

MUSICAL CREATIVITY IN PRIMARY SCHOOL PROGRAMMES FOR MUSIC EDUCATION IN MONTENEGRO AND SLOVENIA

JELENA MARTINOVIĆ BOGOJEVIĆ
University of Montenegro, Academy of Music
jelena.bo@ucg.ac.me

Abstract: Encouraging musical creativity in primary schools in Montenegro and Slovenia is determined by the course programs for music education, according to which music teaching in two countries is realised through three musical activities: performing, listening and creating. The similarities between the two primary education systems are characterised by the nine-year duration of primary school, which is divided into three three-year cycles. Programme for the course Music Culture in Montenegro, dating from 2003, has been developed in collaboration with Slovenian experts. Thus, creation, as an activity, was clearly defined and has been represented in all the revised and new programs that followed. The aim of this paper was to analyse the representation of creation as an activity through which some of the important goals and learning outcomes are achieved in both general primary education systems. The obtained results show that this activity is more concretely represented in the Slovenian programme, and that a higher level of systematicity in its definition has been achieved. Comparative analysis can also serve as a guideline for future improving the programmes and a clearer definition of what is meant by musical creativity in the teaching of music in primary schools of two educational systems.

Key words: music education, primary school, musical creativity, course programmes, Montenegro, Slovenia

GLASBENA USTVARJALNOST V OSNOVNOŠOLSКИH UČNIH NAČRTIH
ZA GLASBENO VZGOJO V ČRNI GORI IN SLOVENIJI

Izvleček: Spodbujanje glasbene ustvarjalnosti v osnovnih šolah v Črni gori in Sloveniji določajo učni načrti za glasbeno vzgojo, po katerih poučevanje glasbe v dveh državah poteka s tremi glasbenimi dejavnostmi: izvajanjem, poslušanjem in ustvarjanjem. Za oba osnovnošolska sistema je značilno devetletno trajanje osnovnih šol, ki je razdeljeno na tri triletne cikle, in jih je mogoče povezati s prvimi reformami v Črni gori, ki so se naslanjale na »slovenski model«. Učni načrt iz leta 2003 je bil razvit v sodelovanju s slovenskimi strokovnjaki. Tako je bilo ustvarjanje kot dejavnost jasno opredeljeno in od takrat zastopano v vseh revidiranih in novih učnih načrtih. Cilj prispevka je bil analizirati aktualne učne načrte za glasbeno izobraževanje v osnovnih šolah v obeh državah s poudarkom na predstavitvi ustvarjanja kot dejavnosti, s katero se dosegajo pomembni cilji in učni izidi. Rezultati kažejo, da je ta dejavnost konkretnije zastopana v slovenskem učnem načrtu in da je v njeni opredelitvi v primerjavi s črnogorskim učnim načrtom dosežena višja raven sistematičnosti. Komparativna analiza je lahko tudi vodilo za izboljšanje učnih načr-

tov in za jasnejšo opredelitev, kaj pomeni glasbena ustvarjalnost pri poučevanju glasbe v osnovnih šolah v obeh izobraževalnih sistemih.

Ključne besede: glasbena vzgoja, osnovna šola, glasbena ustvarjalnost, učni načrti, Črna gora, Slovenija

Representation of musical creativity is one of the main strategies of modern music pedagogy in achieving the goal of supplementing the paradigm of music education, which mainly relies on performing and listening to music. Kratus (1990, p. 34) points out that in creating curricula for music education that promote creative learning, goals and objectives need to be clearly articulated. Goals should contain three important components: *the component of the person* (student's attitudes and predispositions), *the component of the process* (the way of engaging in these activities) and *the component of the product* (understanding of the musical components and "the ways music works" in these activities). *Creation* (sl. *ustvarjanje*; cnr. *stvaranje*) represented as an activity in curricula for music education in Montenegro and Slovenia, demands of pupils to create small musical units, musical dialogues, sound images, to improvise the given melody, create a melody to a given text and vice versa, create an accompaniment, complement an already started melody etc. Creation refers, also, to an expression of a musical experience visually, verbally or by movement/dance. These two types of musical creativity Oblak (1987; 2001) defined as *creativity in music* and *creativity with music*. According to Borota (2013), *creativity in music* is an active form of learning, in which the pupils, through different forms of work, and diverse tools of expression, use musical knowledge and spontaneously create musical units. This also implies the principles of constructivist theory, according to which learning is realised by discoveries, understanding and acquiring knowledge in a new context (Webster, 2011; Wiggins, 1999; 2002). *Creation* also represents an activity in which a creative product is valued according to the individual progress made by the pupil, who produces something new for himself/herself, and this represents development of "little c" and "mini c" creativities in education (Kaufman and Bagetto, 2009). A good solution, therefore, are open-ended tasks, which have no set limitations, aiming at being challenging, but not too demanding (Wiggins, 2002). The teacher should thoughtfully come up with steps in which these activities are intertwined. The lesson duration of 45 min and a high number of pupils in one class, should present some obstacles, but in such cases, group work and stimulation of collaborative creativity could be one of the ways to overcome difficulties and enable all pupils to be engaged in creative processes. The presence of musical creativity in all nine grades is the starting point for implementing creative tasks in teaching practice, which keeps pace with strategies in contemporary music pedagogy, which seeks to encourage the expression of creative potential of each pupil in the music classroom context.

Systems of primary education in Montenegro and Slovenia can be analysed through their numerous similarities, resulting from the reform of the educational system in Montenegro, which began in 2001 and which took as its primary model the Slovenian education system. In music education, similarities were, primarily, related to the definition of musical activities, operational goals, didactic recommendations and teaching outcomes within three three-year cycles (*Predmetni program Muzička kultura*,¹ 2003).²

Music education is present, in both educational systems, as an obligatory subject during all nine years of primary school. The legal framework, both in Montenegro and Slovenia, offers the specialist teacher a possibility to teach music from the fourth grade of primary school onwards.³

The following table presents the annual class load for subjects *Music Culture/Muzička kultura* in Montenegro (ME) and *Music Education/Glasbena umetnost* in Slovenia (SI), including the total number of lessons during the nine-year primary school education.

Table 1: Annual number of music lessons as obligatory subject in Montenegro and Slovenia

State	1 st grade	2 nd grade	3 rd grade	4 th grade	5 th grade	6 th grade	7 th grade	8 th grade	9 th grade	Total
ME	35	35	35	35	35	35	35	35	31	311
SI	70	70	70	52,5	52,5	35	35	35	32	452

Source: *Predmetni program Muzička kultura za I, II, III, IV, V, VI, VII, VIII i IX razred osnovne škole* (2017); Holcar Branauer and Sicherl Kafol (2011).

We can observe a considerable difference in the annual number of lessons between Montenegro and Slovenia. In Slovenia, music is present in the first cycle (1st, 2nd and 3rd grades) with two lessons a week, i.e. 70 lessons per year, while in Montenegro, music is present with one lesson a week, or 35 lessons per year. The number of lessons decreases in Slovenia in the second cycle (52.5 lessons), which is 17.5 lessons more than in Montenegro (35 lessons). In the third cycle,

- 1 *Course Programme Music Culture.*
- 2 The first textbooks, teaching manuals and audio materials were created by The Agency for School Books and Teaching Materials from Podgorica in cooperation with the Slovenian publishing house Rokus Klett.
- 3 In the Republic of Slovenia, personnel requirements were defined by the document "Pravilnik o izobrazbi učiteljev in drugih strokovnih delavcev v izobraževalnem programu osnovne šole" (2011), člen 1.1.4. Glasbena umetnost. See: <http://www.pisrs.si/Pis.web/pregledPredpisa?id=PRAV10943>.

the difference is negligible, as music is present in both systems with 35 lessons, except in the ninth grade with the annual lesson number of 32 in Slovenia and 31 in Montenegro. By comparing the total number of lessons of music as obligatory subject during all nine primary school grades, it is clear that pupils in Slovenia have 141 lessons more than pupils in Montenegro.

The latest reform of primary education completed in Montenegro in 2017, which, with its revision of previous programmes, decreased the total number of lessons by 10% at the primary school level, resulting in the negative trend of reduction of class load for the subject Music Culture, i.e. the fourth and fifth grade saw the decrease by 50%.

In Montenegro, since 2019/2020 school year, pupils of the third three-year cycle have had a choice of an optional subject named *Music Workshop/Muzička radionica* (*Course Programme Music Workshop/Predmetni program Muzička radionica*, 2019), dominantly oriented towards musical creativity, with one lesson per week. In Slovenia, pupils in the third three-year cycle can choose optional music subjects, with 2 or 3 lessons per week.⁴

The Montenegrin programme lists choir and orchestra as obligatory lessons, provided pupils pass the musical ear check. It recommends that special attention should be given to musically gifted pupils and, also, to pupils attending music school, in order to encourage and maximise their musical potential. The planned number of lessons includes two lessons of choir or orchestra weekly. The lessons are noted in class register as obligatory, forming part of a forty-hour working week for teachers, which means that they are not counted as weekly class loads, by contrast to Slovenia, where choir lessons represent a part of the class load and are, thereby, more highly valued.

GENERAL GOALS OF THE COURSE

General goals of courses *Music Culture* (ME) and *Music Education* (SI) refer both to the musical and extra-musical goals/outcomes, by which music becomes a tool for development of emotional intelligence, as a founding principle for learning and emotional-social maturity of children. Music helps develop aesthetic criteria, critical thinking, appreciation of music, meaningful use of modern technologies (Program osnovna šola glasbena umetnost. Učni načrt, 2011); problem-solving competencies, decision-making ability, a positive self-perception, self-awareness and autonomy, work discipline during participation in practical musical tasks, which demand a high degree of focus and

4 See: <https://www.gov.si/assets/ministrstva/MIZS/Dokumenti/Osnovna-sola/Ucni-nacrti>.

continual practice (*Predmetni program Muzička kultura za I, II, III, IV, V, VI, VII, VIII i IX razred osnovne škole*, 2017).⁵

The Montenegrin programme defines general goals related to musical aspects in the following way:

(The pupil) obtains musical literacy, including the rules of writing music; links the knowledge acquired through music with other aspects of his/her life; shows understanding and appreciation of artistic and aesthetic expression; researches possibilities for life-long active participation in certain forms of music as an art. (*Predmetni program Muzička kultura za I, II, III, IV, V, VI, VII, VIII i IX razred osnovne škole*, 2017, p. 2)

The Slovenian programme specifies the general goals more precisely, making them oriented more towards the musical and less to extra-musical aspects. This implies:

Stimulation of musical experience and expression of music both through musical activities and other media; participation in various forms of musical activities, becoming acquainted with musical literature, artists and performers, and with legitimacy of the musical language; development of musical abilities by work forms; development of mutual exchanges and communication by musical language; expression of musical experience by movement, visually or verbally. (Program osnovna šola glasbena umetnost. Učni načrt, 2011, p. 5)

Both programmes emphasise the significance of education through appreciation of music, development of a critical approach and connection of music with everyday life.

Extra-musical goals are related to the development of problem-solving competencies, critical thinking and decision-making abilities; development of positive self-perception, self-motivation and independence; social interaction; inter-cultural understanding and mutual respect by encounters with music and musical tradition of various cultures (*Predmetni program Muzička kultura za I, II, III, IV, V, VI, VII, VIII i IX razred osnovne škole*, 2017).

The general goals of the Slovenian programme include: development of sensory intelligence as a point of departure for learning and sensory-social maturity of children; awareness of the role of musical activities, such as techniques for relaxation of body and mind (music therapy); association of music with other arts. (Program osnovna šola glasbena umetnost. Učni načrt, 2011, p. 2)

As a resume of general goals of music teaching in Montenegro and Slovenia, we can conclude that they represent the multifold significance of music in elementary education. The Programme for Music Culture (*Predmetni program Muzička kultura za I, II, III, IV, V, VI, VII, VIII i IX razred osnovne škole*,

5 Course Programme Music Culture for 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th and 9th Primary School Grades.

2017) resulted from the latest reform of primary education. This reform led the teaching process to being more focused on educational and learning outcomes, as well as on activities and didactic recommendations for their achievement. The Slovenian programme offers operational goals, which are equivalent to learning outcomes in the Montenegrin programme. The operational goals refer to the three activities separately, which make them more concrete than the learning outcomes and activities as specified in the Montenegrin programme.

COMPARATIVE ANALYSIS OF *CREATION* AS AN ACTIVITY IN COURSE PROGRAMMES

The following table shows learning outcomes and activities related to musical creativity in the first cycle of nine-year primary school general education in Montenegro (ME).

Table 2: Learning outcomes and activities related to musical creativity for the first cycle (1st, 2nd and 3rd grade) in Montenegro

1 st cycle	Learning outcomes and activities
	Pupils
1 st grade	<ul style="list-style-type: none"> - create a simple rhythmical accompaniment on rhythmical instruments of Orff's instrumentarium - experience of music is creatively expressed by movement - use drawings, movement or narratively show/describe personal thoughts, images and feelings
2 nd grade	<ul style="list-style-type: none"> - create and perform rhythmical motives and sound effects on rhythmical instruments of Orff's instrumentarium, on the basis of the learned song, nursery rhymes or a musical game - create and perform simple and short rhythmical improvisations on rhythmical instruments of Orff's instrumentarium - use drawings, movement or narratively show/describe personal thoughts, images and feelings to musical examples adapted to the 2nd grade age - discuss with others about own experience of music, providing arguments - describe the character of different compositions in own words

1 st cycle	Learning outcomes and activities
3 rd grade	<ul style="list-style-type: none"> - create and perform simple and short rhythmical improvisations - create and perform short melodic phrases on a melodic instrument of Orff's instrumentarium - improvise movements while listening to musical examples of school material for 3rd grade; - creatively express experience of music by movement; - create (improvise) short rhythmical units; - shape rhythmical accompaniment to songs already worked on; - create a short continuation of melody or rhythm; - create rhythmical and melodic-rhythmical units; - describe impressions of musical pieces listened to; - question their views of the experienced feelings after the heard musical piece, discussing with their partners or grade peers, providing arguments for their opinions; - think critically and show tolerance for a differently expressed musical experience of peer.

Source: Predmetni program Muzička kultura za I, II, III, IV, V, VI, VII, VIII i IX razred osnovne škole (2017).

In the field of creativity the first cycle in Slovenia (SI) contains operational goals as follows:

Table 3: Operational goals in the field of creativity for the first cycle (1st, 2nd and 3rd grade) in Slovenia

1 st cycle - Operational goals
<p>Pupils</p> <ul style="list-style-type: none"> - research sound colours and by them express sound thoughts; - research sounds of instruments, notice and describe differences; - through sound, they recognise things, animals, and languages, events from their surroundings and extended environment and nature; - perform songs, stories and instrumental contents; - create content and sound images. Shape their own musical thoughts: supplement melodic and rhythmical units, music questions and answers, melodies to a given text and vice versa; - invent image signs/labels, musical symbols, classify and order them into musical image notes (e.g. for shaped parts, individual elements of a sound: colour, brightness, duration and pitch); - creatively express their musical and extra-musical experiences and images visually, verbally or by movement; - express by movement their audio experience of tone duration and pitch, intensity and tone colours, and shaped units; - are introduced into evaluation of artistic achievements, and musical works and their presentation in various forms of communication and media.

Source: Program osnovna šola glasbena umetnost. Učni načrt (2011, p. 7).

The above table (SI) shows that the descriptions of activities are similar to those in the Montenegrin programme and that they are realistically set with regard to the number of lessons. Invention of musical symbols, organised by pupils into meaningful units is absent in the programmes in Montenegro. This goal seems logical, as it develops creativity through creation of notation. Image symbols for tone marking are used in the first cycle of music education in both systems. In this way, pupils can connect the visual with the auditive, gradually understanding the meaning of symbols (movement of melody, pitch and tone duration).

In the 4th, 5th and 6th grade music literacy is gradually introduced. The following table shows learning outcomes and activities related to creativity in the second educational cycle.

Table 4: Learning outcomes in the field of creativity in the second cycle (4th, 5th and 6th grade) in Montenegro

2 nd cycle	Learning outcomes and activities
4 th grade	Pupils <ul style="list-style-type: none"> - perform musical games (develop musical memory, stimulate creativity, develop a feeling for rhythm and melodic phrase); - develop a feeling of belonging to the group; - shape rhythmical accompaniment; - create (improvise) short rhythmical units; - create rhythmical and melodic-rhythmical units and perform on instruments; - link movement to music and naturally react to musical content, phenomena and dynamic; - express their impressions by movements during and after the heard piece, paying attention to the character and expressive elements; - create and perform movements which are an expression of their experience of the heard musical piece.
5 th grade	<ul style="list-style-type: none"> - create short rhythmical units with sixteen notes and dotted quarter note; - shape rhythmical accompaniment; - shape rhythmical accompaniment for memorised songs; perform in the "Rap" style memorised songs; - create musical questions and answers in a form of musical sentence, create short melodic-rhythmical continuations; - create short rhythmical and melodic-rhythmical units, perform on instruments; - describe impressions of heard compositions of folk and art music; - express their impressions in a visual, literary and dance form.
6 th grade	<ul style="list-style-type: none"> - create rhythmical units with rhythmical figures – triplet and syncopation; - create melodic-rhythmical continuations; - shape rhythmical accompaniment of memorised songs; - rapping memorised songs.

Source: Predmetni program Muzička kultura za I, II, III, IV, V, VI, VII, VIII i IX razred osnovne škole (2017).

Table 5: Operational goals in the field of creativity for the second cycle (4th, 5th and 6th grade) in Slovenia

2 nd cycle - Operational goals	
Pupils	
-	by singing and/or rhythmically expression, supplement and create musical contents and forms;
-	by singing create different kinds of tones;
-	by rhythmical expression, create one-, two- or polyphonic contents and forms;
-	create the same, similar and different units. By instruments they supplement and create different musical contents and forms (form of a song, canon, rondo, theme, variation);
-	with instruments, they create different kinds of tones;
-	by movement-dance, visually and verbally they express musical and non-musical experiences and images;
-	present, perform and assess their achievements;
-	express a special dedication to music and musical expression.

Source: Program osnovna šola glasbena umetnost. Učni načrt (2011, p. 8).

In the second cycle (SI), operational goals are considerably more demanding, particularly if they concern creation of musical units into musical forms, with which pupils become acquainted in the second cycle (form of a song, a theme with variations, rondo, canon). Instrument playing suggests that the goals related to playing are, also rarely reachable. In the second cycle (ME), creation refers to creation in the shape of a musical sentence. Instrument playing and presentation and assessment of own achievements (SI) are present in the Montenegrin programme, too, but they refer to performance activities. Further, there is no demand of pupils (ME) to create polyphonic contents and forms by rhythmical expression. The creation of rhythmical units implies the use of rhythmical figures, such as triplet and syncopation. One of the activities in Montenegrin programme, comparing with Slovenia, is performance of memorised songs as “Rap” songs, which represents a form of style improvisation.

In the third cycle (7th, 8th and 9th grade), both programmes emphasise operational goals (SI) and learning outcomes (ME), related to the domain of music history. Both programmes expect pupils to be able to creatively express themselves about music of various epochs and to present their musical experiences in diverse ways. As pupils are equipped with certain musical knowledge at this stage, they are expected to create vocal and instrumental musical contents, and to begin using improvisation. Pupils create rhythmical improvisations, improvise melodic-rhythmical units, respecting expressive elements of music.

In the 8th grade (ME), pupils create a rhythmical accompaniment for heard compositions. At the end of the third cycle, the programme describes the process in the following way, specifying creativity in this cycle, which includes the development of the ability to improvise:

In this cycle, the ability of creativity is manifested – of textual and visual expression of musical impressions, while rhythmical/dance expressions are, mainly, characteristic for certain individuals. The teacher should plan activities thoughtfully and take into account individual interests. If possible, he/she should make pupils improvise (create) vocally or instrumentally short musical contents. Achievements of pupils' creative work are: sound mosaics, formal parts (motives, themes, melodies, rhythms, songs). (*Predmetni program Muzička kultura za I, II, III, IV, V, VI, VII, VIII i IX razred osnovne šole*, 2017, p. 63)

Table 6: Operational goals for the field of creativity in the third cycle (7th, 8th and 9th grade) in Slovenia

7 th grade	8 th grade	9 th grade
Creatively express experiences and images about the chosen music of pre-history, ancient and middle ages, renaissance and baroque in other arts	Creatively express experiences and images about musical works of the 18 th and 19 th centuries, in other arts	Creatively express experiences and images of the music of the 20 th and 21 st centuries, in other arts
Pupils		
<ul style="list-style-type: none"> - create vocal and instrumental musical contents; - are trained to use elements of musical improvisation; - reproduce chosen vocal and instrumental musical units; - creatively shape accompaniments and create musical units and contents with their own, Orff's, folk and improvised instruments; - demonstrate their own endeavour, motivation and interest for music and musical expression. 		

Source: Program osnovna šola glasbena umetnost. Učni načrt (2011, p. 10).

Operational goals in the third cycle (SI) outline an expression, through creativity, of musical experience of works with which pupils become acquainted through musicological contents related to listening to music. As other goals are more general in the third cycle, from the process-developmental perspec-

tive pupils are expected to use the already acquired knowledge and skills in their creative activities. At this phase, pupils are expected to be introduced to the process of improvisation. In the Montenegrin programme, creativity is mentioned only in activities and learning outcomes, while the Slovenian programme highlights activities and, therefore, specific goals related to them. Hence, creativity in the programme in Slovenia is given a greater significance, with a higher number of goals, which are precisely defined.

DIDACTIC RECOMMENDATIONS IN THE PROGRAMMES

Didactic recommendations (ME) highlight the significance of “auditory imagination”, “creative expression” verbally, visually, by movement or by various forms of didactic musical games (p. 59). Didactic recommendations (SI) for the first cycle for the field of creation suggests that creativity is a natural and necessary part of arts and musical development. The processes and forms of creation in the first cycle comprise: performance of musical contents, musical production by invention and supplementing of musical contents, creative expression of musical experiences and images through movement, visually or verbally. One of the recommendations is encouragement and creation of musical notation.

The second cycle (ME) highlights the *aesthetic expression* by singing and playing, while manifestation of musical experiences remains linked to movement, dance, visual or verbal expression. As performance skills improve, the tasks related to creativity in music are expected to be performed at a higher level, while informative knowledge is advanced by practical application through creative tasks (musical dialogues, sound images, rhythmical improvisations).

In the second cycle (SI), creation refers to: “supplementing of musical phrases” (by the principle question-answer), shaping of accompaniment (ostinato, bordun, etc.), creation of short musical units, shaped on the basis of experiences and knowledge of foundational regularities of characteristics of musical forms (song, rondo, variation)“ Source: Program osnovna šola glasbena umetnost. Učni načrt (2011, p. 11). An important recommendation concerns evaluation of achievements in the realm of creativity, which should be defined according to the music-developmental characteristics of pupils. The creative product should, primarily, be a reason for conversations, stimulus, exchange of ideas, and respect of music.

The third cycle (ME) emphasises the reception of music through becoming acquainted with musical styles and genres. The teacher should be perceptive with regard to a pupils’ individual abilities and encourage, at this stage, the development of improvisation. The third cycle (SI) specifies that creativity is not only an active form of learning, but that it also enables the use of the existing knowledge in new musical situations. This implies a creative performance

of works of vocal and instrumental literature, creation and supplementing of musical contents, which are based, also, on the use of improvisation and experimenting with sound, creatively express musical experience through other arts. Both programmes enable improvisation by the use of the acquired knowledge.

Composing as a term is absent from both Slovenian and Montenegrin programmes. The phrase “creative shaping” (SI) implies activities by which a new material is created and generated on the basis of the existing knowledge. Playing and improvisation on folk and improvised instruments (SI) is not specified in the programme (ME), which mentions only the instruments of Orff’s instrumentarium. Didactic recommendations of both programmes do not specify steps of preparation, performance and evaluation of musical creativity. The purpose of these documents is not to provide detailed didactic instructions and ready solutions, which can be counter-productive if they limit teachers in their own inventiveness.

The above analysis of the course programmes for Music culture/Music education in two distinct school systems demonstrates numerous parallels and similarities, leading to the conclusion that music creativity is present through operational goals and activities (SI) and learning outcomes and activities (ME).

The Slovenian programme (SI) specifies these activities more precisely, introducing, with a greater progression, a wide spectrum of creative processes in music. In the Montenegrin system (ME), they are mentioned as creation of rhythmical, melodic-rhythmical units, musical continuations, but they are not precisely defined. As activities are mutually interactive (ME), the teacher should link them with the development of new knowledge and development of skills, according to pupils’ abilities and in accordance with the overall pedagogical-educational outcomes at the level of each school grade or cycle.

CONCLUSION

The presence of musical creativity in the programmes of music education of both countries shows that there is a continuous tendency towards a holistic approach to music education, which corresponds to the way primary school pupils acquire musical knowledge (Wiggins, 2002), and that they are given the opportunity of their own creative music experience. Bearing in mind that, in other segments whose activities include performing and listening to music, the programmes are extensive, the question arises, especially in the Montenegrin system with a smaller number of lessons, whether it is possible to achieve planned goals and learning outcomes in which creativity is continuously realised. Although it is difficult to give universal didactic instructions for musical creativity, due to the heterogeneous nature of creative processes (Odena and Welch, 2009), one gets the impression that they are more specifically listed in the Slovenian programme.

Although the programmes cannot be expected to deal with this topic in more detail, there are manuals for teachers, as an integral part of textbook sets in both countries, further analysis of their content when it comes to musical creativity would give a clearer picture of how much support is provided to teachers through proposals for various solutions for the implementation of this activity. Until the next revision of the curriculum, it remains for teachers in Montenegro to define more clearly, through research of their practice, how to make a gradual progression in creative tasks, as well as how to evaluate creative products of pupils in higher grades. Although composing is not explicitly stated in any of the analysed programmes, since musical creativity is more oriented towards improvisation, teachers in Slovenia were given the opportunity to develop their competencies in this area through mentoring pupils during the manifestation Music Olympiad (Rotar Pance, 2018). Analysing the Slovenian programme, it can be concluded that it consists the components represented by Kratus (1990): person, process and product. From the stated contents, it is possible to see which goals are expected from pupils, what the creative processes imply, as well as what acquired knowledge students understand through product creation.

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Povzetek

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Prispevek je zasnovan na komparativni analizi učnih načrtov za osnovnošolska predmeta *Glasbena kultura* v Črni gori in *Glasbena vzgoja (Glasbena umetnost)* v Sloveniji. Zanimalo nas je, kako je v učnih načrtih zastopana ustvarjalnost kot ena od treh temeljnih glasbenih dejavnosti. Primerjava števila učnih ur glasbenih predmetov v predmetnikih obeh držav je pokazala, da imajo slovenski učenci v času osnovnošolskega izobraževanja v primerjavi s črnogorskimi učenci 141 ur glasbenega pouka več. Največja razlika v številu učnih ur je v prvem triletju. Črnogorski učenci imajo v 1., 2. in 3. razredu po 35 ur glasbenega pouka na leto, slovenski učenci pa 70 ur. V Črni gori je do zmanjšanja učnih ur prišlo leta 2016 ob izvedbi zadnje reforme osnovnošolskega izobraževanja. Glasbene ustvarjalne dejavnosti lahko črnogorski osnovnošolski učitelji uresničujejo izven obveznega predmeta Glasbena kultura tudi skozi različne interesne dejavnosti in izbirni predmet Glasbena delavnica, ki je bil v šolskem letu 2019/20 umeščen v tretje triletje.

Učna načrta obveznih glasbenih predmetov se v državah razlikujeta tudi v uporabljeni metodologiji. Črnogorski učni načrt je usmerjen na rezultate vzgojno-izobraževalnega dela oz. na učne izide, slovenski učni načrt pa na operativne učne cilje na posameznih dejavnostnih področjih. Za razliko od slovenskega učnega načrta, ki ima opredeljene učne cilje na vseh treh dejavnostnih področjih, se izvajanje, poslušanje in ustvarjanje v črnogorskem učnem načrtu obravnavajo kot učni izidi in kot dejavnosti. V črnogorskem učnem načrtu noben krovni učni izid ne vključuje ustvarjanja. Komparativna analiza je pokazala, da je ustvarjanje v slovenskem učnem načrtu zastopano z večjo preciznostjo in postopnostjo, kar posledično pomeni tudi širši spekter dejavnosti. V črnogorskem učnem načrtu ustvarjanje spremlja ostale dejavnosti. Priporočeno je, da se kombinira s po-

slušanjem ali pa z izvajanjem in tako privede do doseganja učnih izidov. Čeprav se upošteva, da učenci glasbene sposobnosti razvijajo postopno in da v skladu s pridobljenimi glasbenimi znanji manipulirajo s tonskim gradivom in ustvarjajo glasbene celote, v učnem načrtu manjka jasna opredelitev glasbene ustvarjalnosti kot dejavnosti. Ugotavljamo, da je bilo v Črni gori med zadnjo šolsko reformo v primerjavi s poslušanjem in z izvajanjem najmanj pozornosti namenjene ustvarjanju.

Slovenski učitelji v primerjavi s črnogorskimi dobijo jasnejše napotke za vodenje ustvarjalnih dejavnosti tudi skozi didaktična priporočila, ki so sestavni del obeh učnih načrtov. Slovenska didaktična priporočila upoštevajo razvojne vidike in postopen napredek učencev skozi vsa triletnja. Črnogorski učni načrt izhaja iz kompetenc učitelja na področju ustvarjanja in učitelje na tem področju prepusti njihovim lastnim strokovnim ter pedagoškim sposobnostim. Čeprav oba učna načrta izpostavljata učiteljevo avtonomijo in svobodo pri oblikovanju dejavnosti, ugotavljamo, da je slovenskim učiteljem v primerjavi s črnogorskimi učitelji jasneje predstavljeno, kaj pomeni in vključuje ustvarjanje pri osnovnošolskem glasbenem pouku ter na kakšne načine lahko realizirajo glasbene ustvarjalne dejavnosti. Komponiranje kot ena od oblik glasbene ustvarjalnosti ni navedeno v učnih načrtih, kar pa učiteljev ne ovira, da ga ne bi spodbujali v pedagoški praksi. V Sloveniji so h komponiranju spodbujeni glasbeno nadarjeni učenci, ki se pod mentorstvom osnovnošolskih učiteljev glasbe udeležujejo vsakoletne Slovenske glasbene olimpijade (Rotar Pance, 2018). Slovenski učni načrt opazneje upošteva tudi priporočila Kratusa (1990), kako spodbuditi kreativno učenje skozi opredeljene učne cilje, ki vsebujejo komponente ustvarjalne osebe (učenca), ustvarjalnega procesa in ustvarjalnega produkta.