za bodoče vzgojitelje. Petju in širšemu

glasbenemu izobraževanju vzgojiteljev ni nikoli namenjene dovolj pozornosti, tako v času študija kot kasneje v programih permanentnega izobraževanja.

Povsem drugačeno obravnavo petja, povezano s klasifikacijo otroških pesmi, podajata Lorena Mihelač in Jelena Panić Grazio. Predstavljeni model CMCS temelji na strokovnih merilih za izbiro otroške pesmi, glasbenoteoretičnih izhodiščih in rezultatih medkulturnih študij. Nadaljnje raziskovalno preizkušanje modela bo utemeljilo njegovo uporabo v funkciji avtomatičnega klasifikacijskega orodja za izbiro otroške pesmi.

V glasbenem šolstvu se največjo pozornost namenja visoko glasbeno nardarjenim učencem. Inkluzija učencev s posebnimi potrebami ni pogostokrat raziskovana tema. Na srednješolski ravni glasbenega izobraževanja tovrstnih raziskav skorajda ni. Tomislav Cvrtila, Blaženka Bačlija Sušić in Goran Lapad to vrzel zapolnjujejo s študijo primera dijaka z visoko slabovidnostjo, vključenega v individualni pouk klavirja. Njegov proces učenja nove skladbe je bil spremljan s kvalitativnimi raziskovalnimi metodami. Izsledki so pokazali, da je uspešnost študija in izvajanja nove skladbe tesno povezana z učiteljevimi kompetencami ter njegovimi pristopi pri delu z visoko slabovidnim dijakom.

Inkluzija otrok in mladih s posebnimi potrebami je razvidna tudi v recenziji znanstvene monografije *Glasba in avtizem* (2020), ki sta jo uredili Katarina Habe in Barbara Sicherl Kafol. Recenzent Bojan Kovačič ob strukturni in vsebinski predstavitvi dela ugotavlja, da ima delo izjemno edukacijsko vrednost in da spodbuja nadaljnje interdisciplinarne raziskave.

Na področju glasbenih ved je raziskovalno delo največkrat miselno, institucionalno, programsko in založniško usmerjeno le v znanstveno-raziskovalno področje. Umetniško raziskovanje, ki rezultira v novih glasbenih delih in poustvarjalni praksi, je izvzeto iz obravnave tako na Javni agenciji za raziskovalno dejavnost Republike Slovenije (ARRS) kot tudi iz informacijskega sistema o raziskovalni dejavnosti v Sloveniji (SICRIS) in posledično izgubi možnost konkuriranja na projektne razpise ARRS. Premik na tem področju je načrtovan v *Strategiji razvoja Akademije za glasbo Univerze v Ljubljani 2021–2027*, v kateri je med štirimi sklopi vizij strateškega uspeha ustanove opredeljeno, da so vsa področja raziskovanja umetnosti znotraj ARRS obravnavana enako kot raziskovanje znanosti, da so urejeni kazalniki za področje glasbene umetnosti in da je UL AG uspešna pri konkuriranju na razpisih za projekte ARRS.

Na Akademiji za glasbo Univerze v Ljubljani je bilo praktično povezovanje znanstvenega in umetniškega raziskovanja več kot dve desetletji udeleženo skozi vsakoletne simpozije, usmerjene tako v preučevanje vidih slovenskih glasbenih ustvarjalcev, poustvarjalcev, glasbenih pedagogov, piscev glasbenih del, ki so v polpretekli zgodovini delovali na ustanovi, kot tudi v preučevanje zgodovine glasbene pedagogike in aktualnih glasbenopedagoških tem. Simpozijско dogajanje je vključevalo večerni koncertni dogodek, na katerem so bila izvajana dela obravnavanega skladatelja ali pa skladbe, povezane s širšo glasbe-

nopedagoško simpozijsko temo. Z namenom večjega ozaveščanja o povezanosti znanstvenega in umetniškega raziskovanja na področju glasbene umetnosti recenziramo simpozij, posvečen 120. obletnici rojstva Lucijana Marije Škerjanca.

VEČPREDSTAVNOST PRI POSLUŠANJU GLASBE V OSNOVNI ŠOLI

JASMINA TOMŠIČ

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Izoleček: Informacijsko-komunikacijska tehnologija (IKT) in z njo večpredstavnost (multimedija) predstavljata vse pomembnejša dejavnika učnega procesa tudi na področju učenja in poučevanja glasbe. Zlasti na področju poslušanja glasbe lahko že govorimo o večpredstavnem oziroma multimedijem poslušanju glasbe, kjer se slišna zaznava povezuje z raznovrstnimi vizualnimi vsebinami. Ta način poslušanja spodbuja uporaba spletnih virov za poslušanje glasbe, kar v učnem procesu terja ustrezno obravnavo in utemeljitev z vidika tako glasbenih kot tudi vizualnih vsebin, ki jih prinašajo. Vpogled v izbrane vrste vizualnih vsebin glasbenih videoposnetkov na spletni strani YouTube prinaša osvetlitev možnosti za uporabo pri pouku glasbene umetnosti v osnovni šoli ter kaže na njihovo podporno vlogo pri uspešnejšem doseganju ciljev poslušanja glasbe in s tem omogočanju priložnosti za nadgradnjo učnega procesa.

Ključne besede: IKT, večpredstavnost, osnovna šola, glasbena umetnost, poslušanje glasbe, glasbeni videoposnetki

MULTIMEDIA AND LISTENING TO MUSIC IN PRIMARY SCHOOL

Abstract: Information-communication technology (ICT) and multimedia are increasingly important factors in learning and teaching music. Especially in the field of listening to music, we can already talk about multimedia listening to music, where auditory perception connects with a variety of visual content. This type of listening encourages the use of online resources for listening to music which in the learning process requires appropriate consideration and justification in terms of both musical and visual content that they bring. An insight into selected types of visual content of music videos on the YouTube website sheds light on the possibilities of use in music lessons in primary school and shows their supporting role in more successful achieving music listening objectives and thus providing opportunities to upgrade the learning process.

Keywords: ICT, multimedia, primary school, music education, listening to music, music videos

Poslušanje je kompleksen proces (Vidulin, Plavšič in Žauhar, 2020). Plut-Pregljeva (2012) ga v najširšem pogledu opredeli kot psihično in individualno dejavnost poslušalca – sprejemnika, v katerem posameznik ob usmerjeni pozornosti na slišano informacijo sam oblikuje njen pomen. Za uspešnost poslušanja so pomembni posameznikova voljnost, koncentracija, spomin, čustva in predsodki. Tudi poslušanje glasbe vključuje zaznavanje, ob-

čutenje, čustvovanje in mišljenje. V njem se vzpostavlja glasbena komunikacija med poslušalcem, glasbo in izvajalcem. V jedru sposobnosti poslušanja glasbe gre za razvoj glasbenega doživljanja in mišljenja, ki ima cilj v ustvarjalni komunikaciji z umetniškimi delom (Oblak, 1995). Na poslušanje glasbe vplivajo prostor, v katerem glasbo poslušamo, posrednik, ki glasbo izvaja/predvaja, glasba, ki jo poslušamo, ter poslušalec, ki glasbo sprejema (Borota, 2013).

Cilji poslušanja v osnovni šoli kot samostojne glasbene dejavnosti pri pouku glasbe so usmerjeni v razvoj ozaveščenega poslušalca, ki bo znal izbirati glasbo za različne priložnosti ter odkrivati njeno sporočilno in umetniško vrednost (Oblak, 2001). Učencem želimo v čim večji meri zagotoviti avtentične poslušalske izkušnje ob poslušanju živih izvedb skladb, ki zagotavljajo pristen stik z umetnino. Kljub temu pri pouku glasbene umetnosti večinoma predvajamo glasbena dela ob podpori informacijsko-komunikacijske tehnologije (IKT).

Za doseganje ciljev poslušanja glasbe učitelji uporabljamo tehnologijo, ki omogoča hiter in kakovosten prenos. CD-predvajalnike, prek katerih glasbena dela sprejemamo avditivno, tudi v glasbenih učilnicah vedno pogosteje zamenjuje računalnik z dostopom do svetovnega spleta. Ta ponuja široko in raznoliko množico spletnih virov za poslušanje glasbe. Med njimi so tudi (glasbeni) videoposnetki oziroma videi, med katerimi osrednje mesto tako v formalnih in kot tudi neformalnih učnih okoljih zaseda tudi pri mladostnikih priljubljen YouTube (*Music Discovery Still Dominated by Radio, Says Nielsen Music 360 Report*, 2012). Uporabo omenjene spletne strani predvideva tudi učni načrt za glasbeno vzgojo (v nadaljevanju UN za GVZ) (Ministrstvo za šolstvo in šport in Zavod RS za šolstvo, 2011), pri čemer je uporabo glasbenih videoposnetkov potrebno utemeljiti z vidika doseganja boljših rezultatov pri učenju. Ustrezno izbrani glasbeni videoposnetki poleg zvočnih posredujejo tudi druge (vidne) informacije, ki lahko pomagajo razumeti glasbo v zgodovinskem in kulturnem kontekstu.

VIZUALIZACIJA PRI POSLUŠANJU GLASBE

Glasba je bila od nekdaj avdiovizualna izkušnja (Schutz, 2008). Raziskovalci ugotavljajo, da predstavlja vizualna komponenta pri poslušanju pomemben vidik razumevanja glasbenega dela, saj spodbuja glasbeno komunikacijo med izvajalcem, glasbenim delom in poslušalcem (Bergeron in Lopes, 2009; Platz in Kopiez, 2012; Leppert, 2014). Glasbena izvedba v avdiovizualni obliki je pomemben in tradicionalen način srečevanja v mnogih glasbenih tradicijah (Vines idr., 2006). Vizualna komponenta glasbe lahko, zlasti pri neglasbenikih, pripomore tudi pri razumevanju kompleksnejših glasbenih struktur (Klemenc idr., 2011). Krosmodalno naravo glasbene percepcije potrjujejo tudi raziskave s področja zaznavanja glasbe (Sorati in Behne, 2020). Informacije, ki jih dobi-

vamo preko različnih senzornih modalitet, se med seboj povezujejo, npr. vizualna s slušno, vizualna s kinestetično, kinestetična s slušno itd. (Tancig, 2017). Raziskave kažejo, da je vrednotenje izvedb glasbenikov višje, kadar jih ne le poslušamo, ampak tudi gledamo (Cassidy in Sims, 1991; Gillespie, 1997; Ryan in Costa-Gioni, 2004). Pri tem je izpostavljen psihomotorični vidik izvajalca, prek katerega sprejemamo njegovo doživljanje in glasbene intencije. Prisotnost vizualnega vpliva tudi na čustveno doživljanje poslušanega glasbenega dela (Geringer, Cassody in Byo, 1996; Vines idr., 2006).

Če sta radio in gramofon kot osrednja tehnološka izuma za poslušanje glasbe v 20. stoletju izolirala slušno komponentno od vizualne, ju sodobna tehnologija zopet spaja. Razvoj AV-medijev poslušanje glasbe oblikuje v globalno multimodalno izkušnjo, kjer se primarna slušna dejavnost povezuje v večplastno semiotično platformo, ki vključuje besede, zvoke in vizualne vsebine (Kress, 2003). Tovrstno poslušanje lahko povežemo tudi z izrazi, kot so multimedijsko, večpredstavno (Mayer, 2014) ter multimodalno, veččutno poslušanje¹ (Vidulin, Plavšič in Žauhar, 2020). Schutz (2008) meni, da je potrebno vizualne informacije v glasbi obravnavati kot koristno orodje, saj zaokrožajo celovitost glasbene izkušnje. Čeprav učenje in poučevanje glasbe temeljita na avditivni naravi glasbe, vključevanje vizualnih vsebin v glasbene dejavnosti pri pouku glasbe pomembno podpira procese učenja pri učencih z različnimi sposobnostmi sprejemanja informacij.

VEČPREDSTAVNOST V UČNEM PROCESU

Večpredstavnost oziroma multimedija istočasno združuje delovanje dveh ali več medijev (Gerlič, 2013). Po razlagi Islovarja (»Večpredstavnost«, b. l.) pomeni zmožnost posredovanja informacije z besedilom, s sliko, z gibljivo sliko, zvokom. V učnem procesu jo obravnavamo kot učno sredstvo in učni medij, ki spodbuja sprejemanje in razumevanje informacij ter motivacijo in vpliva na sodelovalni ter socialno-kognitivni vidik učenja (Jonassen, 1996; Mayer in Sims, 1994; Slavin, 1995; van den Brink idr., 2006). Mayer (2001) večpredstavnost obravnava kot dve ali več naprav oziroma medijev za prenos informacij; dva ali več načinov predstavitve informacije ter dve ali več čutil, ki jih učenec uporablja za sprejem informacij. Pri prvem vidiku govorimo o napravah, ki prenašajo informacije (npr. televizija, računalnik), drugi vidik pomeni predstavitev gradiva s kombinacijo besedil (pisnih ali govornjenih) in slik (statično grafičnih in dinamičnih), tretji vidik pa izhaja iz uporabe čutil za zaznavo in sprejem informacij, med katerimi prevladujeta vid in sluh. Potenciali uporabe večpredstavnosti v učnem procesu se kažejo v uporabi številnih zaznavnih sistemov,

1 Pri slednjem je, poleg vključevanja besedila, slik in drugih vizualnih komponent v dejavnost poslušanja glasbe pri pouku glasbe, poudarjen tudi vidik povezave z drugimi glasbenimi dejavnostmi, povezanimi z izvajanjem in ustvarjanjem.

kar omogoča vizualizacijo abstraktnih vsebin in dinamične načine predstavitve vsebin, ter spodbujanju sodelovalnega učenja skozi različne oblike (Andersen, 1999; van den Brink, 2006).

Na področju raziskovanja vloge večpredstavnosti je v ospredju kognitivna teorija učenja z večpredstavnostjo, ki temelji na dvojnem kodiranju (Mayer, 2012). Paivio (1986) razlaga, da ima vsak posameznik dva medsebojno ločena kanala za zaznavanje iz okolice, kar lahko apliciramo na glasbeno področje. En sistem obdeluje besedne (v glasbi zvočne), drugi pa slikovne dražljaje (v glasbi npr. notni zapis skladbe). Pri glasbi t. i. besedni oziroma zvočni kanal obravnavamo kot primarnega pri zajemu informacij, ki se hkrati povezuje s slikovnim kanalom (kot sekundarni zajem informacij). Dražljaji obeh kanalov se medsebojno povezujejo in prehajajo iz senzoričnega v delovni spomin ter nato v dolgoročni spomin. Mayer (2014) je na tej teoriji definiral načela za oblikovanje večpredstavnih gradiv, ki omogočajo smiselno in učinkovito učenje. Osnovna načela večpredstavnega učenja so načelo skladnosti, načelo poudarjanja, načelo odvečnosti, načelo prostorske povezanosti, načelo časovne povezanosti, načelo segmentiranja, načelo predhodnega učenja, načelo modalnosti, načelo večpredstavnosti, načelo personalizacije, glasovno načelo ter slikovno načelo.

VEČPREDSTAVNA GRADIVA PRI POSLUŠANJU GLASBE

Značilna oblika multimedijskega AV-gradiva pri glasbi je glasbeni video. Gre za kratek film ali video poljubne dolžine, ki združuje glasbo in vizualizacijo, izdelan pa je v umetniške ali promocijske namene (»Glasbeni video«, 2021). S pojavom glasbenega videa na glasbeni televiziji MTV v osemdesetih letih 20. stoletja se ob podpori razvoja digitalne tehnologije in multimedijskih naprav začneta zblíževati slušni in vizualni medij, kar privede do pojava, ki ga Holt (2007) poimenuje videoobrat v glasbi. V glasbenih videih je uporabljena široka paleta vizualnih tehnik, od animacije in izvedbe v živo do raznovrstnih abstraktnih vsebin. Holt (2007) pravi, da je produkcija glasbenega videa odvisna od same glasbene zvrsti. Vizualne vsebine so raznolike in lahko vključujejo izvajalce, različne animacije, portrete idr. (Reiss in Feineman, 2000). Wilson (2003) ugotavlja, da vizualne vsebine v glasbenih videih narekuje glasbena vsebina. Na področju vokalne glasbe se ta pogosto povezuje z besedno vsebino pesmi. V povezavi z izvajalci glasbe pogosto zasledimo tudi videe, v katerih se predstavljajo izvajalci skladb. Avtentični glasbeni AV-posnetki prinašajo celovita sporočila o vlogah in značilnostih posameznih narodov, kultur in skupin.

V glasbenih oziroma AV-videoposnetkih kot multimedijem gradivu za učenje in poučevanje glasbe prepoznamo zlasti naslednja Mayerjeva (2014) načela:

- načelo večpredstavnosti: učinek učenja je boljši, če se učimo iz kombinacije napisanega besedila (glasbe) in slik (npr. notni zapis, podoba izvajalcev, shema) in ne samo iz besedila (glasba),
- načelo modalnosti: učinek učenja je boljši, če gre za kombinacijo grafike (npr. notni zapis, podoba izvajalcev, shema) in pripovedi (glasbe) in ne kombinacijo grafike ter tiskanega besedila,
- glasovno načelo: učinek učenja je boljši, če besede (glasbo) govori oziroma izvaja naraven glas,
- načelo časovne povezanosti: učinek učenja je boljši, če so besede (glasba) in slike predstavljene hkrati (npr. posnetki izvedb v živo, animirane partiture).

SPLETNI VIRI ZA VEČPREDSTAVNO POSLUŠANJE GLASBE

Med najbolj znanimi, pogosto uporabljenimi in priljubljenimi spletnimi viri na področju poslušanja glasbe v osnovni šoli je YouTube,² ki zajema široko paleto raznovrstnih videoposnetkov: vsebuje TV-oddaje, glasbene videoposnetke, različne filme, zvočne posnetke, prenose v živo in druge vsebine. Predstavlja številne priložnosti za izobraževalce, uporabnike in raziskovalce (Burgess in Green, 2009; Manghani, 2007; Webb, 2007). Vključevanje avdio- in videovsebin z Youtuba predvidevajo tudi didaktična priporočila UN za GVZ (2011). Vizualne vsebine, ki jih omogoča večpredstavno poslušanje glasbe, ponujajo tudi druge informacije, ki pomagajo razumeti glasbo v zgodovinskem in kulturnem kontekstu. Vplivi tovrstnega načina poslušanja se kažejo v povratnih informacijah, kjer učenci izražajo doživetja in notranje predstave o poslušanem in videnem. Tak način poslušanja pomembno oblikuje celovitejši pristop za kritično vrednotenje glasbe in posameznih glasbenih izvedb.

Pregled glasbenih videoposnetkov omogoča vpogled v široko paleto vizualnih vsebin. Webb (2010) na osnovi Frithove sheme (v Strachan, 2005; Webb, 2010) glasbene videoposnetke razvrsti na:

- izvajalske,
- notacijske,
- narativne,
- konceptualne.

V nadaljevanju predstavljamo nekatere značilnosti navedenih glasbenih videoposnetkov v povezavi z različnimi vizualnimi vsebinami, ki lahko predstavljajo izhodišče načrtovanja pri pouku glasbe v osnovni šoli.

2 Razlage o tem, ali je to spletna stran, servis ali platforma, so različne (»YouTube«, 2021; Safe, si, b. l.; Techterms.com, b. l.), vse pa enotno opredeljujejo njegovo vlogo, tj. omogočanje objave videovsebin uporabnikov in ogled videovsebin drugih uporabnikov.

IZVAJALSKI GLASBENI VIDEOPOSNETKI

Ozaveščajo vlogo in pomen procesa poustvarjanja glasbenega dela. Med spletnimi viri na tem področju najpogosteje zasledimo glasbenike – izvajalce, lahko pa tudi lutke ali različne animacije. Vizualizacija izvajalcev, zlasti v živi izvedbi, pripomore pri vzpostavljanju glasbene komunikacije ter spodbuja glasbeno komunikacijo med izvajalcem, glasbenim delom in poslušalcem (Bergeron in Lopes 2009; Leppert, 2014; Platz in Kopiecz, 2012). Tovrstne vsebine vzpostavljajo razumevanje v odnosu telesnih gibov in obrazne mimike v povezavi s čustvi izvajalca, povezavo izvajalčeve gestikulacije in izraznih kvalitet glasbe (npr. glasno izvajanje), odnos med vizualno podobo izvajalca in izvedbo ter posredovanje informacij o lastnostih zvoka (Schutz, 2008). Vizualne informacije pogosto signalizirajo časovni potek glasbenega dogajanja in s tem usmerjajo poslušalčevo pozornost h ključnim zvočnim informacijam v določenem trenutku (Thompson, Russo in Graham, 2005).

Glasbeni videoposnetki avtentičnih izvedb glasbe v avtentičnih okoljih pomenijo spodbudo za razumevanje glasbe v kulturnem in časovnem kontekstu. Povezujejo se s ciljem razvijanja aktivnega in kritičnega odnosa do različnih glasbenih kultur na temelju ustvarjalne uporabe glasbenega jezika ter umeščanja glasbe v časovni okvir. K avtentičnosti doživljanja glasbene izkušnje pomembno prispevajo oblačila izvajalcev (kostumi), ozadje, prostor in tudi drugi parametri (Nethsinghe, 2013). Gorfinklova (2010) meni, da različni IKT-mediji pri spoznavanju različnih kultur poglobljajo doživetja in izkušnje. Za Burtona (2002) tovrstne vsebine služijo kot model za izvajanje glasbe. Tudi Lum (2009) poudarja, da je uporaba videoposnetkov učinkovit pristop k spoznavanju glasb sveta, saj raznovrstne vizualne in avditivne spodbude predstavljajo motivacijo ter poglobljajo učenje.

NOTACIJSKI GLASBENI VIDEOPOSNETKI

Vizualne vsebine glasbenih videoposnetkov lahko predstavlja notni zapis ali drug grafični zapis skladbe. Predstavitev skozi animacijo, ki omogoča sprotno sledenje notnemu zapisu, vzpostavlja povezavo med slišno in vidno podobo glasbe. Vizualizacija poslušalca seznanja ali vodi skozi določene glasbene parametre, npr. melodijo, ritmične motive, teksturo, dinamične spremembe itd.

NARATIVNI GLASBENI VIDEOPOSNETKI

Gre za glasbene videoposnetke, pri katerih se vizualna vsebina povezuje z določeno izvenglasbeno vsebino oziroma pripovedjo (naracijo). Ta je lahko izmišljene

na ali v določenem segmentu povezana z glasbenim delom (npr. pri programski glasbi, kjer se vizualne vsebine nanašajo na programsko ozadje skladbe).

KONCEPTUALNI GLASBENI VIDEOPOSNETKI

Glasbeni videoposnetki lahko prinašajo tudi abstraktne vizualne vsebine, osnovane na določeni glasbeni ideji. Spodbujajo zlasti povezave z ustvarjanjem na drugih umetnostnih področjih.

Avtorji pri klasifikaciji vizualnih vsebin kot podlago za njihovo razdelitev navajajo različne kriterije. Po Rotar Pancetovi (2011) lahko vizualne vsebine, ki jih omogočajo učni mediji, opredelimo glede na predstavitevno raven. Pri tem gre za objektne, ikonične in simbolne medije, kar v glasbi predstavljajo notni zapisi, sheme glasbenih oblik, različne didaktične partiture, glasbene izvedbe ali posnetki izvedb »v živo« ipd. Novotna in Ašenbrennerova (2021) vizualizacijo opredelita kot grafični prikaz v odnosu do forme in/ali vsebine glasbenega dela. V povezavi s poslušanjem glasbe, spletnimi viri ter večpredstavnim poslušanjem glasbe je zanimiva tudi klasifikacija Vanove (2008), ki elemente vizualizacije opredeljuje kot statične ali dinamične. Vizualni statični elementi zajemajo določeno podobo, interpretacijo, opis, medtem ko videoposnetki predstavljajo dinamično obliko, ki je lahko interaktivna ali neinteraktivna. Statične vizualne vsebine glasbenih posnetkov del klasičnih skladateljev najpogosteje kažejo določeno glasbeno ikonografijo, kot je npr. podoba skladatelja, naslovnica CD-plošče oziroma albuma, podoba glasbil, ki izvajajo glasbeno delo itd.

Opazimo tudi različne podobe iz narave ali umetniška dela izbranih likovnih ustvarjalcev. Uporaba tovrstnih posnetkov je smiselna z vidika načrtovanja doživljajskega poslušanja, kjer prevladuje avditiven način sprejemanja glasbe, pri pouku pa se povezuje s področjem ustvarjanja glasbe. Učencem omogoča, da neobremenjeno in ustvarjalno izražajo glasbena doživetja in predstave o posluhani skladbi v drugih umetnostnih zvrsteh. Poleg statičnih pogosto zasledimo tudi animirane vizualne vsebine, ki jih predstavlja simulirano gibanje slik narisanih objektov. Za Mayerja in Morenovo (2003) animacija predstavlja eno najzanimivejših oblik slikovne predstavitve. Med vizualnimi vsebinami glasbenih videoposnetkov zasledimo raznolike oblike glasbenih partitur, ki poudarjajo izrazne prvine glasbe in s tem naslavlja cilje s področja glasbenega opismenjevanja ter spodbujajo orientacijo v partituri. Poslušanje glasbe ob spremljanju notnega zapisa (AltoClef, 2019) vzpostavlja povezavo med pisno in zvočno podobo glasbe. Med animiranimi vizualnimi vsebinami velja na glasbenem področju z didaktičnega vidika izpostaviti prirejene grafične partiture, ki učence spodbujajo k aktivnemu poslušanju (in izvajanju) glasbe. V njih glasbeno notacijo pogosto nadomeščajo enostavni simboli, kar razumevanje glasbe oziroma glasbenih elementov približuje neglasbenikom. Tovrstne vizualizacije

spodbujajo aktivno poslušanje in s tem vplivajo na koncentracijo, pozornost in zbranost pri poslušanju. Pri učencih podpirajo in poglobljajo razumevanje izraznih prvin in izvajalskih sredstev (Smalin, 2009; Orsaymusic, 2019). Omogočajo tudi neposredno izvajanje ob poslušanju glasbe ter gibno-plesno izražanje (Musication, 2019). Z aktivnim muziciranjem učenci poglobljajo doživetja in predstave o glasbenem delu. Poseben sklop na področju vizualizacije predstavljajo tudi videovsebine. Temeljijo na gibanju realnih objektov. V glasbi jih lahko razumemo zlasti kot posnetke glasbenih del v živi izvedbi, mednje pa lahko uvrščamo tudi filme o glasbenikih. Tovrstne vsebine dopolnjujejo celostno podobo izvajane glasbe ter poudarjajo avtentičnost v smislu ustvarjanja (Radio Bardejov, 2018) ali izvajanja glasbe (Richard Thomas, 2011).

VEČPREDSTAVNOST V LUČI DOSEGANJA CILJEV POSLUŠANJA V TRETJEM VZGOJNO-IZOBRAŽEVALNEM OBDOBJU OŠ

Poslušanje v tretjem vzgojno-izobraževalnem obdobju OŠ (v nadaljevanju 3. VIO) je namenjeno spoznavanju glasbenih vsebin iz posameznih stilnih obdobj slovenske in tujih kultur. Pri načrtovanju poslušanja glasbe v 3. VIO sledimo osrednjim ciljem poslušanja. V ospredju so prepoznavanje, primerjava, ugotavljanje in vrednotenje temeljnih značilnosti glasbe različnih obdobj, kar dosegamo ob pozornem in doživljajsko-analitičnem poslušanju skladb iz slovenske in svetovne glasbene literature. Pri tem učenci raziskujejo, spoznavajo in vrednotijo dela najvidnejših skladateljev svetovne ter nacionalne glasbene literature, poglobljajo razumevanje glasbenih pojmov in elementov glasbenega oblikovanja ter estetsko občutljivost. Omenjene dejavnosti potekajo ob uporabi glasbenih virov, interaktivnih medijev in sodobne tehnologije (UN za GVZ, 2011). Poseben potencial, ki ga na področje poslušanja glasbe prinaša IKT, zajema iskanje, poslušanje, izvajanje in ustvarjanje glasbe ter vrednotenje ustvarjalnih dosežkov, glasbenih doživetij in predstav z raznimi komunikacijskimi sredstvi ter mediji. Učitelji pri poslušanju izrabimo prednost tehnologije, ki omogoča uporabo glasbenih virov in interaktivnih medijev. Mednje v glasbeni učilnici uvrščamo predvsem računalnik, ki ob internetni povezavi ponuja dostop do raznovrstnih spletnih virov. S tem učencem omogoča samostojno raziskovanje, spoznavanje in vrednotenje del skladateljev iz svetovne in nacionalne glasbene kulture.

Po modelu SAMR (Puentedura, 2006) uporaba računalnika kot osrednjega učnega medija na področju IKT pri poslušanju glasbe prvenstveno predstavlja zamenjavo za CD-predvajalnik, medtem ko lahko implementacijo spletnih glasbenih virov z raznovrstnimi oblikami večpredstavnosti razumemo kot nadgradnjo učnega procesa. Z izbranimi vizualnimi vsebinami IKT ponuja tudi druge funkcionalnosti in tako spodbuja druge procese na področju učenja. Pri pouku glasbe lahko IKT tako predstavlja pomemben obogatitveni medij,

nastopa lahko tudi kot medij konteksta ali model neposrednega poučevanja (Rotar Pance, 2011). Uporaba videoposnetkov pomeni pomembno spremembo modalitete sprejemanja glasbe in vodi ter podpira tudi druge aktivne oblike učenja, kot so npr. učenje z raziskovanjem, sodelovalno učenje ter projektno učno delo. Gre za učne strategije, ki se učinkovito prenašajo tudi v druga učna okolja in tako odpirajo možnosti za preoblikovanje ter redefinicijo učnega procesa. IKT lahko nastopa tudi kot motivacijski, prezentacijski medij, medij za urjenje (npr. kvizi, igrifikacije) in preverjanje doseganja ciljev ter medij vrednotenja dosežkov (Rotar Pance, 2011).

UN za GVZ (2011) poudarja strokovnost in avtonomnost učitelja, ki se kaže v fleksibilnem načrtovanju, izvajanju in evalviranju vzgojno-izobraževalnega procesa. Učitelj v njem smiselno prepleta cilje, glasbene dejavnosti, vsebine in metode ter oblike učenja in poučevanja. Poudarjena je tudi avtonomna izbira glasbenih vsebin. Za doseganje ciljev na področju razvoja pozornosti in zbranosti je ključnih več kriterijev: umetniški, glasbenorazvojni, učnosnovni, časovni, motivacijski in tehnični kriterij. Pri načrtovanju poslušanja upoštevamo trajanje glasbenega dela, motivacijo, interese učencev, sproščenost in dobro počutje. Poskrbimo tudi za ustrezno poslušalsko okolje, ki ga ne smejo zmotiti drugi zvočni dražljaji. Pri uporabi spletnih virov je še posebej pomembna pravočasna priprava, saj lahko reklamni oglasi, ki nastopajo pred samim videoposnetkom,³ zmotijo potrebno zbranost in koncentracijo za poslušanje.

Ključnega pomena pa je premislek o ustrezni didaktični uporabi IKT, ki terja poznavanje pristopov k učenju in poučevanju ter znanja za pripravo ustreznih didaktičnih gradiv in za ustrezen način njihovega vključevanja v pouk. Zlasti na področju uporabe spletnih virov je nujna kritična obravnava vizualnih vsebin pri poslušanju glasbe. Ta zavisi od pripravljenosti, volje in tehničnih kompetenc učitelja, ki mora pregledu, premisleku in ovrednotenju vizualnih vsebin z namenom vpeljave v učni proces posvetiti veliko časa (Naps idr., 2003; Rotar Pance in Bohak Adam, 2019). Kot poudarja *Evropski okvir digitalnih kompetenc izobraževalcev: DigCompEdu* (Redecker, 2017), je ena ključnih kompetenc tega področja z vidika vsakega izobraževalca, da sprejme raznovrstnost digitalnih virov, učinkovito izbere tiste, ki najbolj ustrezajo učnim ciljem, skupini učencev in načinu poučevanja, organizira vsa zbrana gradiva, vzpostavi povezave ter spremeni, doda in sam razvije digitalne vire, ki podpirajo njegovo poučevanje. Nedaven premik na področju uporabe IKT je povzročila epidemija covid-19. Kot v raziskavi o poučevanju glasbene umetnosti na daljavo med epidemijo covid-19 ugotavljata Bohak Adamova in Metljakova (2021), je pouk na daljavo vplival na pogostost in raznolikost uporabe IKT pri pouku glasbene umetnosti ter prispeval k dvigu digitalne pismenosti učiteljev. Avtorici pri tem poudarjata pomembnost na učenca usmerjenih dejavnosti ter uporabo IKT kot podporo poučevanju.

3 YouTube omogoča tudi predvajanje brez oglasov, vendar gre pri tem za plačljivo storitev.

ZAKLJUČEK

Večpredstavno poslušanja glasbe postaja vsakodnevna praksa tudi pri učenju in poučevanju glasbe v osnovni šoli. Glasbeni videoposnetki kot osrednji spletni viri v procesu učenja in poučevanja glasbe na področju poslušanja glasbe spodbujajo ter podpirajo doseganje ciljev poslušanja glasbe. Z didaktičnega vidika mora učitelj večpredstavno poslušanje ustrezno načrtovati v skladu z zastavljenimi cilji poslušanja in izbranimi vsebinami, kjer se kriterijem izbora glasbene vsebine pridružujejo tudi kriteriji izbora vizualne vsebine. Uporaba spletnih glasbenih virov učencem omogoča dostop do, analizo in kritično vrednotenje številnih glasbenih del v različnih izvedbah tudi v drugih učnih okoljih in oblikah učenja. Premišljena uporaba večpredstavnega poslušanja glasbe z vidika uporabe tehnologije v učnem procesu predstavlja pomembno obogatitev učnega procesa, ki lahko v nadaljevanju vodi k preoblikovanju oziroma oblikovanju novega pristopa v procesu učenja in poučevanja.

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Summary

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The development of ICT allows us to listen to any music anytime and anywhere. Listening to music increasingly acquires - in addition to audio - various visual images, which influence the way of receiving and experiencing music. The presence of visuals in the listening process is to a certain extent an ongoing integral part of the music experience. However, with new technologies, a shift towards a new type of listening called multimedia listening is observed.

Multimedia, based on the Mayer's cognitive theory of learning with multimedia (2001, 2014) improves learning results in various ways. Music videos as online resources can be considered multimedia content. Their presence in the process of learning and teaching music encourages and supports the achievement of music listening objectives. Teachers choose between different visual contents. Performance videos bring visualization of performers in authentic music environments and thus important information that supports understanding music in historical and cultural contexts. In this manner, the experience and understanding of diverse content is promoted. Musical thinking is supported by notational music videos, where individual musical parameters are presented in various graphic ways. In this area, special emphasis should be placed on adapted graphic scores, which encourage guided, active listening and affect attention and concentration in listening. Narrative and conceptual music videos are associated with music creation. In addition, the use of online music resources by learners enables access, analysis, and critical evaluation of many musical works in various performances, which include other learning environments. From the didactical point of view, the teacher must plan the multimedia listening in accordance with the selected content and objectives of listening to music. Thoughtful multimedia listening represents important enrichment of the learning process, which can eventually lead even to redesign, modification, or redefinition of the learning process.

ATTITUDES OF PRESCHOOL EDUCATORS TOWARD SINGING AS A MUSICAL ACTIVITY IN KINDERGARTEN

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Abstract: The paper explores the influence of years of work experience, professional qualifications, additional music education, engaging in musical activities in leisure time, and attending the theatre / classical music concerts on the attitudes of preschool educators toward singing as a musical activity in kindergarten. The research was conducted on a sample of preschool educators from all Croatian counties (N = 405), using a questionnaire composed of two parts: *The General Data Questionnaire and Attitudes Toward Singing as a Musical Activity in Kindergarten*. No differences were found in preschool educators' attitudes toward singing with regard to their professional qualifications and years of work experience. However, the results confirm the influence of additional music education, engaging in musical activities in leisure time, and attending the theatre / classical music concerts on preschool educators' attitudes toward singing as a musical activity in kindergarten.

Keywords: musical activities, preschool educator, singing, attitudes.

STALIŠČA VZGOJITELJEV PREDŠOLSКИH OTROK DO PETJA KOT GLASBENE DEJAVNOSTI V VRTCU

Izvilleček: V prispevku je raziskan vpliv delovne dobe, dodatnega glasbenega izobraževanja, ukvarjanja z glasbo v prostem času, obisk gledališča/koncertov klasične glasbe na stališča vzgojiteljev do pevskih dejavnosti v vrtcu. V raziskavi, izvedeni na vzorcu vzgojiteljev predšolskih otrok iz vseh hrvaških županij (N = 405), je bil uporabljen dvodelni vprašalnik: *Vprašalnik splošnih podatkov in Stališča o dejavnosti petje*. Rezultati niso pokazali razlik v stališčih vzgojiteljev do dejavnosti petje glede na njihovo strokovno usposobljenost in leta delovne dobe. Potrjen pa je bil vpliv dodatnega glasbenega izobraževanja, ukvarjanja z glasbo v prostem času in obiska gledališča/koncertov klasične glasbe na stališča vzgojiteljev do petja kot glasbene dejavnosti v vrtcu.

Ključne besede: glasbene dejavnosti, vzgojitelj predšolskih otrok, petje, stališča

Musical development of early and preschool age children is an integral part of their overall development, including intellectual, emotional, social, and physical development. Musical abilities are a complex phenomenon composed of many skills, such as understanding and remembering melodies, rhythm perception, understanding tonality, determining musical interval, identifying the aesthetic significance of music and perfect pitch. The essence of the conceptual definition of musical abilities refers to the ability to aesthetically experience music, i.e. the ability to aesthetically evaluate music and sensitivity to the artistic quality of a piece of music or its interpretation (Dobrota, 2012, p. 39; as cited in Mirković-Radoš, 1996).

The *National Curriculum for Early Childhood and Preschool Education* (Ministarstvo znanosti, obrazovanja i sporta, 2014) provides for the following eight basic competences for lifelong learning: (1) communication in the mother tongue; (2) communication in foreign languages; (3) mathematical competences and basic competences in natural sciences and technology; (4) digital competences; (5) learning to learn; (6) social and civic competences; (7) initiative-taking and entrepreneurship; (8) cultural awareness and expression. Cultural awareness and expression competence is developed “by encouraging the creative expression of a child’s ideas, experiences and emotions in a range of artistic areas including music, dance, theatre, literature, and visual arts” (Ministarstvo znanosti, obrazovanja i sporta, 2014, p. 29). It is further stated that such competences are “strengthened by developing children’s awareness of local, national and European cultural heritage and their place in the world” (p. 29).

The basic areas of stimulating the musical sensitivity of children of early and preschool age are singing, synthesis of music and movement, listening to musical compositions, and playing musical instruments (Marić & Goran, 2013). Singing is a natural mode of communication that begins very early in human development (Ilari et al., 2013). Singing is also an expression of lifestyles, values, and belief systems and it transmits sociocultural values and customs to new generations (Nettl, 1983). Richards (1999) states that singing plays an important role in early childhood and preschool education, not only because of the development of musical abilities, but also because of the overall development of the child. Moreover, he points out that the quality and frequency of singing and other musical activities are influenced by many factors, including educators’ attitudes towards musical activities, the development of educators’ musical abilities, and self-assessment of their musical competence (Richards, 1999). Through the activity of singing, the child develops their voice, musical ear, sense of rhythm and speech, and enriches their vocabulary. When choosing songs, it is necessary to pay attention to the text, which must be aesthetically valuable, understandable to the child, written in the standard language or dialect of the area in which the child lives and must not be too long. Additionally, the melody must be simple, of appropriate musical form and melodic range.

Welch (2012) cites the physical, psychological, social, musical, and educational benefits of singing. The physical benefits are respiratory and cardiac function, the development of fine and gross motor control in the vocal system and neurological functioning. The psychological benefits of singing relate to intra-personal communication and the development of individual identity, both in music and through music, singing as a cathartic activity and inter-personal communication. The social benefits relate to an enhanced sense of social inclusion and musical benefits relate to the realization of our musical potential and the creation of an individual musical repertoire. Finally, an educational benefit of singing is the increasing knowledge, understanding and skills relating to the world around us, both in music and through music (Welch, 2012).

A number of studies have examined the attitudes of preschool educators toward conducting musical activities in kindergarten, and the results confirm that such attitudes primarily depend on the educator's self-assessment of musical abilities and competences (Swain & Bodkin-Allen, 2017). Furthermore, the research results confirm the connection between music education of educators and the frequency of conducting musical activities in kindergarten (Kim & Kemple, 2011). Thus, educators with a higher music education attach more importance to musical activities in kindergarten (Kelly, 1998), while those with prior insufficient music instruction show less interest in engaging in musical activities (Kim, 2013).

Singing is a natural form of children's communication and self-expression; it has a beneficial effect on the child's health and well-being (Powell, 2015) and on the development of their social skills (Good & Russo, 2016). Singing is a natural form of communication and self-expression for young children. It has so many benefits for well-being, impact on learning outcomes, communication, and brain development (Powell, 2019). As emphasized by Welch (2012, p. 2), "singing is one of the most positive forms of human activity, supporting physical, mental and social health, as well as individual development in the same areas. Singing is important because it builds self-confidence, promotes self-esteem, always engages the emotions, promotes social inclusion, supports social skill development, and enables young people of different ages and abilities to come together successfully to create something special in the arts."

RESEARCH OBJECTIVE, PROBLEM AND HYPOTHESES

The objective of this research is to examine the impact of years of work experience, professional qualifications, additional music education, engaging in musical activities in leisure time, and attending the theatre / classical music concerts on the attitudes of preschool educators toward singing as a musical activity.

In accordance with this objective, the research problems were defined as follows:

1. To examine whether the attitudes of preschool educators toward the activity of singing differ with regard to their years of work experience.
2. To examine whether the attitudes of preschool educators toward the activity of singing differ with regard to their professional qualifications.
3. To examine whether the attitudes of preschool educators toward the activity of singing differ with regard to their additional music education, engaging in musical activities in leisure time, and attending the theatre / classical music concerts.

Based on the defined research objective and problems, the following hypotheses were set:

H1: Preschool educators with a shorter work experience, compared to older educators, have more positive attitudes toward the activity of singing.

H2: Preschool educators with a higher level of education, compared to educators with a lower level of education, have more positive attitudes toward the activity of singing.

H3: Preschool educators with prior additional music education, in relation to educators without such education, have more positive attitudes toward the activity of singing.

H4: Preschool educators engaged in musical activities in their leisure time, in relation to educators who are not engaged, have more positive attitudes toward the activity of singing.

H5: Preschool educators who often attend the theatre / classical music concerts, in relation to educators who rarely or never visit such events, have more positive attitudes toward the activity of singing.

METHOD

Participants

The research was conducted through an online survey on a sample of 405 participants, i.e. preschool educators in all Croatian counties (Table 1).

Out of the total number of participants, 47% of them listen to music one to two hours a day, 43% more hours a day, 8% all day, and only 2% of the total number of participants do not listen to music at all (Table 2). Such results are consistent with the research findings (Särkämö, 2018) that confirm the significant role of music in general in the lives of people of different age groups.

As for the preferences for classical music, as many as 99% of participants state that they like (some) classical music, while only 1% do not prefer this musical style. Singing is a common musical activity in early childhood and pre-

Table 1. Sample structure

Years of work experience	N	Professional qualifications	N
0-10	188	university degree	110
11-20	100		
21-30	84	college degree	292
31-40	33	high school education	3
Total		405	

Table 2. Listening to music as a leisure time activity, preferences for classical music and frequency of singing as a music activity in kindergarten

Listening to music as a leisure time activity		Preferences for classical music		Frequency of singing as a music activity in kindergarten	
not at all	2%	I don't like classical music	1%	not at all	1%
1-2 hours a day	47%	I like some classical music	41%	sometimes	30%
more than 2 hours a day	43%	I like classical music	58%	often	69%
whole day	8%	I don't like classical music	1%		

school institutions, as 69% of participants state that they often carry out this activity, 30% of them carry it out sometimes, and only 1% of participants never carry out singing as a musical activity (Table 2).

Research Instrument and Procedure

A questionnaire was constructed for the purpose of this research. In the first part, *The General Data Questionnaire*, sociodemographic data on participants were collected (county and city where the kindergarten is located, years of work experience, professional qualifications, additional music education, engaging in musical activities in leisure time, attending theatre performances and classical music concerts, daily listening to music, preferences for classical music, conducting the musical activity of singing weekly). The second part, *Attitudes Towards Singing as a Musical Activity*, contains eight items that examine the assessment of the importance of singing for the child's development and

relaxation, followed by the self-assessment of educators' competence for conducting the activity of singing and the importance of singing traditional songs for the development of children's intercultural competences. Each item was accompanied by a rating scale ranging from 1 to 5 (1 = I strongly disagree; 5 = I strongly agree). The psychometric characteristics of the scale are shown in Table 3.

Table 3. Psychometric characteristics of the scale *Attitudes Towards Singing as a Musical Activity*

	Item
1.	Singing is an extremely important musical activity that contributes to the overall development of the child.
2.	Singing is an activity that relaxes the child.
3.	I consider myself competent for the quality realization of the activity of singing.
4.	I find it useful to attend additional lessons in the field of singing.
5.	I think it would be useful to have a music expert come to the kindergarten where I work to help me conduct the activity of singing once a week.
6.	I consider myself competent to select appropriate songs in working with children.
7.	I think that children of early and preschool age, in addition to art music, should sing as often as possible songs that belong to the traditional music of Croatia and other geographical localities.
8.	I believe that by getting to know and performing traditional songs, children begin to develop their intercultural competences (development of tolerance and understanding of different cultures, etc.).
Cronbach α	0.86
M (sd)	33.24 (5.10)
range	15-40
average r among items	0.48
K-S d	0.13; p < 0.01

RESEARCH RESULTS

To examine whether the attitudes of preschool educators toward the activity of singing differ with regard to years of work experience, the Kruskal-Wallis test was calculated (Table 4).

Table 4. Differences in the attitudes of preschool educators toward the activity of singing with regard to years of work experience

Years of work experience	C	H (3, N = 405)	p
0-10	4.25	3.21	0.36
11-20	4.25		
21-30	4.38		
31-40	4.49		

The results confirm no difference in the attitudes of educators toward singing with regard to years of work experience, which made us reject the hypothesis.

Table 5. Differences in the attitudes of preschool educators toward the activity of singing with regard to level of education

Professional qualifications	C	H (2, N = 405)	p
high school education	4.72	4.91	0.09
college degree	4.27		
university degree	4.35		

For the purpose of testing the second hypothesis, the Kruskal-Wallis test was recalculated (Table 5). No difference was found in the attitudes of preschool educators toward the activity of singing with regard to their professional qualifications. This made us reject the hypothesis.

To examine whether attitudes of preschool educators toward singing differ with regard to attending additional music lessons, the Mann-Whitney U-test was calculated.

Table 6. Differences in the attitudes of preschool educators toward the activity of singing with regard to attending additional music lessons

Attending additional music lessons	C	U	z	p
not	4.21	12610.00	-3.68	0.00
yes	4.50			

The results indicate differences in attitudes toward singing with regard to additional music instruction, whereby educators who attended additional music lessons, compared to educators without additional music instruction, have more positive attitudes toward singing as a musical activity (Table 6, Figure 1). Accordingly, the hypothesis was accepted.

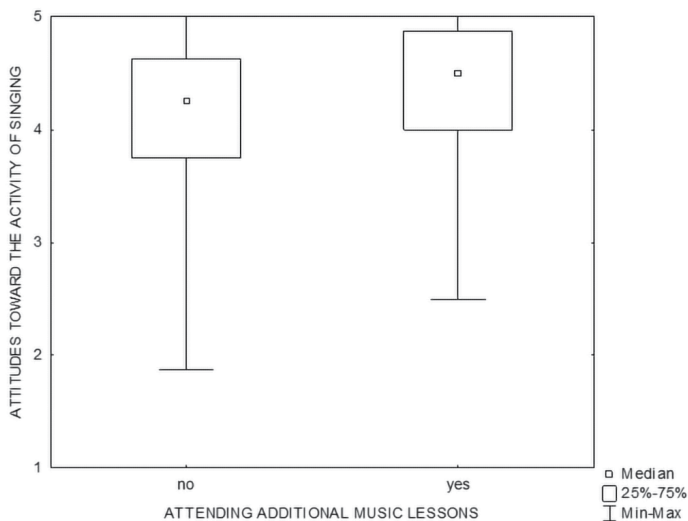


Figure 1. Differences in the attitudes of preschool educators toward the activity of singing with regard to attending additional music lessons

To test the fourth hypothesis, the Mann-Whitney U-test was recalculated.

Table 7. Differences in the attitudes of preschool educators toward the activity of singing with regard to engaging in musical activities in their leisure time

Engaging in musical activities in leisure time	C	U	z	p
not	4.11	14518.00	-5.03	0.00
yes	4.38			

The results show that educators who engage in musical activities in their leisure time (singing in a choir or a “klapa”), compared to educators who do not engage in such activities, have more positive attitudes toward singing in kindergarten (Table 7, Figure 2). This confirmed the hypothesis.

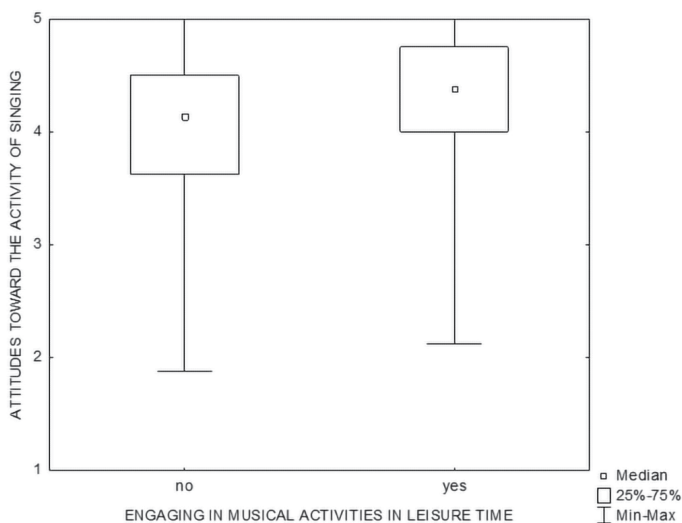


Figure 2. Differences in the attitudes of preschool educators toward the activity of singing with regard to engaging in musical activities in their leisure time

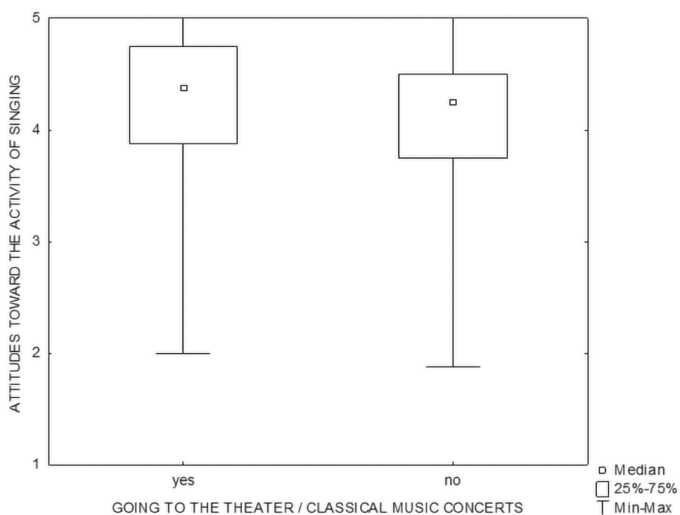


Figure 3. Differences in the attitudes of preschool educators toward the activity of singing with regard to going to the theatre / classical music concerts

In order to examine whether the attitudes of preschool educators toward the activity of singing differ with regard to going to the theatre / concerts of classical music, the Mann-Whitney U-test was conducted (Table 8, Figure 3).

Table 8. Differences in the attitudes of preschool educators toward the activity of singing with regard to going to the theatre / classical music concerts

Going to the theatre / classical music concerts	C	U	z	p
not	4,25	16073,00	3,67	0,00
yes	4,34			

The results confirm that educators of preschool children who often go to the theatre and concerts of classical music, compared to other educators, have more positive attitudes toward the activity of singing, which confirms the above hypothesis.

DISCUSSION

The main research problem was to examine the attitudes of preschool educators toward the activity of singing in kindergarten, with regard to years of work experience, professional qualifications, additional music instruction, engaging in musical activities in leisure time, and going to the theatre / classical music concerts.

Although we assumed that educators with fewer years of experience would have more positive attitudes toward singing, due to better-quality music education during their studies, the results did not confirm the existence of such differences.

No differences in attitudes toward singing with regard to educators' education were found, although the results of the research (Jeanneret, 1997; Seddon & Biasutti, 2008) generally suggest that a higher level of education, implying better music instruction of preschool educators, results in better self-assessment of their musical abilities, and thus their readiness to carry out various musical activities, including singing.

The results of this research confirmed that educators who attended additional music lessons and educators who engage in musical activities in their leisure time have more positive attitudes toward singing as a musical activity. The obtained results are in line with the results of Jeanneret (1997) who points out the extremely significant influence of music instruction on the self-assessment of the competence of educators and teachers for music teaching and conducting musical activities.

Finally, preschool educators who often go to the theatre / classical music concerts have more positive attitudes toward the activity of singing. Such results are consistent with research findings that confirm the impact of formal as well as non-formal and informal education on the formation of musical pref-

erences and attitudes toward different musical activities (Jenkins, 2011; Hong Ng, 2018).

CONCLUSION

The results of this research confirmed that educators who attended additional music lessons, those who engage in musical activities in leisure time, and those who often go to the theatre / concerts of classical music have more positive attitudes toward singing as a musical activity in kindergarten. Although the research results do not confirm the differences in educators' attitudes toward singing with regard to their level of education, the basic musical-pedagogical implication of this research relates to the need to modernize and raise the quality of music education of students attending programmes in early childhood and preschool education. Quality music education of preschool educators is likely to contribute to increasing their self-assessment of musical competences.

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Povzetek

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Glasbeni razvoj v zgodnjem otroštvu in predškolski dobi je integralni del splošnega razvoja, ki zajema intelektualni, emocionalni, socialni in fizični razvoj otrok. Glasbene sposobnosti so kompleksen pojav, ki povezuje različne veščine, kot so razumevanje in pomnjenje melodij, zaznavanje ritma in čiste intonacije, razumevanje tonalnosti, določanje intervalov in prepoznavanje estetskega pomena glasbe. *Hrvaški nacionalni kurikulum za zgodnjo in predškolsko vzgojo in izobraževanje* (Ministarstvo znanosti, obrazovanja i sporta, 2014) upošteva ključne kompetence vseživljenjskega učenja. Temeljna področja spodbujanja glasbene občutljivosti in razvoja otrok so petje, sinteza glasbe in gibanja, igranje na lastna in otroška glasbila, poslušanje glasbe, glasbena ustvarjalnost. Welch (2012) poudarja, da petje vpliva na otrokov fizični, psihološki, socialni, emocionalni in kogni-

ativni razvoj. Številne raziskave preučujejo stališča in odnos vzgojiteljev do glasbenih dejavnosti v vrtcu. Swainova in Bodkin-Allenova (2017) ugotavljata, da se stališča vzgojiteljev povezujejo z njihovo samooceno glasbenih sposobnosti in kompetenc, Kimova in Kemplova (2011) sta v raziskavi potrdili povezanost glasbene izobrazbe vzgojiteljev s številom izvedenih glasbenih dejavnosti v vrtcu.

V raziskavi, v kateri je sodelovalo 405 vzgojiteljev predšolskih otrok iz vseh hrvaških županij, smo preučevali vpliv delovne dobe, dodatnega glasbenega izobraževanja, ukvarjanja z glasbo v prostem času, obisk gledališča/koncertov klasične glasbe na stališča vzgojiteljev do pevske dejavnosti v vrtcu. Podatki so bili pridobljeni z uporabo dvodelnega vprašalnika, ki je zajemal splošne podatke o vzgojiteljih in njihova stališča do petja v vrtcu. Ugotovili smo, da v stališčih vzgojiteljev do dejavnosti petje ni statistično značilnih razlik glede na njihovo strokovno usposobljenost in leta delovne dobe. Rezultati so potrdili vpliv dodatnega glasbenega izobraževanja vzgojiteljev, njihovega ukvarjanja z glasbo v prostem času in obiska gledališča/koncertov klasične glasbe na njihova stališča do petja kot glasbene dejavnosti v vrtcu.

THE CLASSIFICATION OF CHILDREN'S SONGS WITH THE CLASSIFICATION MODEL CMCS

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Abstract: The paper presents a manual classification model, the Classification Model for the categorization of Children's Songs (Model CMCS) for the selection of children's songs based on the proposed criteria found in studies about the selection of children's songs, on music theoretical background, and on findings from cross-cultural studies about (dis)similarities in children's songs. A step-by-step procedure comprising four levels for the classification of songs is explained and applied in the first testing, employing two musical experts for the evaluation of three different songs. The results have shown that the Model CMCS is transparent (understandable), applicable, and useful and will be tested in the next stage on a larger number of songs and involving more musical experts. An improved version of the Model CMCS could be used in the future as a framework for an automatic classification model for the selection of children's songs.

Keywords: children's songs, selection criteria, classification, Model CMCS

KLASIFIKACIJA OTROŠKIH PESMI PO KLASIFIKACIJSKEM MODELU CMCS

Izvilleček: Prispevek predstavlja model ročnega klasifikacijskega modela, Classification Model for the categorization of Children's Songs (Model CMCS), za izbiro otroških pesmi, ki temelji na predlaganih in opredeljenih izbirnih merilih, najdenih v študijah o izbiri otroških pesmi, na glasbenoteoretičnem ozadju in na ugotovitvah medkulturnih študij o podobnosti/različnosti v otroških pesmih. Prikazan je štiristopenjski postopek klasifikacije pesmi in prvi preizkus modela, kjer sta dva glasbena strokovnjaka ocenila tri različne pesmi. Rezultati so pokazali razumljivost, primernost in uporabnost modela CMCS, ki bo v naslednji fazi uporabljen na večjem naboru skladb ter z udeležbo večjega števila glasbenih strokovnjakov. Izboljšana različica modela CMCS bi bila lahko v prihodnosti uporabljena kot ogrodje za avtomatični model klasifikacije za izbiro otroških pesmi.

Ključne besede: otroške pesmi, kriteriji za selekcijo, klasifikacija, model CMCS

How to define a children's song? Is it a traditional lullaby sung by an adult, a simple play song invented and sung by a child, or maybe a commercial children's song? The main problem in defining children's songs lies in the fact this genre has grown out of the transformative understanding of childhood in cultural norms. It was not until the eighteenth century that childhood was understood and recognized as a stage of life (Lowe, 2004), and became an interesting topic in various studies at the end of the nineteenth century. If the existence of children's culture was unimaginable for centuries, then in the last decades we can witness steady growth of attention to children's culture. As music is meaningful to children and a "childhood constant" (Campbell, 2010, p. 5), studies by ethnomusicologists, folklorists, educators, anthropologists, sociologists, and lately also musicologists, are centred more than ever toward the relation of music and children, and covering different areas, for example, children's musical behaviour, musical activities, music-making, music performance, music perception, etc.

A special place is dedicated to children's songs, exploring, for example, their content (Cederholm, 2012; Yalçinkaya, 2015), social and cultural significance (Cederholm, 2012; Kartomi, 1980), the way that children perceive songs (Adachi et al., 2004; Calvert & Billingsley, 1998; Mihelač et al., 2021), how the songs are created and transmitted (Campbell, 2010; Marsh, 1999; Niland, 2012), and their structure (Brailoiu, 1954; Herzog, 1944; Mihelač et al., 2021; Rahn, 1981). Some studies (Elliott, 1960; Murphey, 1992; Myers, 1961; Nofziger, 1967; Norton, 1904) are focused on the criteria crucial for choosing the most suitable songs for preschool and school-aged children. However, there is to date no clear procedure or model which clarifies step-by-step how to classify a particular song as a children's song, and what exactly should be examined in each stage of the classification.

In this paper, we propose a manual Classification Model for the categorization of Children's Songs (hereafter referred to as Model CMCS), with a clearly outlined procedure to be followed in the classification task with the purpose of selecting a children's song. The Model CMCS, built on the findings from studies dealing with the selection of a children's song, musical theory, and findings from cross-cultural studies about children's songs, is described in detail in Section 3 and tested in Section 4. Section 2 examines contributions about the terminology and understanding of a song in general and particularly children's songs, and also examines studies dealing with the criteria for the selection of children's songs. Section 5 summarizes the obtained results and outlines future research and possible improvements of the proposed Model CMCS.

As a children's song is a song, then the first attempt in defining a children's song is the understanding of a song and afterward its meaning in the context of children's songs. The word 'song' (Etymology Dictionary Online, n.d.) has its roots in Old English 'sang' (voice, song, the art of singing; metrical composition adapted for singing, psalm, poem), which comes from Proto-Germanic 'songwho-' (source also of Old Norse 'söngr', Norwegian 'song', Swedish 'sång', Old Saxon, Danish, Old Frisian, Old High German, German 'sang', Middle Dutch 'sanc', Dutch 'zang', Gothic 'saggs') and Proto-Indo-European 'songwh-o-' (singing, song) and 'sengwh-' (to sing, make an incantation).

According to Griffiths (2004, p. 202), a song is a "vocal piece normally delivered by one person and short" A song is a "piece of music performed for a single voice, with or without instrumental accompaniment... (of which) folk songs (are) sung unaccompanied or with accompaniment provided by a single instrument (e.g. guitar, piano), [and has to be] distinguished from art song, intended for performance by professional, or at least carefully taught singers, generally accompanied by piano or instrumental ensemble" (Encyclopedia Britannica, 2014). Turpin and Stebbins (2003, p. 3) define a song as "a sequence of syllables ('text') that is sung, where singing is recognized within the relevant community as the most appropriate method of delivering the text."

The Dictionary of the Slovene Literary Language (Slovar slovenskega knjižnega jezika, n.d.) even provides three definitions of a song. The first meaning is related to the field of literary theory and defines a song as "a shorter literary work with a rhythmic word order, with a special phonetic arrangement, usually with a smaller number of words in a line". The second definition describes a song as "a vocal composition with a literary work as lyrics". The third definition is based on the expressive meaning for a certain set of voices, sounds - either for the sound of birds or insects (for example, "he listened to the songs of crickets"), or for the appearance, movement, operation of something (for example, "the machine rumbled its monotonous song").

Jost (2021) avoids a precise definition of song because of its dual meaning on a linguistic (or literary) and musical level, and because of the historically changing definition. While it is true that the language-music unit of the concept is constitutional in general, extensive application in both areas shows that the areas can be separated without necessarily causing a loss of conceptual sense. On the one hand, the concept of a song can only be accepted as a text, even if it is intended for music and, on the other hand, as a song melody or even a produced set of songs - be it a standalone instrumental form or an instrumental transcript of the original song - without a text presentation.

Levitin (2009) defines a song as a musical composition intended or 'adapted' for singing, where the 'adapted song' (adapted by a professional composer

or orchestrator, or any person singing a song) should be understood as a song, whether or not it has lyrics (thus even if it is just hummed or sung with “la-la-la”). This means that “a song can be (broadly speaking) music in all its forms, with or without melody, with or without lyrics” (p. 9).

From the presented definitions of a song, it can be seen that a song is (mostly) defined as a vocal form (with or without accompaniment), short, and as a form including lyrics and melody, which also fits (from the perspective of these three features) a children’s song. A children’s song is often defined as a song composed for children in terms of lyrics and melodies (Sonsel, 2018; Voglar & Nograšek, 2009). Although there are children’s songs without melody (e.g. riddles, counting-out rhymes), used frequently for educational or other purposes with preschool children and school-aged children, the majority of children’s songs include both lyrics and melody. This could be explained by the fact that the origin of many children’s songs can be traced in rhythmic speech games, to which melodies were added over time (Opie & Opie, 1951). Another explanation could be that either the expression of lyrics is more emphasized when it is sung, or the melody, when expressed with words (Alonso, 2012), or that the song is better memorized when lyrics and melody are both included in a song (Peretz et al., 2004; Saito et al., 2009).

A children’s song is a song that expresses children’s experiences and emotions (Supartini et al., 2020; Voglar & Nograšek, 2009), by including situations (celebrations, playing, homework, etc.) or objects (toys, items for everyday use, people, animals, environments, etc.), which are closely related to the children’s world. A children’s song can also be seen as a “subset” of children’s music (a term probably coined and introduced by the music industry), a genre that includes music and musical practices produced by adults for children, by children for children, or by adults and children engaged together for children (Lunde Vestad, 2017).

Depending on who is the author of the lyrics or melody (adult/child), who is the audience (adults or children), and in which manner the author of the lyrics or melody is acting (as adult or child), children’s songs can be differentiated from the perspective of the “mode of communication” (Woolston, 2012, p. 2). Once the mode of communication is determined, the children’s song is shaped and brought to life, e.g., by representing it on stage, by the use of mass media, by using it for educational purposes in formal/non-formal educational institutions, in the family, and elsewhere.

If defining a children’s song from the perspective of the content and structure of lyrics and melody suitable for children, the involvement in music and musical activities (children, adults, combined children, and adults), and the modes of communication, then a children’s song can be any song to which the word ‘children’ can apply. Thus, any commercial and non-commercial children’s songs, folk songs/traditional songs for children (riddles, lullabies, counting-out songs, infant amusements, game playing songs, etc.), songs from song-

writers for children, and even art songs can be children's songs. However, classifying a song as a children's song simply by applying the word 'children' is not sufficient, which has led to several studies proposing different criteria for the selection of songs suitable for children. From the very first studies (Norton, 1904) until the latest one, it is interesting that in a period of over 100 years, common criteria are found for the selection of children's songs. More or less emphasized are the developmental, perceptual, conceptual, affective, and vocal characteristics in preschool and school-aged children (Borota, 2013; Jožef Beg & Mihelač, 2019; Kabalevsky, 1964; Nofziger, 1967; Norton, 1904; Oblak, 2007; Ministrstvo za šolstvo, znanost in šport in Zavod Republike Slovenije za šolstvo, 2003).

There is an overall agreement about the lyrics in children's songs, which should meet the children's world; stimulate the imagination, emotions, and sensory processing; and include humour, rhythm, rhyme, alliteration, guessing elements, repetition, and unusual or picturesque words (Betül, 2017; Cederholm, 2012; Huck, 1964; Norton, 1904; Thompson, 1962).

There is more or less agreement about the criteria for melody in children's songs. The melody range should meet, for example, the vocal range in preschool and school-aged children, include elements of perfect chords and arpeggios, simple rhythm, stable tonality (diatonic melodies within the key centres), only occasional chromatism, small intervals (without extreme leaps between tones), simple harmonic structure (with basic chords as tonic, subdominant and dominant), binary over the ternary metre, simple form, frequent repetition of one tone, motifs, phrases, etc. (Borota, 2013; Jalongo & Renck, 1985; Kabalevsky, 1964; Nofziger, 1967; Norton, 1904; Oblak, 2007; Ministrstvo za šolstvo, znanost in šport in Zavod Republike Slovenije za šolstvo, 2003). An overall agreement is also found concerning the relation between lyrics and melody, which should be woven together to create a consistent and compelling emotional musical composition, and about a syllabic text setting (lack of melisma).

When summarizing all the outlined criteria for the selection of children's songs from studies, it can be seen that three main factors prevail: a) childhood and its characteristics, b) structure of lyrics, and c) structure of melody in a song. If the criteria for the selection of a children's song are proposed and defined, a clear procedure (model) of the selection is missing, i.e. in which order should the criteria appear in the classification task, from the very beginning until the end of the final selection.

In the continuation of this paper, the classification procedure and the manual classification model CMCS are presented. This model takes into consideration 1) criteria outlined as crucial in studies about the selection of songs (title of the song, vocal range in preschool and school-aged children, lyrics, melody, the audience for which the song is intended), 2) the foundations of music theory, and 3) the findings from cross-cultural studies about the (dis)similarity in children's songs, which can be a valuable source in defining additional se-

lection criteria, e.g. the lack of ornamentation and minor motivic variations on account of the text (Herzog, 1944; Ling, 1997).

SECTION 3: MODEL CMCS

The proposed classification for the categorization of a song as a children's song has an initial level and four main levels (Figure 1): Initial level, First level, Second level, Third level, and Fourth level.

Each level has a 'yes' or 'no' option, the 'yes' option leading to another condition (or level), and a 'no' option for terminating the process if a song does not meet the required condition(s) in a particular level. The classification starts with the *Initial level* in which selected songs are classified by title, by applying the word 'children'.

In some cases, the title of a particular song points clearly to children or children's activities (for example, "Hush, little baby", "Little Boy Blue", "Girls and boys come out to play" etc.). A problem arises when the title of a song does not provide any information on whether the song is or is not a children's song, except for those who have grown up with these songs (for example, the songs "Mary had a little lamb", "Baa, baa, black sheep", and "Georgie Porgie" are known in countries where English is an official or second main language, and the song "Ringa, ringa, raja" is known in Slovenia, where Slovene is the official language). In this case, it is necessary to acquire additional information, for example, about the origin of the song, about the circumstances in which the song has been created, etc. If a selected song does not meet the initial requirement, it is automatically terminated otherwise it proceeds to the *First level*, in which only one condition is checked, the existence of both lyrics and melody, as a children's song is considered in this paper as a syncretic musical composition, comprising lyrics and melody, regardless of whether the song has an additional accompaniment or not (for example piano, organ, guitar accompaniment). If the 'yes' option is chosen, the song proceeds to the *Second level*, otherwise it is terminated.

The *Second level* has two conditions:

- a) Content, suitable and understandable to children, and
- b) The audience consisting of children.

Even if the songs are classified as children's songs, the content can be too demanding for children, i.e., exceeding their understanding (for example, the Mahler's song cycle "Kindertotenlieder"), or inappropriate because it contains unacceptable values, stereotypes, gender inequality, violence, etc., or does not provide a joyful, emotional experience and the possibility for self-expression (Jožef Beg & Mihelač, 2019).

In the case the first condition is met, the song proceeds to the second condition which checks the audience. Although the intended audience can be made up of adults or children (or adults and children), in this classification, children as the audience, and their reception of a song, are considered. “The value of a musical work does not lie (only) in its physical structure but in the effect, it has on us” (Portnoy, 1963, p. 113), a statement which should be true not only for music intended for adults but also for music intended for children.

After fulfilling both conditions, the song proceeds to the *Third level*, otherwise, it is terminated. *Third level* deals with the authorship of lyrics and melody. At this level, three possible conditions are outlined:

- a) Unknown authorship of both lyrics and melody: the song is classified as a “Traditional song” (Children’s folk song),
- b) Unknown authorship of lyrics and known melody (or vice versa): the song is classified as a “Song based on a traditional song”,
- c) Known authorship of lyrics and melody: the song is classified as a “New song”.

In this level, if condition ‘a’ is not met, the song proceeds to the condition ‘b’ or ‘c’. In the case the song does not meet the condition ‘c’, a double-check of the conditions ‘a’ and ‘b’ is employed. In this level, none of the selected songs is terminated, as this level deals only with authorship of lyrics or melody, regardless of who the author is, i.e. a child or an adult (or even both, child and adult).

When a song reaches the *Fourth level*, the last and the most crucial level, the structure and features of lyrics and melody are analysed in depth. From the perspective of *lyrics*, the educative contribution, pleasantness (joyfulness), understandability, stimulation to the imagination, unusual/picturesque words, syllabic text setting (lack of melisma), rhyme, assonance, alliteration, rhythm, shortness, and repetition are analysed. From the perspective of *melody*, rhythm, metre, tonality, chromatism, pitch (interval leaps), tessitura (pitch range of the song), contour, harmonic structure, basic formal units (motifs, sub-motifs, phrases, sentences/periods), song-type (e.g. one-part, simple two-part, three-part), shortness, and repetition (absolute and relative) are analysed.

It can be seen that similar criteria are found in lyrics and melody such as (simple) rhythm, shortness, and repetition, which are some of the features found in cross-cultural studies about children’s songs (Brailoiu, 1954; Campbell & Wiggins, 2013; Clifton, 2009; Eliot, 2000; Forrester, 2020; Herzog, 1944; Mihelač et al., 2021; Trehub, 2003). Especially, repetition has a crucial role in children’s songs, where smaller or larger parts (one tone/vowel/consonant, motifs/words, phrases, periods/sentences, etc.) in lyrics or melody are very frequently repeated, creating the feeling of predictability (Mihelač et al., 2021), which in turn can be soothing for children (Levitin, 2009), and stimulate brain growth (Eliot, 2000).

Both lyrics and melody have to meet the outlined criteria to proceed to two additional conditions examining the matching between melody range (tessitura) and children’s vocal range: whether the song is more suitable for preschool children (condition ‘a’) or school-aged children (condition ‘b’). Kaba-levsky (1964) points out that a composer should know the child themselves and the “instrument” for which they are composing, thus the children’s voice and its limitations. The conditions ‘a’ and ‘b’ are based on the findings from studies examining the vocal range in children. According to Welch (1979), the vocal range in children aged 5 to 7 years can be small, between D₄ to A₄¹, or large, between G₃ and D₅. The typical vocal range for children aged 8 to 11 years is approximately two octaves, between G₃ and G[#]₅ (Moore, 1991). Kim (2000) suggests a typical range for preschool children between C₄ to C₅, which can vary depending on maturation. According to Cooksey (1992), the vocal range in school-aged children (approximately from 8-10 or 11 years old) is between B^b₃ and F₅, and between A₃ and G₅ in children aged 11 and 12 (13) years old.

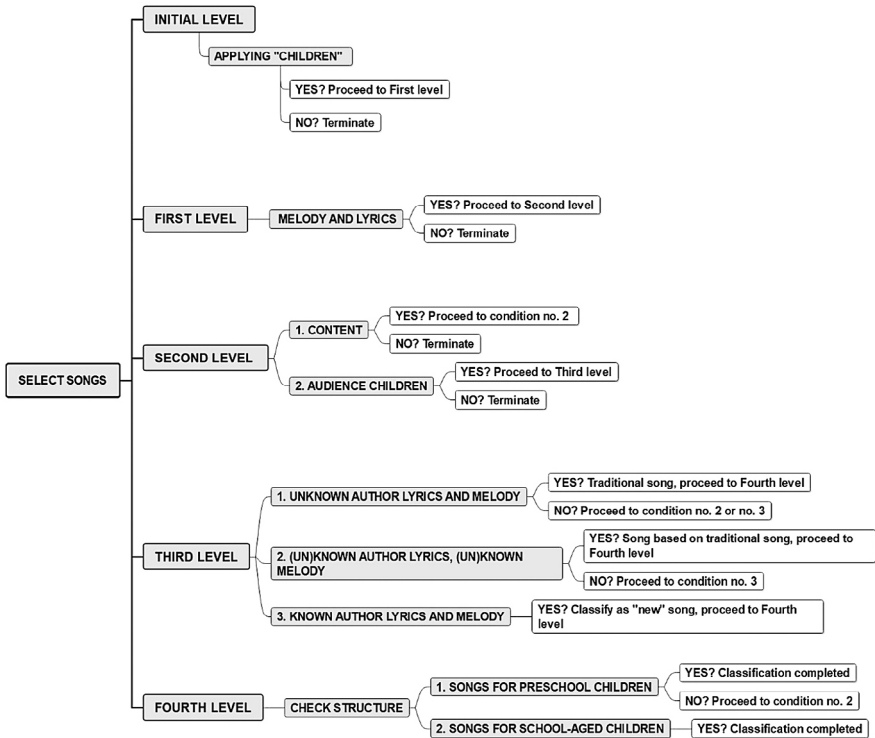


Figure 1. Model CMCS.

1 In this paper the American Standard Pitch Notation (ASPEN) is used.

Subsection 4.1: Applying and Testing the Model CMCS

In Subsection 4.1., the Model CMCS is applied and tested on three different songs and evaluated by two musical experts. As a full analysis of all the criteria outlined in Section 3 would be out of the scope of this paper, only some of the criteria are used.

SONG “RINGA, RINGA RAJA”

- Initial level

The Slovenian children's folk song “Ringa ringa raja” has different lyrics in the collection of songs no. IV from Štrekelj (1908–1923, p. 434), in Komavec et al. (2004, p. 68), and in Voglar and Nograšek (2009, p. 141), and different melodies in Komavec et al. (2004, p. 68), and Voglar and Nograšek (2009, p. 141). Different variations of this song can be found in Great Britain as “Ring a Ring O'Roses”, with lyrics (rhyme) which (presumably) date back to the days of the Great Plague in England (Opie & Opie, 1985, p. 365), in Germany “Ringel Reihe” (“Ringel, Ringel, Rosen”), in the Netherlands “Roze, Roze, Meie”, and in Italy “Gira, Gira Rosa”, indicating a common pre-version, spread over regions and countries during a period of time.

- First level

The song has lyrics and melody, which means it fulfils both conditions to proceed to the Second level.

- Second level

The content of this song is light-hearted, pointing to children dancing round in a circle ('ring'), which can be found in many ancient cultures. The condition 'b' is also fulfilled, as this song is intended for children and has become over time standard 'repertoire' of songs in children's society.

- Third level

The authors of the lyrics and melody of this children's song are unknown. As the authorship of lyrics and melody is not known, the song is classified as a 'traditional song' according to the condition 'a' and proceeds further to the Fourth level.

- Fourth level

The song is a one-part song, short (only 8 bars), consisting of two four-bar phrases (Figure 2). The song has in total four motifs (m1-m4). When sub-dividing motifs into sub-motifs, it can be seen that sub-motif sub-m1 is very frequently repeated, as also sub-m2, repeated in a transposed man-

ner (sub-t2) in bars four and six. The melody has a narrow range, and no chromatism. The harmonic structure is based on only two functions, the tonic (T) and dominant function (D). Rhyme is found in this song in bars two and four ('raja', '(na)gaja') and in bars six and eight ('teče', '(po)meče'). The song has a syllabic-text setting. The content of lyrics is pleasant, understandable, and childish. Because of the structure, which is found to be very simple in this song, and the pitch range (tessitura), which is between B₄ and E₅, the song is suitable for preschool children.

Figure 2. Children's song "Ringa, ringa raja"

SONG "WIEGENLIED", OP. 49, NO. 4 (JOHANNES BRAHMS)

- Initial level

The Brahms children's song "Wiegenlied" op. 49, no. 4 was written in 1868 to congratulate Bertha Faber on the birth of her second son, Hans. Originally it was known under the title "Wiegenlied: Guten Abend, gute Nacht". The title itself already points to a song intended for children. As the song meets the requirement of the initial level, it proceeds to the First level.

- First level

The song has lyrics and melody and therefore proceeds to the Second level.

- Second level

The content of this song (condition 'a'), is a lullaby, bringing to the forefront memories from our own lives by using the mother's voice while singing a lullaby. Brahms has used the Austrian dialect in creating a 'natural intimacy', close to the rural life (Bottge, 2005, p. 15). As the song addresses children, the condition 'b' is fulfilled.

- Third level

The author of the lyrics of this song is unknown. Brahms has used the first verse from "Des Knaben Wunderhorn", a collection of German folk poems. The second stanza, which is not presented in this paper, was written

period a (8)

phrase (antecedent)

m1 m2

Gu-ten A - bend, gut' Nacht, mit_ Ro - sen be

6

parallel period b (8)

phrase (consequent)

m3 m4

dacht_ mit_ Näg - lein be - steckt schupf - un - ter die Deck': Mor-gen

11

phrase (antecedent)

m5 m6

früh; wenn Gott will, wirst du wie - der ge - weckt, mor-gen

15

phrase (consequent)

m7

früh, wenn Gott will, wirst du wie - der ge - weckt.

Figure 3. J. Brahms "Wiegenlied" op. 49, no. 4

by Georg Scherer (1824–1909) in 1849 and added later to the song. The melody is from Brahms. As the authorship of lyrics (in the first stanza) is unknown, and known in the case of the melody, Brahms's "Wiegenlied" can be defined as a children's song based on a traditional song.

- Fourth level
The song has in total 18 bars of which 16 bars cover the singing part, consisting of two periods, of which each has two four-bar phrases. As we can see in Figure 3, only motif 5 ('m5') is repeated, however, bars 10-14 are repeated in the entire form in bars 14-18 ('Morgen früh, wenn Gott will, wirst du wieder geweckt'). Rhyme is found in bars four and six ('Nacht', '(be)dacht'), and in bars eight and ten ('(be)steckt', 'Deck'). The song has a syllabic-text setting. The rhythmic structure is simple, and the harmonic structure as well, based on tonic (T), subdominant (S), and dominant (D) function. Arpeggio elements (broken chords) are used in the melody, and no chromatism is found. The pitch range (tessitura) of this song spans an octave, from E^b₄ to E^b₅, classifying the song as more suitable for school-aged children from eight years on.

SONG "DAS KINDERSPIEL" KV 598 (W. A. MOZART)

- Initial level
January 1791, Mozart composed three songs for voice and piano: "Sehnsucht nach dem Frühling" ("Komm, lieber Mai und mache") KV 596, "Der Frühling", ("Erwacht zum neuen Leben") KV 597, and "Das Kinderspiel" ("Wir Kinder, wir schmecken") KV 598. All three songs were published by Ignaz Alberti in the section "Frühlingslieder" of a four-volume collection of songs "Liedersammlung für Kinder und Kinderfreunde" *am Clavier in Vienna*. The title of the song "Das Kinderspiel" ("Child's play") clearly points to children and is therefore selected for the First level.
- First level
The song proceeds to the next level as it has lyrics and melody.
- Second level
The content of this song (condition 'a') presents children playing in nature (Figure 4), an exciting environment for children, and elements of a child's game are emphasized in the lyrics (for example, lärmern/making noise, singen/singing, rennen/running, hüpfen/hopping, springen/jumping). As the condition 'a' is fulfilled, the 'b' condition is checked, showing that already the title of the collection, "Liedersammlung für Kinder und Kinderfreunde *am Clavier*", points to the audience, which consists of children and friends of children ('Kinder und Kinderfreunde'). As both conditions are met, the song proceeds to the Third level.
- Third level
The melody of this song was composed by Mozart on the 14th of January 1791 using the lyrics from the German poet Christian Adolf Overbecks. As both authors (of lyrics and melody) are known, the song is classified as

The figure displays a musical score for 'Das Kinderspiel' KV 598 by W.A. Mozart, consisting of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The score is annotated with various melodic segments and conditions:

- System 1:** Measures 1-5. Vocal line: *Wir Kin-der, wir schme-cken der. Freu den recht viel, wir schä-kern und*. Annotations: *a (8)* above the vocal line; *m1* above measures 1-2; *sub-m1* above measure 1; *sub-m2* above measure 2; *m2* above measures 3-4; *m3* above measures 4-5; *m4* above measures 5-6. Piano part: *T* (Tutti) above measure 1, *D* (Dolce) above measure 2, *T* above measure 5.
- System 2:** Measures 6-11. Vocal line: *ne-cken ver-steht sich im_Spiel; wir_ lär- men_ und sin- gen_ und ren nen rund-*. Annotations: *(m4)* above measures 6-7; *sub-m2* above measure 6; *sub-m3* above measure 7; *m2 (cond.)* above measures 8-9; *b (8)* above measures 10-11; *m5* above measures 10-11; *m6* above measures 11-12; *m6* above measures 12-13; *m7* above measures 13-14. Piano part: *S* (Sforzando) above measure 6, *D* above measure 7, *T* above measure 8, *D* above measure 10.
- System 3:** Measures 12-15. Vocal line: *um, und hü - pfen_ und sprin - gen im Gra - se_ her -*. Annotations: *m8* above measures 12-13; *m9* above measures 13-14; *t9* above measure 14; *m2 (cond.)* above measures 15-16. Piano part: *D* above measure 12, *S* above measure 13, *Sp* (Sforzando) above measure 14, *T* above measure 15, *D* above measure 16.
- System 4:** Measures 16-19. Vocal line: *um.* Annotations: *um.* above measure 16. Piano part: *T* above measure 16.

Figure 4. W. A. Mozart 'Das Kinderspiel' KV 598.

a 'New song', according to condition 'c', and the song proceeds further to the next level.

- Fourth level

In the original musical score, at the beginning 'Munter' (blithely) is written, indicating that the representation of the song should be in a happy, cheerful, carefree manner. The sixteenth notes in the singing part and piano part are sometimes written in a 'pendulum movement' manner (e.g. in the piano part in bars 1-12, and the singing part in bars 9-10 and 13-14), contributing to a highly joyful experience. In Figure 4, we can see motifs, which are repeated, either literally, motif 'm6', conditionally, motif 'm2 (cond.)', or in a transposed manner as a sequence, motifs 'm9' and 't9'. The song is short. It has in total 20 bars, of which the first 16 bars cover the piano and singing part, in total two periods 'a' and 'b', each eight bars in duration, and each period consisting of two phrases. The song type can be defined as a simple two-part song. Except for sub-motifs 'sub-m2' in motif 'm1', and sub-motifs 'sub-m1' and 'sub-m2' in motif 'm4', there are no other huge leaps in the singing part, which moves more or less smoothly within the interval of a fifth. The song has no alliteration, but perfect rhyme is found in bars 4 and 8 ('viel', 'Spiel') and in bars 12 and 16 ('herum', 'rundum'). The song has a syllabic-text setting. The contour of melody in the first period (bars 1-8) has an 'arch shape' (Mihelač et al., 2021), and two descending phrases in the second period. The harmonic structure is very simple, with tonic (T), subdominant (S), and dominant (D) functions prevailing. An exception is the Subdominant parallel (Sp) in the 14th bar. No chromatism is found in the melody. Based on the results of the analysis of the structure, and on the pitch range (tessitura) of this song which spans an octave, from E₄ to E₅, the song is more suitable for school-aged children from eight years on.

SECTION 5: CONCLUSIONS

In this paper, a brief discourse about children's songs has been presented, with the purpose to find the most appropriate terminology and the characteristics of this genre, essential for the creating of the classification model for the selection of children's songs, Model CMCS. The model is based on three essential components. Firstly, it takes into consideration the proposed and defined selection criteria found in studies about the selection of children's songs. Choice of these selection criteria relies on their frequency found in studies examining the most suitable selection criteria for children's songs. Secondly, a firm music-theoretical background is used when testing musical examples with the model. Thirdly, findings from cross-cultural studies about (dis)similarities in children's songs are used as well, in order to add one if it is not found among the already selected criteria.

A step-by-step procedure in a four-level classification task has been shown, providing for each level an explanation for the chosen criteria for the selection of songs. The model has been tested by using three different songs evaluated by two musical experts. The results of the testing have shown the transparency, applicability, and usefulness of the Model CMCS which should be tested in the next stage on a larger number of songs, and employing more musical experts. In the future, the model could be used as a framework for an automatic classification model for the selection of children's songs.

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Povzetek

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V tem prispevku je bil predstavljen kratek diskurz o otroških pesmih z namenom najti najprimernejšo terminologijo in značilnosti te zvrsti, ki so bile bistvene za oblikovanje klasifikacijskega modela za izbiro otroških pesmi, modela CMCS. Model temelji na treh bistvenih komponentah. Najprej upošteva predlagana in opredeljena izbirna merila, ki jih najdemo v študijah o izbiri otroških pesmi. Izbira teh izbirnih meril temelji na njihovi pogostosti, ugotovljeni v študijah, ki preučujejo najprimernejša izbirna merila za otroške pesmi. Drugič, pri preizkušanju glasbenih primerov z modelom se uporablja glasbenoteoretično ozadje. Tretjič, uporabljene so tudi ugotovitve medkulturnih študij o podobnosti/različnosti v otroških pesmih z namenom dopolnitve nabora meril.

Prikazan je postopek po korakih v štiristopenjski klasifikacijski lestvici, ki za vsako stopnjo vsebuje razlago izbranih meril za izbiro skladb. Model sta preizkusila in ocenila dva glasbena strokovnjaka na treh različnih glasbenih primerih. Rezultati testiranja so pokazali preglednost, primernost in uporabnost modela CMCS, ki bi se lahko v prihodnosti uporabil kot ogrodje samodejnega klasifikacijskega modela razvrščanja za izbiro otroških pesmi.

CHALLENGES IN MUSIC EDUCATION FROM THE ASPECT OF INCLUSION OF STUDENT WITH VISUAL IMPAIRMENTS

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Abstract: This research aimed to collect and combine all data on working with a highly visually impaired student in individual piano lessons and to determine a way of adopting new compositions and communication and cooperation between students and teachers. The qualitative method of case study, in which the methods of non-participatory observation and semi-structured interview were applied, concluded that the success of making music depends mostly on the approach and competencies of teachers in teaching such a student and that there are ways to overcome low vision as an obstacle in playing a musical instrument.

Keywords: inclusion, visual impairments, student, teacher, piano

IZZIVI GLASBENEGA IZOBRAŽEVANJA Z VIDIKA SLABOVIDNEGA UČENCA

Izvleček: Namen raziskave je bil zbrati in povezati podatke o delu z visoko slabovidnim učencem pri individualnem pouku klavirja ter določiti načine sprejemanja novih skladb, komuniciranja in sodelovanja med učencem ter učiteljem. V kvalitativni raziskavi, študiji primera, so bili podatki zbrani z opazovanjem, opazovanjem brez udeležbe in s polstrukturiranimi intervjuji. Ugotovili smo, da je uspeh muziciranja v veliki meri odvisen od učiteljevega pristopa in njegovih kompetenc za poučevanje visoko slabovidnega učenca in da obstajajo načini premagovanja slabovidnosti kot ovire pri igranju instrumenta.

Ključne besede: inkluzija, slabovidnost, učenec, učitelj, klavir

The term “visual impairment” refers to individuals who are classified as blind or partially sighted (Davis, 2003). The latest report from the World Health Organization from the 2019 *World Report on Vision* speaks of at least 2.2 billion people with visual impairments or blindness, of which at least one billion have a vision impairment that could have been pre-

vented or has yet to be addressed. According to the *Report on Persons with Disabilities in the Republic of Croatia* from 2019 (Hrvatski zavod za javno zdravstvo, 2019), there are 27,092 persons with some kind of visual impairment in Croatia. Visual impairments in children can generate a number of disorders that affect their general development as they are unable to experience the world in the same way as those who can see, “both in terms of cognitive functions (thought processes, understanding and memory, development of imagination) and in the field of perception, cognition and knowledge, acquisition of skills and abilities, and social adjustments” (Zuckerman, 2016, p. 147). Visually impaired children and youth are prevented from participating in many social activities with their peers, such as playing sports or simply playing with other children, which can lead to social isolation and emotional problems (Augustad, 2017) as well as anxiety, depression, and feelings of inferiority in relationships as opposed to non-visually impaired people (Bhagotra et al., 2008). There are many different visual disorders that can be more or less complex. When we add to this the differences in family life, economic status, education, etc., it is evident that each visually impaired person has different, characteristic experiences, which indicates that their adjustment is personalized (Schinazi, 2007).

A child with a visual impairment is forced to build concepts of the world based on other senses and experiences (Maćešić-Petrović et al., 2010). Hearing and tactile stimuli become their primary senses and it is therefore not surprising that music is particularly appealing to them. “It is a well-known fact that visually impaired people are very closely associated with music” (Sah et al., 2012, p. 3), because music is an art that is perceived by hearing and as such provides them with successful equal interaction with other peers who can see, with very little limitation (Clark & Murphy, 1998). There are many examples that suggest a close connection between music and visually impaired individuals, from the centuries-old European tradition of blind church organists (Sacks, 2012) and the tradition of blind biwa players (a traditional Japanese instrument) in Japan who until the end of the 20th century performed rituals for the deity of earth and fire and played an important role in the life of the rural population (Khalmirzaeva, 2017), all the way to famous blind performers of popular and classical music who have left an indelible mark on the world music stage, such as Andrea Bocelli (Bocelli & Pugliese, 2002), Stevie Wonder (Ribowsky, 2010), Ray Charles (Evans, 2005) or Art Tatum (Encyclopaedia Britannica, 2021).

Furthermore, there are numerous studies focused on blind and partially sighted people and their extraordinary abilities in comparison with people with no visual impairments in the areas of sound localization (Lessard et al., 1998), auditory attention (Gougoux et al., 2004; Liotti et al., 1998), echoic memory (Röder et al., 2001) and voice recognition accuracy (Bull et al., 1983). In addition, in visually impaired persons, and especially in congenitally blind persons, the presence of absolute pitch is a very common occurrence (Dimatati

et al., 2012; Hamilton et al., 2004). The reasons for this superiority are attributed to brain neuroplasticity (Bach-y-Rita, 1990; Good et al., 2014; Merabet & Pascual-Leone, 2009; Silva et al., 2018), or the brain's ability to access new pathways in search of overcoming visual constraints using mechanisms of cortical reorganization (Silva et al., 2018). In other words, when one of the senses malfunctions or has no function at all, other modalities become more effective and improved and thus take on its role, to compensate for the missing information (Good et al., 2014). Such sensory modifications, in fact, compensate for vision loss (Jan et al., 2013). The concept of compensation has been known for a long time and has been the subject of many, primarily philosophical, debates in the past. One of the first mentions of sensory compensation (Jourdain, 1916, as cited in Miller, 1992) appears as early as 1749 in the philosophical treatise "Letter on the Blind" by the French educator and philosopher Denis Diderot. The "Letter on the Blind" is the first written work to discuss the education of visually impaired persons and it lays the philosophical foundations for the education of visually impaired individuals (Holbrook et al., 2017). It represents a milestone in the education of blind and visually impaired individuals.

INCLUSION OF PERSONS WITH VISUAL IMPAIRMENTS

As already mentioned, visually impaired people often establish a special cohesion with music. In most cases, their hearing is more developed than the hearing of people who see, thus creating desirable preconditions for the practical use of music which can ultimately play an important role in the developmental path of a visually impaired person (Rostohar, 2006, as cited in Park, 2017). In this sense, there is a need for quality formal education of children and constant implementation of inclusions that will open new opportunities for development and progression for visually impaired people within the wider community (Baker & Green, 2016).

"For more than ten years, the term inclusive education has been one of the most important aspirations when it comes to modern education." (Marković, 2016, p. 61) Inclusion implies equal opportunities and possibilities for all students at all levels of education (preschool, primary, secondary and tertiary) that will give everyone the opportunity to realize their full potential (Martan, 2015), and in pedagogy this approach and understanding is described by the phrase "pedagogy of success for all" (Matijević, 2005). Interest in artistic expression and participation in activities related to music, for many children in Croatia, is achieved by enrolling into and attending music schools. Children with developmental disabilities, as well as those without them, can express such interest, and therefore it is necessary to implement inclusive practices both in general education and in music schools. "Music education should, in addition to its traditional goals (mastering music skills and knowledge), help

every child through music in his or her optimal development, so that he or she can grow into a freer, more inventive, sensitive, cultured, and humane person and become a more complete human being, regardless of his or her future professional orientation.” (Bačlija Sušić, 2015, p. 585)

Although there is no exact data on the number of children with disabilities who are attending music schools in Croatia, it seems that this number is low. However, music can have a very positive effect on the overall development of children (Mawby, 2018), and many music computer technologies open up new opportunities for professional education of children with disabilities and facilitate the implementation of inclusive pedagogical processes in schools (Gorbunova & Govorova, 2018). It is to be expected that the number of such children will grow from year to year, which represents new challenges for teachers in these schools and generates a need to adjust teaching processes accordingly.

Students in music schools, in addition to classical classes where they learn about, e.g., solfeggio or harmony, can or must also participate in large group activities such as choir or orchestra, but the particularity of music schools lies in the individual approach to teaching instrument playing or singing. According to Sabljar (2019), the nature of teaching and what teachers do while teaching the playing of musical instruments is such that it is simply impossible to educate in a group properly and well, and this is supported by the fact that students attending elementary music school have different goals, levels of motivation, interests and abilities (Schmidt, 1992).

Furthermore, the teacher in such classes must assess the scope and difficulty of the teaching content, as well as the pace and methods that will be applied to each individual student. Such work requires certain knowledge, skills, and competencies that teachers will have acquired mostly through their formal education or professional development. But have these teachers also gained knowledge about working with students with disabilities and do they feel ready to work with such students?

Therefore, starting from research that confirms inclusive practice and enables blind students to learn effectively and independently (Flavel et al., 2002), the problem of this paper is focused on students with severe visual impairments in the context of music education, or more precisely, individual instruction in instrument playing.

METHODOLOGY

The Aims of This Study:

1. Collect and consolidate all data on work with a student with a severe visual impairment in piano lessons.

2. Determine the way of learning new compositions and communication and collaboration of the student and teacher in individual piano lessons.

Research Questions

1. How is the inclusion of a student with severe visual impairments implemented in the teaching processes in music schools?
2. What are the experiences and satisfaction of a highly visually impaired student with forms of work in a music school?
3. What are the experiences of teachers working with the student with severe visual impairments?
4. What is the student-teacher relationship and how is it realized through shared experiential learning and reflective practice?

Methods

The study subjects are Marko (17 years old, pianist), a third-grade secondary music school student, Marko's mother, and his piano teacher at the music school.

The research was conducted using the Case Study method, which is realized through non-participating observations and semi-structured interviews. Semi-structured interviews with open-ended and multiple-choice questions were conducted with the mother (February 11, 2021), teacher (February 22, 2021), and the student (March 2, 2021), and were documented in textual form. The descriptive method was used to describe the case of a student with a severe visual impairment from his birth until the age of 17, as well as the interaction and collaboration with his teacher, and the challenges the student encounters in piano lessons at the music school. The research was conducted with the oral and signed consent of the parents, student, and teacher, guaranteeing the anonymity of their identities in accordance with the Code of Ethics, and therefore we replaced the real name of the student with the code name Marko.

The observation took place in piano lessons at a music school where notes were kept on students' skills and interactions with the teacher and the methods used by the teacher in direct work with a student with a severe visual impairment.

Case Report

Shortly after his birth, Marko was diagnosed with strabismus (eyes not parallel, eye position error) and mild nystagmus (uncontrolled blinking or twitching of the eyes), and later with hypoplasia of the optic nerve, i.e. underdevelopment of the optic nerve in both eyes. However, Marko is not a completely blind person. The very limited vision he currently possesses (approximately 2%)

allows him to distinguish light and darkness and shape at a very short distance, which characterizes him as a person with a severe visual impairment.

Even as a newborn, Marko showed great affinity for music. His mother testifies he was a very restless child and only music could calm him down:

He has been showing interest in music from an early age. He didn't really like to sleep and the only way he'd fall asleep was with music. We had "Zagrebački mališani" on tape that would play all night long. (Mother)

When he was older, Marko was also very attached to and interested in music. He started kindergarten at the age of four with other children who could see normally. The kindergarten teachers did not know what to do with him or how to approach him.

He couldn't participate in any of the activities with other children, but that wasn't a problem because he wasn't pushy, bothersome, or hysterical. He was actually a very good child. He had a habit of taking some sort of an object, it would most often be a piece of paper that he would crumple up, and hit his arm with it in a certain rhythm, at the same time humming something. The faster he picked up the pace, the happier and more excited he became. (Mother)

Like most visually impaired children, he regularly went for check-ups at the Vinko Bek Education Centre in Zagreb, where he underwent various tests by psychologists, speech therapists and special education teachers. Most of the results indicated a larger learning lag compared to his peers who saw normally, so his parents decided to enrol him in a Montessori kindergarten in Zagreb at the age of 5.

This kindergarten was attended by all children, both healthy and those with developmental difficulties, and they had a special education teacher, speech therapist, and an occupational therapist who worked with them on a daily basis. (Mother)

After a year and a half of attending the Montessori kindergarten, Marko achieved the highest results on re-testing and received a certificate for regular enrolment in the 1st grade of primary school.

Marko also had his first contact with a music educator at the Vinko Bek institution, where they noticed he was showing an exceptional interest in music and suggested to his parents that they enrol him in their preschool music programme. Marko started attending this programme at about 5 years of age until the end of the first grade of primary school, and it included one hour of solfeggio and piano per week, which was carried out in a group.

He attended his piano classes with three other students at the same time. (Mother)

The teacher who taught him solfeggio recommended that he enrol in elementary music school, so at the age of 8 (2nd grade of general education) Marko started 1st grade of elementary music school, piano department. Like all students, he got his own piano teacher with whom he started working, but due to her excessive teaching load, Marko switched to a then newly hired teacher who explains:

I thought about what to do. How would I approach this child and will I even know how to teach him... I was completely unprepared, but I had a feeling, and something told me that I could do it, that I should take him on and that I would find a way to work with him. (Piano teacher)

At the very beginning, the teacher was looking for teaching methods that would bring the content closer to Marko in the most appropriate and simplest way. Other students who see normally learn in a way by which the teacher gives them a demonstration by playing a certain musical content/text, and then they repeat it. However, students who are blind or have minimal vision that does not allow them to follow musical notation can feel the actions of demonstrators by touching body parts or objects involved in the actions (Smith, 1998, as cited in Downing & Chen, 2003), and this can be accomplished by tactile modelling. Modelling is a general action in which observers try to reproduce another person's responses (Lirgg & Feltz 1991) and their actions and movements. Having this in mind, the teacher would play simple melodic phrases to Marko in simple rhythmic movements, and Marko would, after the teacher put his hand on the first tone of the phrase, repeat them. Marko still remembers his first piano lessons:

The teacher would take my hand and that's how he would show it to me, and what I learned in class, I practiced at home. (Marko)

In their work with visually impaired students, teachers often have to physically show the musician the correct position of the fingers, hands, arms, and torso and the use of appropriate muscles (Baker & Green, 2016). The tactile approach is a very important form of work with visually impaired students and in addition to tactile guidance of the hands as the main means in performing music on the piano, it also applies to the other parts of the body involved in the action, e.g. playing the pedal, which the teacher elaborates on:

I knelt under the piano, took Marko's leg in my hands and as he played, I pressed his foot on the pedal. (Piano teacher)

Considering that at the beginning exercises and compositions were not too long, and thanks to very developed hearing and a distinct musical memory, Marko learned all the compositions by ear.

Marko had a fantastic memory. I would play something for him in class and he would immediately repeat and remember it, while his

peers would spend a lot of time reading the musical notation. Marko acquired the content twice as fast as the others because he was not burdened by the musical notation. (Piano teacher)

Marko learned in this way until the 4th grade of elementary music school, and very successfully at that. He also played more demanding compositions such as C. Debussy: Children's Corner, J. Haydn: Variations in C minor, F. Kuhlau: Variations in G major and W. A. Mozart: 12 Variations on a French Nursery Theme "Twinkle, Twinkle, Little Star" KV 265. He often performed publicly and participated in various piano competitions in Croatia, Slovenia, Serbia, and Italy, where he would win 1st and 2nd prizes. However, in the upper grades of the music school, the compositions became longer and more complex, which significantly slowed down Marko's and the teacher's progress. The teacher continues:

I didn't know what to do next. The classes became more and more exhausting. The learning was taking a lot of time and we simply started to get lost in all of it, because there were too many notes in one class. I could say that at that moment I hit a wall that I felt I couldn't overcome. (Piano teacher)

In these situations, teachers must be able to encourage students to overcome obstacles and try to continue (Cohler & Galatzer-Levy, 1992, as cited in Power & McCormack, 2012). It is extremely important that with their persistence, creativity, and commitment to the teaching itself, they try to utilize alternative teaching strategies to provide effective and accessible instruction (Downing & Chen, 2003). The teacher then suggested they record the compositions they were currently working on with a voice recorder, thus making it easier for Marko because he no longer had to remember everything he learned in class. Instead, he could listen to smaller parts of the composition several times at home and practice. Recording in this case did not only mean just playing one part of the composition by the teacher, but it also implied a more demanding action that looked like this, according to the teacher:

I would first play a portion of the right-hand part from a certain composition. First, I'd record the melody and in addition, I'd verbalize the tones I'd play. After that I would once again record the right hand, this time explaining the fingering, and then I'd repeat all of that for the left hand. At the end, I'd record both hands playing together at a very slow pace to hear which note goes with which. (Piano teacher)

Marko would then practice at home what they had recorded in class. I'd play the part I wanted to learn, as far as I can memorize it. I'd stop the recording, repeat it several times until I learned it and then I'd connect. (Marko)

This is how the teacher and Marko still work. Based on the non-participatory observation during the recording of one part of the Ballad in F major by Frederic Chopin, it was noticed that the teacher strictly follows the written articulation marks and phrase so that the performance on the recording would be as expressive as possible.

Marko has a very well-developed piano orientation. He is technically very skilled, and, as the teacher claims “is naturally very agile, fast, with great motor skills, and can technically play anything”. Therefore, he is having no issues with any type of disassembled chord or composition of a faster tempo, such as the 3rd movement of Beethoven’s Sonata Op. 13, No. 8, played by Marko at a very fast tempo, extremely accurately, without wrong notes and technically very precisely. However, the teacher’s biggest challenge is to convey to Marko the atmosphere required by a certain composition, which is manifested in the correct stylistic performance of a composition belonging to a certain period, and in the process of achieving a certain tone. Phrases such as “light tone”, “dark tone”, “deep tone”, “shallow playing” or reaching for images to express an abstract concept can often be heard in piano lessons (Power & McCormack, 2012). Therefore, with a visually impaired person, one needs to be careful when describing concepts, events, or conditions with the aim of achieving the desired atmosphere required by the composition, because the experiences of those who see and those with impaired vision differ greatly, especially if the impairment is present from birth. Marko is a person with a severe visual impairment, but he can, at a very short distance, see what is in, e.g., a picture, and therefore, his experience is much richer than, say, a completely blind person. For this reason, the teacher suggested that they perform the above-mentioned Chopin’s Ballad in F major. “I think such a song could help him express himself” (Piano teacher), because ballads are compositions that are permeated with a lot of emotion and colours and require great sensitivity when performing, and that is exactly what Marko needs to work on the most. The teacher adds:

A ballad is a composition that has a story and that seeks particular feelings that Marko will try to achieve by shaping the tone through the learned movements. (Piano teacher)

Analogously, the teacher also tries to evoke sound to Marko through compositions that are not of a programmatic nature and whose titles do not imply provoking certain feelings (love, fear, alienation, happiness, etc.) and creating an overall musical experience. In order to play the Prelude and Fugue in C minor by J. S. Bach faithfully and in the spirit of the Baroque style, Marko had to listen to the Prelude from the Cello Suite in G major by the same composer and transfer this style to the piano. The teacher asked Marko to give more importance and weight to the first tone in the characteristic sixteenth-note style, similar to the heavier movement of the bow in the above-mentioned Cello Suite, and then he played it the way it should sound. However, “giving more

importance and weight to the first tone” is very abstract to Marko, as are the previously mentioned terms “light tone” or “darker tone”. That is why Marko would often interpret the “significance and weight” with a strong forte. The teacher continues:

Then I started demonstrating on his shoulder or arm what pressure I wanted and how he should perform. It turned out to be effective because I was able to evoke the feeling and pressure needed to get a certain tone. (Piano teacher)

The teacher used this method with Marko for the first time in the 2nd movement of the composition *Children’s Corner* by C. Debussy in the 3rd grade of elementary music school. “I warned Marko that I would now perform on his shoulder like on a piano” (Piano teacher). In some cases, this kind of learning through touch may seem awkward or inappropriate (Baker & Green, 2016). However, while teaching by touch is unknown and may be uncomfortable for most people who see, it is necessary for students who are blind or have minimal vision (Downing & Chen, 2003).

Furthermore, since Marko wants to enrol in the Music Academy – “he would definitely try to enrol in music pedagogy or musicology” (Piano teacher) – the question arises as to how independent he is in his work, that is, how he will read the music notation by himself if he now works only by ear. Marko says that he learns solfeggio and harmony using a computer programme for writing notes: “there is a magnifying glass you get with the computer operating system, so I increase it as much as it suits me. 600% is the best; then I see everything.” He learns general education subjects with magnified materials as well, and as his mother shares, “he has whole textbooks on a stick in PDF that we put on the big screen at home, and he can follow it that way.” As for the piano lessons themselves, the teacher would, in the past, print large-print music materials that Marko had to read and practice at home. In addition to the materials being enlarged, Marko also used a magnifying glass which helped him read each note more easily. According to the teacher, “that was a huge pile of paper that he would always carry home to practice, and secondly, he worked much slower because it took him a lot longer to read the sheet music”, and even Marko himself says, “it takes too long, and I work too hard.” However, the teacher is aware that Marko, if he wants to go to the academy, must become more independent and try to read the music himself: “I started giving him sheet music again, which he has to read at home by himself” (Piano teacher), but this time the materials are in digital form so Marko should be able to read them better and faster. Neither Braille nor Braille notation are foreign to Marko and he learned them at the Vinko Bek institution, but “they said there this was not necessary because he could see enough to follow large print” (Mother), and Marko himself would resist learning Braille, saying, “Why are you forcing me, I’m not blind!”

Based on previous research and knowledge we have gained about people with visual impairments, it is obvious that such people have predispositions that allow them to participate equally or above average in activities related to music and the art of music. Marko and his teacher prove that alternative strategies, such as tactile modelling, physical guidance, demonstration of technique (Downing & Chen, 2003) and communication skills can enable people with visual impairments to achieve the same accomplishments as those with normal vision. According to Baker, strong traditions associated with the perceived relationship between blindness and musicality contribute to parents being more encouraging about taking up music (Baker, 2014). So, when we observe the situation in the context of inclusion and the *pedagogy of success for all* model, it is to be expected that in the near future people with visual impairments will start developing an increased interest in wider music education and will become increasingly involved in music schools.

Although he was completely unprepared – “at the academy, we never even mentioned working with such children” (Piano teacher) – with his responsible approach, perseverance, creativity, and alternative solutions, Marko’s teacher found a way to bring music closer to Marko. Ergo, the lack of information and incompetence of teachers are just some of the elements that stand in the way of music education for visually impaired people. Furthermore, Gorbunova and Govorova (2018) state that one of the key tasks of modern inclusive music education is solving the problem of reading sheet music for people with visual impairments, and as the new music computer technologies are emerging as an indispensable tool, they are becoming one of the main means of solving this problem. Therefore, teachers who work or will work with such students need to be provided with formal education and professional development opportunities that will enable them to work with such individuals in the future.

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Teoretična izhodišča utemeljujejo inkluzivno prakso, ki slabovidnim učencem omogoča učinkovito in samostojno učenje (Flavel et al., 2002). V kvalitativni raziskavi smo v študiji primera obravnavali učenca z visoko slabovidnostjo v kontekstu učenja in poučevanja klavirja. Glavni cilj raziskave je bil opredeliti proces usvajanja nove skladbe pri individualnem pouku klavirja ter način komuniciranja in sodelovanja med učiteljem ter učencem. Za razliko od normalno videčih učencev visoko slaboviden učenec pri usvajanju nove, daljše skladbe ne more uporabljati standardnega notnega zapisa. Uči se na osnovi slušnih in tipnih dražljajev, torej taktilnega modeliranja, fizičnega vodenja in demonstracijskih tehnik učitelja klavirja (Downing & Chen, 2003). Preučevali smo, ali je visoka slabovidnost ovira za uspešno pridobivanje, pomnjenje in izvedbo skladbe, ki zaradi kompleksnosti ni zapisana z Braillovimi glasbeni simboli. Zanimali so nas alternativni modeli poučevanja, ki visoko slabovidnemu učencu omogočijo usvojitev potrebnih tehničnih znanj in interpretacijo skladbe skladno z njenimi stilnimi značilnostmi. V trimesečno študijo primera je bil vključen 17-letni dijak z visoko slabovidnostjo. Njegov proces učenja nove skladbe pri individualnem pouku klavirja je bil spremljan z opazovanjem, opazovanjem brez udeležbe in s polstrukturiranimi intervjuji. Z videozapisi in sprotnim beleženjem smo spremljali njegov slušni spomin ter prostorsko zavest v povezavi z instrumentom. Posebno pozornost smo namenili njegovi komunikaciji z učiteljem klavirja pri pouku. Dijak je tudi sam podrobno opisal proces učenja nove skladbe in domačega vadenja. Ugotovili smo, da je uspešnost izvajanja skladbe pri visoko slabovidnem dijaku v veliki meri odvisna od učiteljevega pristopa in njegovih kompetenc. Model »pedagogike uspeha za vse« (Matijević, 2015) je prenosljiv tudi na individualni pouk klavirja in dijaku z visoko slabovidnostjo pomaga premagati ovire, s katerimi se sooča pri igranju instrumenta.

GLASBA IN AVTIZEM

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Znanstveno monografijo z naslovom *Glasba in avtizem* je v letu 2020 izdala in založila Pedagoška fakulteta Univerze v Ljubljani. Monografijo sta uredili dr. Katarina Habe z Akademije za glasbo Univerze v Ljubljani in dr. Barbara Sicherl Kafol s Pedagoške fakultete Univerze v Ljubljani. Delo je strukturirano v šest poglavij, ki so nastala v avtorstvu oziroma soavtorstvu skupno enajstih avtorjev, in vključuje pregled velikega števila predvsem tuje literature s področja posebnih potreb (večinoma z ožjim fokusom na motnjah avtističnega spektra – MAS) ter s področja glasbe (nanašajoč se predvsem na glasbeno izobraževanje, učinke glasbe) in glasbene terapije. Posebno odliko tega dela vidimo v interdisciplinarnosti, ki jo bralec lahko razbere že iz naslova dela, vsekakor pa predstavlja rdečo nit celotnega dela. Monografija dosledno sledi uporabi znanstvenega aparata. Oblikovana teoretska izhodišča in predstavljene raziskave dopolnjujejo maloštevilne empirične raziskave pri nas, ki obravnavajo učinke glasbe na otroke z motnjami avtističnega spektra.

Glasbeno izobraževanje otrok in mladostnikov z motnjami avtističnega spektra v okviru splošnega ter glasbenega šolstva v Sloveniji je aktualna tema, ki mora biti deležna večje strokovne pozornosti in podpore. Nabor raziskav (predvsem tujih) in spoznanj o številnih pozitivnih učinkih glasbe kliče po vključevanju tovrstnih spoznanj v izobraževalne procese v okviru institucionalnega izobraževanja pedagoških in drugih strokovnih kadrov, ki v vzgojno-izobraževalnem procesu prihajajo v stik z učenci z motnjami avtističnega spektra.

Pričujočo monografijo vidimo kot pomemben nastavek za preučevanje specifik poučevanja glasbe in poučevanja preko glasbe otrok z motnjami avtističnega spektra v različnih izobraževalnih programih ter na različnih ravneh izobraževanja. Kaže se tudi potreba po oblikovanju didaktičnih priporočil, ki bi bila osnovana na glasbenih metodah poučevanja in učenja, oblikah pouka in prilagoditvah za otroke z motnjami avtističnega spektra in bi se nanašala na vsa tri glavna področja glasbenih dejavnosti: izvajanje, poslušanje in ustvarjanje glasbe.

Prvo poglavje avtoric Katarine Zadnik in Claudie Bajs je naslovljeno »Inkluzija otrok s posebnimi potrebami v glasbenih šolah – prepletanje glasbenega izobraževanja in glasbene terapije«. Poglavje predstavlja možnosti inkluzije na področju glasbenega šolstva in glasbeno terapijo kot eno izmed poti

inkluzije otrok s posebnimi potrebami v glasbene šole. Trenutno stanje na področju vključevanja otrok s posebnimi potrebami v programe glasbenega šolstva v Sloveniji ne zadošča načelom inkluzije, kar avtorici ugotavljata na podlagi aktualnih določil in smernic Evropske unije na področju inkluzivne vzgoje. Predstavljena je podrobna analiza glasbenega izobraževanja otrok s posebnimi potrebami v Avstriji in Nemčiji. Izpostavljeno je, da je za razvoj inkluzivne družbe v Sloveniji treba okrepiti izolirane primere posameznih šol, ki že vključujejo otroke s posebnimi potrebami. Jasno se kaže tudi potreba po opredelitvi skupin otrok s posebnimi potrebami na nacionalni zakonski ravni glasbenega šolstva. Avtorici skleneta, da, zlasti na področju glasbenega šolstva, slovenski prostor v primerjavi z evropskimi državami zaostaja na področju inkluzivne glasbene pedagogike. Zahteva po razmisleku o ureditvi in opredelitvi skupine učencev s posebnimi potrebami v nacionalnih dokumentih in ustreznih rešitvah v pedagoški praksi je vsekakor utemeljena.

Drugo poglavje z naslovom »Učinki glasbenega izobraževanja na psihični razvoj otrok z motnjami avtističnega spektra« je nastalo v soavtorstvu Urške Drogenik, Urbana Juharta in Jasne Klemenčič. Avtorji uvodoma opredelijo motnje avtističnega spektra (MAS), ki sodijo med vseživljenjske nevrološke razvojne motnje, ki se odražajo predvsem na področju socialnega razvoja in komunikacije. Teoretsko obravnavo usmerijo v glasbene preference otrok z motnjami avtističnega spektra, vlogo staršev pri glasbenem izobraževanju in glasbeni terapiji otrok z motnjami avtističnega spektra in v številne učinke glasbe, ki se nanašajo na: navezovanje socialnih stikov, samopodobo, usmerjanje pozornosti, razvoj govora ter prepoznavanje in izražanje čustev pri otrocih z motnjami avtističnega spektra. Namen raziskave, v kateri je sodelovalo 78 staršev otrok in mladostnikov z MAS, je bil ugotoviti, ali obstajajo razlike v navedenih učinkih glasbe, in sicer med otroki z MAS, ki obiskujejo glasbeno šolo, in tistimi, ki je ne. Kljub zaznanim trendom v prid otrokom, ki so oblikovali/obiskujejo glasbeno šolo, so se pomembne razlike potrdile le na področju samopodobe. Potrjena je bila hipoteza, ki pravi, da bodo starši otrok z MAS, ki obiskujejo glasbeno šolo, v povprečju višje ocenili učinek glasbe na otrokovo samopodobo kot starši otrok z MAS, ki glasbene šole ne obiskujejo. V zaključku poglavja avtorji predstavijo nekatere dodatne ugotovitve na vzorcu v zvezi z deležem diagnoze Aspergerjev sindrom, s komorbidnostjo z drugimi duševnimi motnjami oziroma zdravstvenimi težavami, izbiro inštrumenta v glasbeno šolo vključenih otrok, vključenostjo v glasbeno terapijo, poslušanjem glasbe v prostem času ipd.

Tretje poglavje avtorice Nuše Piber ima naslov »Primer dobre prakse glasbene inkluzije mladostnikov z motnjami avtističnega spektra v Sloveniji: glasbeni projekt Fantom iz opere«. Uvodoma se avtorica ukvarja z opredelitvijo ključne terminologije (motnja avtističnega spektra – MAS, avtizem, Aspergerjev sindrom) in izpostavi nekatere pogosto izražene značilnosti, nakar obravnavo usmeri v otroke z avtizmom in njihovo zanimanje za zvok ter pomen glasbene

vzgoje za napredovanje v razvoju otrok z MAS. Glavni namen poglavja je predstaviti akcijsko raziskavo, v katero je avtorica vključila štiri mladostnike z motnjami avtističnega spektra, ki se že več let glasbeno izobražujejo v inkluzivni glasbeni šoli Glasbeni center DO RE MI, ki deluje po načelih metode Edgarka Willemsa in po sistemu zvoki z namenom Adama Ockelforda. V raziskavi je šlo za petmesečno načrtno in sistematično spremljanje napredka štirih fantov, pianistov, starih od petnajst do enaindvajset let, in sicer pri pripravi in izvedbi devetih glasbeno-scenskih predstav *Fantoma iz opere*. Rezultati kažejo na napredek na vseh področjih spremljanja, in sicer na področjih prilagajanja in orientacije v okolju, komunikacije, ustreznosti vedenja na odru v skladu s pravili nastopanja in zapomnitve glasbenega gradiva. Pozitiven vpliv izvedbe glasbenega projekta na mladostnike se zrcali tudi v pozitivnih mnenjih staršev, zapisanih ob zaključku poglavja.

Četrto poglavje je naslovljeno »Glasbeno izobraževanje otrok in mladostnikov z motnjami avtističnega spektra: evalvacija projekta ŠIPK GIMAS«. Avtorici Kaja Korošec in Katarina Habe predstavita evalvacijsko študijo izvedbe študentskega inovativnega projekta, ki je potekal od februarja do junija 2019. V projekt je bilo vključenih deset študentov različnih študijskih smeri z dokončano vsaj nižjo glasbeno šolo, dve pedagoški mentorici s Pedagoške fakultete in Akademije za glasbo UL ter delovna mentorica, ravnateljica Glasbenega centra DO RE MI, in trinajst otrok z motnjami avtističnega spektra. Izvajalci projekta so po vsaki kontaktni uri z otrokom izpolnili oblikovane opazovalne lestvice in dnevnike. Vsebina ocenjevalnih lestvic se je nanašala na otrokovo delovanje pri individualnem pouku inštrumenta in na otrokovo delovanje pri skupinskem pouku solfeggia. Ustvarjeni dnevniški zapisi so vključevali zapiske o poteku pouka, delovanju otroka, interakciji z učiteljem in otrokovi vključenosti v skupino ter o razvoju njegovih/njenih glasbenih spretnosti. Pri večini otrok/mladostnikov se je pokazal napredek na področju čustvene in socialne kompetentnosti kot tudi na področju pozornosti. Pokazalo se je, da so bili pri mlajših otrocih učinki glasbenega izobraževanja opaznejši kot pri starejših. Avtorici v sklepu izpostavita navdušenje otrok nad glasbo, izjemno nadarjenost nekaterih otrok kot tudi pomen vztrajnosti in podpore.

Peto poglavje z naslovom »Glasbene sposobnosti otrok z motnjami avtističnega spektra« je pripravila Alja Lapuh. Teoretska izhodišča vključujejo pregled spoznanj, ki se nanašajo na razvoj glasbenih sposobnosti, slušno občutljivost, zaznavanje podrobnosti in celote, zaznavanje višine tona, dojetje glasbenega časa, glasbenoestetsko presojo in razumevanje čustev v glasbi pri otrocih z motnjami avtističnega spektra. Avtorica je v empirični raziskavi preučevala bazične glasbene sposobnosti otrok z motnjami avtističnega spektra in morebitni obstoj razlik v glasbenih sposobnostih med tistimi, ki obiskujejo glasbeno šolo, in tistimi, ki je ne, kot tudi morebitni obstoj razlik v bazičnih sposobnostih otrok z MAS in nevrotičnih otrok. V raziskavi je sodelovalo skupno 40 otrok, starih od 6 do 12 let, razdeljenih v štiri skupine (10 otrok z

MAS, ki se glasbeno izobražujejo po metodi Edgarja Willemsa, 10 nevrotičnih otrok, ki se glasbeno izobražujejo po metodi Edgarja Willemsa, 10 otrok z MAS, ki se glasbeno ne izobražujejo, 10 nevrotičnih otrok, ki se glasbeno izobražujejo v javni glasbeni šoli). Uporabljeni sta bila Gordonov test glasbene avdiacije in avdiometrični test, ki izhaja iz Willemsove pedagogike. Ugotovljeno je bilo, da otroci z Aspergerjevim sindromom (AS) v povprečju bolje rešujejo tonalni Gordonov test glasbene avdiacije kot otroci s Kannerjevim avtizmom (KA). Otroci z AS bolje razlikujejo osmine tona pri avdiometričnem testu kot otroci s KA. Tako otroci z motnjami avtističnega spektra kot nevrotični otroci dosegajo boljše rezultate na tonalnem Gordonovem testu glasbene avdiacije kot na ritmičnem. Kljub omejitvam raziskave, povezanim predvsem z velikostjo vzorca, avtorica podpre sklep, da glasbeno izobraževanje otrok z MAS ugodno vpliva na razvoj njihovih glasbenih sposobnosti ter da se lahko brez težav glasbeno šolajo.

Zadnje, šesto poglavje, z naslovom »Glasbena terapija za otroke in mladostnike z motnjami avtističnega spektra«, je nastalo v soavtorstvu Veronike Rogelj in Polone Štule. Avtorici predstavitava glasbeno terapijo kot učinkovito metodo obravnave otrok z motnjami avtističnega spektra (MAS). Povzemata, da se glasbena terapija (GT) pri otrocih z MAS pogosto uporablja za doseganje pozitivnih sprememb na področjih socialne interakcije, komunikacije, kognitivnih funkcij, izražanja čustev, vedenja in specifičnih področjih posameznikovega delovanja. Opravljen je pregled številnih raziskav, ki potrjujejo različne učinke glasbene terapije pri otrocih/mladostnikih z motnjami avtističnega spektra. Podrobno so predstavljeni tudi nekateri možni glasbenoterapevtski pristopi pri delu z otroki z MAS. Poudarjen je pomen dela s starši otrok/mladostnikov z motnjami avtističnega spektra pri glasbeni terapiji. Priporoča se družinska glasbena terapija, saj, tako navajata avtorici, bistveno pripomore k otrokovemu razvoju ter k opolnomočenju staršev. Avtorici sta opravili tudi pogovor z glasbeno terapevtko Špelo Loti Knoll (Inštitut Knoll za glasbeno terapijo in supervizijo), ki ima večletne izkušnje pri delu z otroki z MAS. Zapisani so nekateri ključni poudarki kot npr., da je najizrazitejši napredek pri glasbeni terapiji otrok z MAS na socialnem področju, da je pri glasbeni terapiji glasba sredstvo in ne cilj, da je ključno tudi delo s starši otrok z MAS itd.

Monografija je aktualna, ima močno edukativno funkcijo in bralcu ponuja širok vpogled v obravnavano tematiko. Predstavlja pomemben prispevek k strokovnemu in znanstvenemu polju in predstavlja odlično izhodišče raziskovalcem pri zasnovi tovrstnih interdisciplinarnih raziskav, ki bodo, tako upamo, sledile tej monografiji.

LUCIJAN MARIJA ŠKERJANC – POZABLJENA »ZVEZDA NAŠIH PRIHODNIH DNI«

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Znanstveni simpozij ob 120. obletnici rojstva skladatelja, profesorja in nekdanjega rektorja Lucijana Marije Škerjanca (1900–1973)

A scientific Symposium at the 120th Anniversary of the Birth of the Lucijan Marija Škerjanc (1900–1973): Composer, Professor and Former Rector of the Academy of Music

Lucijana Marijo Škerjanca je leta 1920 kot »zvezdo naših prihodnjih dni« prepoznal skladatelj Anton Lajovic v pogovoru z Izidorjem Cankarjem o slovenski glasbi. Čeprav je ta oznaka ustrezala Škerjančevi prepoznavnosti v času delovanja na različnih glasbenih področjih, je njegova vsestranska izjemnost po smrti začela bledeti v spominu slovenske glasbene umetnosti, znanosti in kulture. Različne okoliščine in dogajanja s Škerjančevo zapuščino so povzročile, da njegova dela niso bila deležna celovitega popisa pa tudi poglobljenih raziskav ne. Nastalo vrzel je z organizacijo simpozija, posvečenega 120. obletnici rojstva skladatelja, dirigenta, pianista, publicista, profesorja in rektorja Akademije za glasbo v Ljubljani skušala deloma zapolniti ustanova, ki jo je vodil v letih 1945–1947. Izvedba načrtovanega simpozija se je zaradi epidemije koronavirusa zamaknila za letno dni. Znanstveni simpozij, posvečen Lucijanu Mariji Škerjancu, je bil tako v hibridni obliki izveden 24. novembra 2021 v Šantlovi dvorani Akademije za glasbo v Ljubljani. S pozdravnim nagovorom ga je otvoril dekan Marko Vatovec. Andrej Misson, vodja organizacijskega odbora simpozija, je zbranim v dvorani in udeležencem videokonference predstavil kontekst organizacije, namen in cilje znanstvenega simpozija. Simpozijška programska knjižica je napovedovala dvanajst prispevkov. Objektivni razlogi so vplivali na to, da je bilo tako v dopoldanskem kot tudi v popoldanskem delu dogodka predstavljenih vsakokrat po pet prispevkov. Predstavitvam so sledile diskusije, v katerih so bila predstavljena še dodatni izsledki in spoznanja, povezana s celostnim likom Lucijana Marije Škerjanca. Raziskovanje njegovega glasbenega opusa je povezano tudi z umetniškim raziskovanjem, s študijem in poustvarjanjem skladateljevih del. V tej luči je Andrej Misson napovedal večerni koncert kot sklepno dejanje simpozijškega dogajanja.

Z naslovom prispevka »Mojster Lucijan Marija Škerjanc, ob 120-letnici rojstva« je Primož Kuret (Univerza v Ljubljani, Akademija za glasbo) razširil in potrdil napoved Antona Lajovica, zapisano pred dobrim stoletjem. Kuret je ob zgoščeni predstavitvi Škerjančeve življenjske in izobraževalne poti izpostavil

njegovo hitro uveljavitev na pedagoškem, skladateljskem, dirigentskem in pianističnem področju. Naštel je njegova najpomembnejša skladateljska in publicistična dela ter opisal Škerjančeve dejavnosti med drugo svetovno vojno in po njej. Škerjanc je znal svojo izvrstno strokovno in široko splošno izobrazbo uporabiti tako v lastni ustvarjalni in poustvarjalni praksi kot tudi pri pisanju in objavljanju prispevkov v različnih revijah, v radijskih oddajah, pri snovanju in publiciranju monografij, učbenikov in skript ter pri kritičnem delu. S svojo vsestransko glasbeno in organizacijsko aktivnostjo ter estetsko naravnostjo je dvigal celotno slovensko umetniško, kulturno in izobrazbeno raven. Hkrati je s stalno vpetostjo v mednarodne glasbene tokove in s kontinuiranim lastnim študijem ter z raziskovanjem zagotavljal prepoznavnost in vpetost slovenske glasbene umetnosti in kulture v evropski prostor. Primož Kuret ugotavlja, da delo tega vsestranskega glasbenika v slovenskem prostoru ni doživelo ustreznega priznanja in obeležitve, kot so je bili npr. deležni Škerjančevi sodobniki, slovenski književniki in likovni umetniki. O njem še ni bilo izdane nobene biografije, prav tako nima spomenika ali pa po sebi imenovane ulice. O vzrokih za takšno stanje ne najde enoznačnega odgovora, vsekakor pa ob simpoziju podaja pobudo za postavitve spomenika Lucijanu Mariji Škerjancu. Kuret je sklepne misli namenil *Fundaciji Lucijana Marije Škerjanca*, ustanovljeni na pobudo Škerjančeve nečakinje, operne pevke Tatjane Kralj, in njene hčerke, sopranistke Irene Baar.

Širši kontekst, v katerem je živel in deloval Lucijan Marija Škerjanc, je predstavil Aleš Gabrič (Inštitut za novejšo zgodovino). V prispevku »Glasbene ustanove v kulturni politiki obeh Jugoslavij« je predstavil izsledke preučevanja in primerjave kulturnih politik Kraljevine Srbov, Hrvatov in Slovencev ter Socialistične federativne republike Jugoslavije. V obeh državah se je odvil pomemben proces ustanavljanja glasbenih ustanov, ki pa so ga večkrat ovirala slovensko-jugoslovanska nesoglasja. Tudi na slovenskem območju so razvojne procese kulturnih ustanov ovirali različni pogledi na umetnost in njen družbeni pomen. Razvidne so bile tudi različne interesne sfere, povezane z ustanavljanjem, s poddržavljanjem in z delovanjem umetniških ustanov. Gabrič je prispevek zaključil s trditvijo, da je na glasbenem področju najintenzivnejša institucionalizacija potekala ravno v času, v katerem je živel in deloval Lucijan Marija Škerjanc.

»Škerjančevi samospevi« so bili tema, s katero se je raziskovalno ukvarjal Matjaž Barbo (Univerza v Ljubljani, Filozofska fakulteta). Gre za eno od osrednjih področij Škerjančevega ustvarjanja, na katerem je pokazal svojstveno invencijo in izdelan kompozicijski izraz. Samospeve je skladal predvsem v zgodnjem in zrelem obdobju umetniškega ustvarjanja. S pevskega vidika so nekateri izvajalsko in interpretacijsko zelo zahtevni. Škerjanc, ki je bil izvrsten pianist, je v klavirskem stavku znal biti slikovit, v ravno pravi meri podpirajoč pevski glas in hkrati tudi enakopraven partner v glasbenem dialogu s pevcem. Besedila, ki jih je izbiral za samospeve, kažejo skladateljev pretanjen občutek za umet-

niško besedo in estetiko. Posegal je po delih slovenskih pesnikov (Prešeren, Gradnik, Župančič, Karlin), po prevodih tujih del (Baudelaire, Heine, japonska in kitajska lirika) in po slovenski ljudski pesmi. Glasbeni jezik samospevov se kaže tako v zvočnih impresijah kot tudi v romantični govorici in se izrazno najtesneje povezuje z besedno vsebino.

Jernej Weiss (Univerza v Mariboru, Pedagoška fakulteta; Univerza v Ljubljani, Akademija za glasbo) je preučeval »Klavirske skladbe Lucijana Marije Škerjanca.« Skladatelj jih je ustvarjal od zgodnje mladosti do konca življenjske poti tako za izobraževalne namene (klavirske skladbe za mladino) kot tudi za koncertne odre. Weiss Škerjančevo začetno obdobje ustvarjanja klavirskih skladb opredeli kot »*obdobje iskanja*«, drugo, daljše obdobje pa kot obdobje oblikovanja individualnega jezika. V njem razvija lastno izrazno govorico in dodobra izkoristi tehnične ter izvajalske zmožnosti inštrumenta. V klavirskih skladbah v ospredje postavlja »*melodično svojstvo*«, s katerim opredeljuje »*glasbeno idejo v smislu osnovne celice v procesu ustvarjanja*«. Melodiko postavlja v soodvisnost z *večplastno harmonsko govorico*, s katero gradi napetost in jo razrešuje. V primerjavi z melodiko in harmonskim oblikovanjem je vloga ritmičnih in agogičnih komponent nekoliko v ozadju. Izjema je cikel *Pro memoria*, v katerem uporablja tudi poliritmijo. Karakterne smernice daje z uporabo oznak, kot npr. *energico, con sentimento*. V Škerjančevih klavirskih skladbah sta forma in vsebina neločljivo povezani, pri čemer vsebina narekuje formo in ne obratno. Kot oblikotvorno načelo je uporabljal različne oblike ponavljanja. Škerjančev klavirski opus je zelo raznolik, saj v njem zasledimo vplive poznoromantične in impresionistične glasbene govorice, zgledovanje pri Skrjabinu kot tudi približevanje ekspresionistični glasbeni govorici.

Gregor Pompe (Univerza v Ljubljani, Filozofska fakulteta) je preučeval komorna dela Lucijana Marije Škerjanca. Že v naslovu svojega prispevka je z besedami »*preskoki, iskanja, vmesnosti*« nakazal skladateljevo slogovno ambivalentnost, izraženo skozi »*romantični impresionizem*«, neoklasicistična, neobaročna in ekspresionistična izrazila. Škerjanec je v komornih delih izkazal tako zvestobo tradicionalističnim kompozicijskim in estetskim pristopom kot tudi nenehno iskanje, raziskovanje in eksperimentiranje. Pompe je iz obsežnega opusa Škerjančevih komornih del obravnaval *Godalni kvartet št. 3, Sonatino da camera, Sonato za violončelo in Pet liričnih melodij*. Pozornost je namenil emocijam in skladateljevemu notranjemu doživljanju. Meni, da so Škerjančeva komorna dela »*prikladna za vzbujanje predstav o občutjih*« in kažejo »*funkcijo notranjega zanosa, ki je preveval umetnika ob delu*«.

Zoran Krstulović (Narodna in univerzitetna knjižnica) se je v prispevku z naslovom »Bibliografija člankov Lucijana Marije Škerjanca« usmeril v iskanje in pregled digitalnih zapisov Škerjančevih objavljenih pisnih prispevkov v Digitalni knjižnici Slovenije (dLib). Objavljal jih je v dnevnem časopisju, strokovnih in znanstvenih revijah, v koncertnih in opernih listih. Najpopolnejši popis Škerjančevih pisnih objav je narejen v listkovnih katalogih *Sloven-*

ske bibliografije v Narodni in univerzitetni knjižnici. V procesu digitalizacije revij in drugih starejših informacijskih virov je postalo kar 93 % Škerjančevih prispevkov dostopnih v elektronski obliki. Skladatelj jih je objavljajal v tedanjih najpomembnejših časopisih, in sicer strokovne in znanstvene članke, kritike oziroma ocene raznih koncertov, razprave, polemike in komentarje. Krstulovičeva analiza objavljenih kritik in ocen koncertov je pokazala Škerjančevo sistematičnost ter natančnost pri opisu koncertnega dogodka. Uvod je vedno vseboval podatke o kraju in času koncertnega dogodka, podatke o izvajalcih in druge spremljajoče informacije. V jedru je večjo pozornost namenil oceni skladbe kot pa njeni izvedbi. V sklepu je Škerjanec zapisal pohvale izvajalcem in dodal še kontekstualne opombe h koncertnemu dogodku.

Iskanje digitaliziranih Škerjančevih pisnih prispevkov je zaradi nekaterih sistemskih pomanjkljivosti še vedno oteženo. S prvim iskanjem lahko prosto dostopamo do 35. Škerjančevih člankov, ob primernem izboru in kombinaciji ključnih besed pa raziskovalec lahko najde 749 naslovov objavljenih skladateljevih pisnih prispevkov.

V nadaljevanju simpozija se je Darja Koter (Univerza v Ljubljani, Akademija za glasbo) s prispevkom »Kritiški in drugi zapisi Lucijana Marije Škerjanca med svetovnjima vojnoma« poglobila v obravnavo Škerjančevih publiciranih del. Kritike je objavljajal v revijah *Dom in svet*, *Ljubljanski zvon* in v časopisu *Jutro*. Bil je eden od najdejavnějšíh glasbenih piscev v času med obema vojnoma. Poleg kritik je pisal tudi recenzije glasbenih publikacij in komentiral koncertne sezone. Pogostokrat se je izražal pikro in mladostna neizkušenost ga je vodila k ostrim komentarjem, ki jih je npr. namenjal tudi Lisztovim in Debussijevim skladbam. Nasproti temu je Chopinovi glasbi namenjal romantične, večkrat tudi leporečne zapise. Svojo neposrednost je kazal z zapisi, ali je koncertni dogodek publiko zanimal ali ne. Škerjančeve zgodnje kritike so poleg prostodušnega izražanja kazale tudi to, da tankočutno spremlja delo drugih kritikov. Čutil se je poklicanega, da svoja opažanja deli širši skupnosti. V zrelejših letih je postal v svojih kritikah manj napadalen in ni več z ostrino zavračal drugačna mnenja ter ocene glasbenih dogodkov.

Branka Rotar Pance (Univerza v Ljubljani, Akademija za glasbo) se je poglobila v »Pedagoški lik Lucijana Marije Škerjanca«. Izpostavila je njegovo zgodnje naravno glasbeno učenje v družinskem krogu, predstavila slovenske in tuje ustanove, na katerih se je izobraževal, ter ustanove, na katerih je pedagoško deloval. Za različne glasbene predmete, ki jih je poučeval, je pisal učbeniška gradiva, skripte, monografije in članke. Objavljajal jih je pri različnih založbah, nekaj del je bilo večkrat ponatisnjenih. Veliko Škerjančevih pisnih gradiv je ostalo v tipkopisih in v obliki skript ter jih je treba raziskati. Njegov osebnostni in pedagoški lik je bil predstavljen skozi prizmo memoarskih zapisov njegovih študentov kompozicije Zvonimirja Cigliča in Daneta Škerla ter spominov, ki sta jih v intervjujih za namen simpozija obudila Škerjančeva zadnja študenta kompozicije Janez Osredkar in Peter Kopač. Vsi so poudarili, da je bil Lu-

cijan Marija Škerjanc kot osebnost zelo zapleten. Bil je izjemno glasbeno izobražen, vendar je svoja glasbena znanja v največji meri delil le s študenti, ki so mu znali zastaviti ustrezna vprašanja. Zvonimir Ciglič je v pogovoru s Francetom Križnarjem leta 2006 to opisal z naslednjimi besedami: »Sam je rekel: ‚Kaj bom govoril, če nikogar nič ne zanima? Vi [Z. Ciglič] me vprašate, vas torej zanima, in zato vam bom odgovoril. Zakaj bi govoril nekemu, ki ga nič ne zanima. Tisti, ki ga stvar zanima, vpraša.‘«

Ivan Florjanc (Univerza v Ljubljani, Akademija za glasbo) je raziskoval Škerjančeva simfonična dela. Na osnovi poglobljene analize je predstavil izsledke o skladateljevih petih simfonijah. Naredil je komparacijo s preteklimi analizami in z vrednotenjem petih simfonij, ki so jih naredili drugi avtorji. Vsi avtorji so izpostavljali, da simfonije predstavljajo jedro Škerjančeve ustvarjalnosti. Razlikujejo pa se v slogovnem opredeljevanju skladateljevih simfonij, v mnenjih o kompozicijskih in estetski vrednosti posamezne simfonije ter o njeni izrazni moči. Florjanc želi s svojimi novimi raziskovalnimi ugotovitvami spodbuditi nadaljnjo poglobljeno razpravo in uvideti detajle Škerjančevega simfoničnega opusa.

Zadnji simpozijijski prispevek je bil usmerjen v predstavitev ovrednotenja vokalnoinstrumentalnih del Lucijana Marije Škerjanca. Andrej Misson je v ospredje svojega prispevka postavil Škerjančevi uglasbitvi *Sonetnega venca* dr. Franceta Prešerna. Ob multimedijski predstavitvi je analiziral in komentiral odseke iz druge Škerjančeve uglasbitve *Sonetnega venca*. Gre za monumentalno kantato v treh delih za soliste, zbor in orkester, za katero je skladatelj tudi prejel Prešernovo nagrado. Ob analizi kompozicijskih prijemov in uporabljenih tehnik smo prepoznavali izjemnost in vrhunskost tega Škerjančevega dela ter si zaželeli, da bi ga tudi Akademija za glasbo v kratkem umestila v svoj koncertni program.

Rezultati umetniškega raziskovanja skladateljevih del so bili predstavljeni na večernem koncertu.¹ Izbrana dela iz izjemnega skladateljevega opusa so poustvarili študenti Akademije za glasbo. Harfistka Lara Hrastnik (mentorica Mojca Zlobko Vajgl) je ob klavirski spremljavi Sae Lee izvedla *Lento – Allegro piacevole* s Škerjančevega *Koncerta za harfo in komorni orkester*. Sledil je sklop sedmih samospenov, ki so jih ob klavirski spremljavi Tanje Šterman poustvarili trije študenti iz pevskega razreda Pije Brodnik. Sopranistka Katarina Zorec je zapela *Lampijončke* (besedilo: Pavel Karlin) in prvi samospjev iz cikla *Pisma* (besedilo: Alojz Gradnik). S petim samospevom iz cikla *Pisma* se je predstavil baritonist Marko Ferjančič, ki je zapel še samospjev *Vizija* (besedilo: Pavel Karlin). Sopranistka Nadia Ternifi je poustvarila samospewe *Beli bezeg* (besedilo: Li-Taipo, B. von Münchhausen, P. Karlin), *Aleja sniva* (besedilo: France Zbašnik) in *Pomladne noči* (besedilo: Su-tung-po, O.

1 Posnetek Koncerta skladb Lucijana Marije Škerjanca je dostopen na povezavi <https://www.youtube.com/watch?v=cPxZwk2SslI&t=2916s>.

Hauser, P. Karlin). Predstavitev izbranih del iz Škerjančevega klavirskega opusa je začel pianist Luka Taradi (mentor Vladimir Mlinarič) z izvedbo preludijev št. 1, 4 in 7 iz skladateljevega cikla *12 preludijev za klavir. Nokturno št. 1* iz Škerjančevega cikla *Sedem nokturnov za klavir* je izvedla pianistka Eva Žagar (mentorica Tatjana Ognjanovič). Drugi izvedeni *Nokturno* je poustvarila pianistka Meta Kokošinek (mentor Tomaž Petrač). Koncertni večer je zaključila violinistka Ana Rupar (mentor Gorjan Košuta), ki je ob klavirski spremljavi Beate Ilone Barcza izvedla Škerjančev *Intermezzo romantique*.

Akademija za glasbo je simpozijski in koncertni program predstavila na spletni strani v zavihku *Raziskovalna dejavnost. Simpoziji*. Na dnu spletne strani² sta umeščeni povezavi na arhivska posnetka, ki ju je pripravil vodja simpozija Andrej Misson. Na prvi povezavi³ lahko prisluhnemo Škerjančevemu samospevu *Pred ogledalom* (zbirka *Sedem samospevov*) v izvedbi sopranistke Irene Baar in pianistke Alenke Šček-Lorenz. Skladbo sta izvedli leta 1995 v Slovenski filharmoniji na koncertu *Večer samospevov*, posnel in uredil jo je Dominik Krt. Na drugi povezavi⁴ je posnetek drugega stavka *Adagio cantabile* iz Škerjančevega *Godalnega kvarteta št. 5 v fis-molu*. Naredili so ga študenti Akademije za glasbo Univerze v Ljubljani, člani godalnega kvarteta *Emona* (mentorja Janez Podlessek in Emile Cantor): Tim Skalar Demšar (violina), Neža Capuder (violina), Tilen Udovič (viola) in Katarina Kozjek (violončelo). Skladba je bila posneta na koncertu *Oder Waldorfske šole* februarja leta 2020, ki je sodil v sklop priprav kvarteta na tekmovanje TEMSIG. Kvartet Emona je kasneje na tem tekmovanju dosegel prvo nagrado in prejel posebno pohvalo za izvedbo Škerjančevega *Godalnega kvarteta št. 5 v fis-molu*.

2 <https://www.ag.uni-lj.si/raziskovalna-dejavnost/vabila-na-konference/mednarodni-znanstveni-simpozij-2020-2021>

3 <https://video.arnes.si/watch/J1W1uUrdmVLX>

4 <https://www.youtube.com/watch?v=5fwtEY1zCCA>

