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THE IMPACT OF THE RECIPROCAL FEEDBACK MODEL OF MUSICAL RESPONSE ON SHAPING STUDENTS' MUSICAL TASTE[1]

Izvirni znanstveni članek/ Original Scientific Article

Abstract

The aim of this study was to compare the performance of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald and Miell, 2005) with the performance of *Music Appreciation course* based on the traditional diachronic model on shaping musical taste of students. The research results confirm the existence of statistically significant differences in the benefit of the experimental model of teaching in different aspects of musical knowledge, the perception of musical expressions, the development of critical thinking towards listening music, preferring different musical styles and attitudes towards music teaching.

Key words: aesthetic education, the Reciprocal feedback model of musical response, music preference, musical taste, models in Music Appreciation course.

Izvleček
Vpliv modela recipročnega glasbenega odziva na oblikovanje glasbenega okusa učencev

Namen naše raziskave je bil primerjati poučevanje glasbenega vrednotenja, ki temelji na modelu recipročne povratne informacije glasbenega odziva (Hargreaves, MacDonald and Miell, 2005) z izvedbo učnega procesa glasbenega vrednotenja, ki temelji na tradicionalnem diakroničnem modelu oblikovanja glasbenega okusa učencev. Rezultati potrjujejo statistično pomembne razlike v prid eksperimentalnega modela poučevanja v različnih vidikih glasbenega znanja, v percepciji glasbenega izraza, v razvoju kritičnega mišljenja pri poslušanju glasbe, v preferiranju različnih glasbenih stilov in različnih pristopov poučevanja glasbe.

Ključne besede: estetska vzgoja, model recipročnega glasbenega odziva, glasbene preference, glasbeni okus, modeli poučevanja glasbenega vrednotenja

1 The paper titled *The influence of The Reciprocal feedback model of musical response on shaping students' musical taste* is a part of the research from Ph.D. thesis conducted by Ivana Senjan, titled *The comparison of the impact of The Reciprocal feedback model of musical response and the diachronic model in teaching Music Appreciation course on shaping musical taste of the secondary school students* defended in 2018 at the Faculty of Humanities and Social Sciences, University of Zagreb, under the mentorship of the PhD. Snježana Dobrota.

Introduction

The aim of music teaching in the entire educational vertical is to cultivate student musical tastes, to develop criteria for the evaluation of music belonging to different musical styles. Teaching music at the general-programme secondary school (this subject is a part of secondary school curricula (grades 9 – 12)) is conceived according to the diachronic model, in which "the program mainly follows the chronological course of music development and its styles" (The curricula for high schools – Music Appreciation course, 1999, 77). So for the first grade of the general-programme secondary school the Elements of Music Speech and Music Development from its beginnings to the Renaissance are planned (until the end of the 16th century), for the second grade Baroque, the Gallant style and the Vienna Classics are planned (the whole 17th and 19th century), in the third grade students learn from the Romanticism to the Impressionism (19th century Music Art) and in the fourth grade they are acquainted with the developmental directions of Music Art during the 20th Century (The curricula for high schools – Music Appreciation course 1999, 77). For each grade specific tasks and activities were given: "to enable students to learn the expressive means of music and its components; to complement the knowledge of instruments and singing voices; to learn basic musical forms and the most typical types of musical works; to learn to distinguish the features of music that have arisen during certain historical periods; to get acquaint a greater number of artistic works from the world literature and to find out the most significant data about their composers; to learn the valuable artistic achievements of Croatian early and contemporary music composers; to develop students' desire to independently acquire new knowledge of musical art; to train students to assess, on the basis of their knowledge, the value of the artwork they listen to; to encourage and develop the need of young people to follow the musical (and overall art) life of their environment; to gain awareness of the level of the entire Croatian civilization and develop the students' desire to indulge themselves in the values of our musical tradition and participate in its constant upgrading; to encourage young people on direct personal participation in music performance (in school ensembles or in art societies outside the school)" (The curricula for high schools – Music Appreciation course 1999, 77).

The basic lack of the diachronic model of music teaching is that such teaching is uninteresting to students and that it "... offers music that is opposed to their real, potential and desirable musical interests, especially at the beginning of learning, which may also have negative motivational effects even to later grades" (Rojko, 2001, 6). As further disadvantages of this concept, Rojko adds over-extensive content, verbalism at the expense of music, and the transformation of teaching into a relatively rigid form (Rojko, 2001, 6-7).
Unlike *the diachronic model*, in *the synchronic model* there is music in the focal point and not the chronological sequence, thus achieving interest and diversity in teaching, and avoiding verbalization about music. By active music listening, which involves listening to musical-expressive elements of work, such as artists, tempo, dynamics, form et cetera, as well as the performing of music teaching by the synchronic model, the preconditions for

achieving music teaching tasks are made. The teaching tasks of *the synchronic model* are the same as of *the diachronic model.*

Musical preferences are formed under the influence of a number of different factors. Today, there are numerous theoretical models of music preferences, in which various factors that affect the musical preferences of an individual are intertwined. One of the most famous theoretical models of music preferences is LeBlanc's *Interactive theory of music preference* (LeBlanc, 1982), which shows the hierarchy of variables that affect musical preferences. The model contains eight levels for the listener to process the input information. The lowest levels (from the fourth to the eighth level) include stimulation along with cultural and personal factors that influence the movement of information to the central nervous system of the listener, or to the place where the information is being processed. Variables at these levels are called impact variables, and variables at higher levels (from the first to the third level) are responses to the impact variables.

The Reciprocal feedback model of musical response (Hargreaves, MacDonald and Miell, 2005) comes from a socio-cultural view that is based on the idea that a comprehensive explanation of musical beauty or aesthetic perception includes a three-way interaction between the work of art, the listener, the listening situation and the context of listening. Taking into account the effect of the above impacts, the authors of model come to four of its components, namely music, situations and contexts, reactions to the music and the listener.The research results show that *Music Appreciation course* is often not popular among students, particularly for high school students (Bray, 2000). Lamont et al. (2003) point out that more than a third of the student population shows no interest in playing instruments and that, with the entry into secondary school, their interest is declining even more. Ross (1995) notes that music is one of the most unpopular subjects in high school since attempts to modernize the music curriculum failed: teachers are keeping to standard curricula and not adapting to new challenges. In the study of English students aged 13-14 years North, Hargreaves and O'Neill (2000) found that students perceived benefit of playing and listening to popular music, in the sense of pleasure, development of creativity and imagination, relaxation of stress and tension et cetera, as opposed to listening to classical music that is connected with pleasing parents and teachers. Boal-Palheiros and Hargreaves (2001) explain this situation by the fact that listening to music at home and at school fulfils various functions. The participants point out that listening to music at home is linked to enjoyment, emotional moods and social relationships, while listening to music at school is associated with motivation for learning. Taking into account the results of the above-mentioned researches, this paper attempted to create a new *Music Appreciation course* curriculum based on *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald and Miell, 2005) and to analyse its influence on the shaping of musical taste of students.

Aim of research and hypotheses

The aim of this research was to compare the teaching impact of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald

and Miell, 2005) with the teaching of *Music Appreciation course* based on the traditional *diachronic model* on shaping musical taste of students. The students' musical taste was observed with regard to the situations and contexts of listening to music, the perception of music (the general perception of music and the perception of musically expressive elements), the preferences of musical styles and musical fragments, intercultural competences and attitudes towards music teaching. The following hypotheses were formed in accordance with the previously formed aim:

H1: There is no statistically significant difference in the assessment of the situations and the contexts of listening to music between the students who attend the teaching of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* and the students attending the teaching of *Music Appreciation course* based on *the diachronic model*.

H2: There is no statistically significant difference in the perception of music among the students who attend the teaching of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* and the students attending the teaching of *Music Appreciation course* based on *the diachronic model*.

H3: There is no statistically significant difference in the preferences of musical styles among the students who attend the teaching of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* and the students attending the teaching of *Music Appreciation course* based on *the diachronic model*.

H4: There is no statistically significant difference in the intercultural competencies among the students who attend the teaching of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* and the students attending the teaching of *Music Appreciation course* based on *the diachronic model*.

H5: There is no statistically significant difference in the attitudes towards music teaching between the students who attend the teaching of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* and the students attending the teaching of *Music Appreciation course* based on the diachronic *model*.

Research Method

Participants

In the teaching of *Music Appreciation course* based on *the diachronic model*, the students of two first and two fourth grades of the Fran Galović Gymnasium of Koprivnica (N=85) participated in the control group, while in the teaching based on *The Reciprocal feedback model of musical response* participated the students of two first and two fourth grades of the Dr. Ivan Kranjčev Gymnasium of Đurđevac (N=86), making the experimental group. The mean age of the participants in the control group was M = 16.24 with sd = 1.50 and in the experimental group M = 16.36 with sd = 1.26. The gender structure and the group to

which they belong are shown in Table 1. The control and experimental groups did not differ significantly in basic sociodemographic variables, in school success or in relevant variables related to music activities.

Table 1: ***Structure of the sample with respect to gender and group***

	Girls		Boys		Total	
Group	f	%	f	%	F	%
Control	54	63.53	31	36.47	85	49.71
Experimental	57	66.28	29	33.72	86	50.29
Total	111		60		171	

Instrument of research

In the research an experimental curriculum and a survey questionnaire was developed, designed for the purpose of this research and consisting of several parts. The main components of the instrument were Initial Questionnaire, Final Questionnaire and Evaluation Form. Since the Initial and Final Questionnaires were the same, only the Initial questionnaire and the Evaluation Form will be described below.

The Initial Questionnaire consisted of six basic parts: *listener's characteristics* (school success, socioeconomic status of her/his family, leisure activities, music activities, music experience, music style liking scale), *situations and contexts of listening* (personal, family, media, social contexts and *Music Appreciation course* teaching context), *the perception of music, interculturalism* (the adapted and abridged version of *Intercultural Attitude Questionnaire* by Munroe and Pearson, 2006) and the assessment of the participants' attitudes on traditional music of Croatia and other nations) and *musical fragments evaluation* (appreciation and familiarity with musical excerpts and the examination of musical knowledge via formal analysis of art music fragments).

The Evaluation List consisted of 14 questions that examined the participants' attitudes about the effectiveness of the *Music Appreciation course* curriculum in shaping their musical taste and about some of the particularities of the teaching process during the school year in which the research was conducted. *The experimental curriculum* of *Music Appreciation course* based on *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald and Miell, 2005) has its foundation in contemporary research of music preferences with a view to better understanding and shaping the musical taste of students. The concept of a one-year experimental program of teaching *Music Appreciation course* was divided into four thematic units: *listeners, situations and contexts of listening to music, music* and *answering to music* that co-related to the concept of *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald and Miell, 2005).

Procedure

The empirical research conducted in *Music Appreciation course*, based on the curriculum with the determinants of the theoretical model of musical preferences - *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald and Miell, 2005), was conducted as an experiment with parallel groups. The experimental group of students were taught experimental classes of *Music Appreciation course* based on the theoretical model of musical preferences - *The Reciprocal feedback model of musical response* (Hargreaves, MacDonald and Miell, 2005), while in the control group the music education was delivered according to the traditional or the *diachronic model*. For the purpose of the research, an experimental curriculum of *Music Appreciation course* was developed which the applicant herself prepared and conducted during one academic year with the students of two first and two fourth grades of Dr. Ivan Kranjčev Gymnasium of Đurđevac. In parallel with the implementation of the experimental curriculum, the control group was comprised of the students of two first and two fourth grades of the Fran Galović Gymnasium of Koprivnica where teacher Dragica Bedenik-Boltek taught an official curriculum written according to *the diachronic model* (The curricula for high schools – Music Appreciation course, 1999, 77-89). Thecurriculum content of the control group was taught according to the Music Appreciation course textbook with 3 CDs for the first grade Gymnasium- *1st Class Music Encounters* (Perak Lovričević and Ščedrov, 2013) and according to the *Music Appreciation course* textbook with 3 CDs for the third grade Gymnasium- *4th Class Music Encounters* (Perak Lovričević and Ščedrov, 2013) of the Profil Klett publishing house. The lessons of the experimental group were based on work without textbooks, most often using multimedia teaching materials. At the beginning of the school year 2015/16 an initial survey was conducted for both groups of respondents with a pre-calibrated measuring instrument specially designed for this research. Prior to the survey, the students were explained the purpose of the research and were guaranteed anonymity, but for more efficient statistical processing it was necessary to point out the names and surnames initials and the residence home number in order to obtain a unique code of the respondent. Initial and Final Examination was carried out through the entire school period lasting 45 minutes, which was enough for all eight groups of respondents despite the extensive construction of the questionnaire.

Results and discussion

Evaluation of the situation and the context of listening to music

H1: There is no statistically significant difference in the assessment of the situation and the context of listening to music between students who attend Music Appreciation *course lessons based on The Reciprocal feedback model of musical response and students attending the Music Appreciation course lessons based on the diachronic model.*

The *personal context* of listening to music was viewed through an analysis of five different influence factors. The results showed that the most important factors affecting listening to music, and thus the musical tastes, were their own personality, feelings and

moods. The importance of individual factors in listening to music was confirmed by the results of Schäefer et al. (2013), which say that people primarily listen to music to regulate pervasiveness and mood and to develop self-awareness, and then to achieve social cohesion and communication (Schäfer et al., 2013).

Concerning the assessment of the impact of the *family* on the musical taste of the participants, 30.5% of the control group respondents answered that *somebody in the family was actively involved in music*, while in the experimental group a total of 25.5% participants. Regarding the distribution of response by the control and experimental group participants to issues of *active family music playing during childhood and family outings on cultural events during childhood,* the majority of respondents from both groups selected the response-*occasionally*. Analysing the participants' answers to the question of *music tracks listened to by their parents*, the most popular were domestic popular music and pop-rock music in both groups. Concerning the *parents' attitudes towards the music the participants listen to*, both in the control and experimental group, the majority of participants estimated that their parents would approve the music they listen to. The results of numerous researches point the importance of parental engagement in the musical development of their children, in the form of joint music listening, concerts, or instrument training support (Howe and Sloboda, 1991; McPherson and Davidson, 2002). However, it is evident that such an effect is significantly reduced with their children entering adolescence when the importance of some other factors, such as peer groups or media, increases.

As for the influence of *the media* on the musical tastes of the participants, the question is firstly about *the media through which they mostly listen to music*. No one has chosen a CD player, and the most reputable answer is *the Internet* in both groups. It has been determined that *video clips* do not significantly affect the participants' selection of listening to music. Analysing answers to the question of *the interest of the participants in private life and the look of musicians*, almost all participants from both groups answered that they did not care about their personal life and the look of musicians more than music. When it comes to *the influence of disc-jockeys (DJs) and music in the cafe bars on the selection of listening to music*, 25 participants from the control and 21 from the experimental group responded that DJs and music in the cafés affected their choice of listening to music, while 60 participants in the control and 64 in the experimental group answered denying. As for *the frequency of tracking the top lists of the best performers and the compositions of popular music*, most participants do it occasionally. Analysing the respondents' responses to the question of *whether media influences their musical tastes*, the majority of respondents selected the answer *partially*, while only 9% of the participants in the control and 6% of the participants in the experimental group responded positively.

Concerning the influence of *peers and friends* on the design of musical tastes, the participants' answers were analysed considering the question of whether *they listened to songs that they did not like because of their peers and friends*. In both groups the participants responded -*most occasionally*, which shows that peers and friends have a

significant influence on listening to music. The answer -*never*, responded 41% of the control group participants and only 20% of the experimental group. As far as the answer to the question, of whether *the participants were critically commenting the quality of the song they listened to in public with their friends* were concerned, the majority of participants responded -*occasionally.*

Most of the participants in both groups answered denying the question of listening to the music they listened to both their peers rather than *discovering new music directions themselves*. When it comes to *the place where they mostly listen to music* with friends, the participants in the control group decided mostly for the night club and the experimental group participants for private parties. No one from the experimental group responded to the concert. When it comes to *the influence of peers and friends on the musical tastes,* the participants generally estimated that it was partial.

The results of numerous researches confirmed the important role of music in the realization of adolescent interactions, since they were linked precisely through similar musical preferences (Rentfrow and Gosling, 2007). Some authors explain this phenomenon in *Social Identity Theory* (Tajfel, 1978), according to which individuals adopt social identity, music preferences, and habits from members of their group to enhance self-esteem and sense of belonging. Music preferences are considered to be an extremely important dimension of adolescent social identity. We can conclude that the most important factors influencing the listening to music were dominantly individual factors and that the used teaching models have not been relevant to the assessment of the situations and context that affect listening to music, thus confirming the first hypothesis.

Perception of music

H2: There is no statistically significant difference in the perception of music among the students attending the Music Appreciation course lessons based on The Reciprocal feedback model of musical response and the students attending the Music Appreciation course lessons based on the diachronic model.

In order to investigate the differences in the perception of music with regard to the variable of *the compositions that participants preferred listening to* between the control and experimental groups in the initial phase, the χ^2 test was calculated. There was a significant difference between the control and the experimental group, only in the initial phase (χ^2=9.20, p=.03) in the variable - *I like the songs in the key major more*, where the participants from the experimental group made a bigger approval compared to the control group participants.

Considering the differences in music perception regarding the variables of the *quality of music, text and performance estimation*, the χ^2 test was calculated between the control and experimental groups in the initial phase. The results show that there was no difference between the control and experimental groups in any of the variables related to the features that were important for the participants in listening to music, while the difference in the

final phase was only in one variable (χ^2=4.94; p=.03), whether it is important for the participants to listen to quality music where the control group participants responded to a greater degree than the experimental group participants.

The musically expressive elements that the participants first observe had been determined based on the rankings they had provided with the offered musically expressive elements. The average *rankings for the list of musically expressive elements* indicate that in most cases there was no change between the initial and final stages of the assessment in assessing the importance of the musically expressive components, the ones that the participants first notice in listening to music. In the control group there was a change in the performers' ranking which was slightly higher in the final phase compared to the initial (z=2.23; p=.03) while in the experimental group there was a change in tonality somewhat higher in the initial phase of the test compared to the final (z=2.19; p=.03). In the control group, participants first noticed the melody, tempo and rhythm, and in the experimental group tempo, rhythm and text were noticed first. The lowest-ranked elements of a musical piece to which the participants of the two groups paid attention the least were the musical genre and style period.

In order to examine the differences in music perception regarding the variables of *choice of compositions according to the current mood and the influence of the compositions on mood and behaviour*, between the control and experimental group a χ^2 test was calculated. Neither in the initial nor in the final phase of the study there was no significant difference between the control and experimental group in the perception of music concerning the choice of compositions according to the mood and the influence of the compositions on mood and behaviour.

Regarding the differences in *the reactions to listening to the music* that the participants like between the control and experimental groups in the initial and final phases (rhythmic movement, singing, thrill and imagination) it was evident that there were no significant differences between the participants in the control and experimental group since they almost equally chose the offered reactions to the music they liked in all categories. The same can be concluded for the songs that the participants did not like. Consequently, the respondents' reactions were most common when listening to their favourite melodies and rhythmic movements and when they heard the song they did not like, on average 75% of the participants changed the music number.

The respondents' response analysis to the question of *listening to popular and art music* showed that there was difference between the control and experimental group neither in the way of listening to popular music (χ^2=1.01; df=1; p=.32) nor in the way of listening to the artistic music(χ^2=.05; df=1; p=.82). Similarly, in the final phase there was assessed a significant difference between the control and experimental group neither in the popular listening mode (χ^2= .145; df=1; p=.70) nor the artistic music (χ^2=1.33; df=1; p=.25).

Regarding the difference between the control and experimental group in *the way of forming a personal impression on the listened composition* in the initial phase, the analysis showed that there was a significant difference between the two groups (χ^2=4.88; df= 1; p=.03) meaning that more participants from the experimental group in relation to the control stated that they formed a personal impression of the compositions based on objective opinion, ie knowledge and critical thinking. Such a situation was not found in the final phase of the study where the difference between the control and experimental group in the way of forming a personal opinion about listening music was not established (χ^2=3.25; df=1; p=.07).

In conclusion, we can point out that different forms of teaching did not affect the general perception of the music of the participants, thus confirming the second hypothesis. The findings were not consistent with the results of numerous studies that confirmed the positive influence of music teaching on the musical perception of participants (Dobrota and Reić Ercegovac, 2015, Gürgen, 2015).

Figure 1 shows the differences in total scores per music fragments between the control and experimental group in the initial and final stages of the study. In order to examine the effects of all variables (initial-final, control-experimental group and various fragments) a complex analysis of variants with repeated measurements and independent variables was performed. In all nine music fragments, the experimental group participants in the final phase of the investigation had a significant improvement in the results, partly attributable to the applied teaching model.

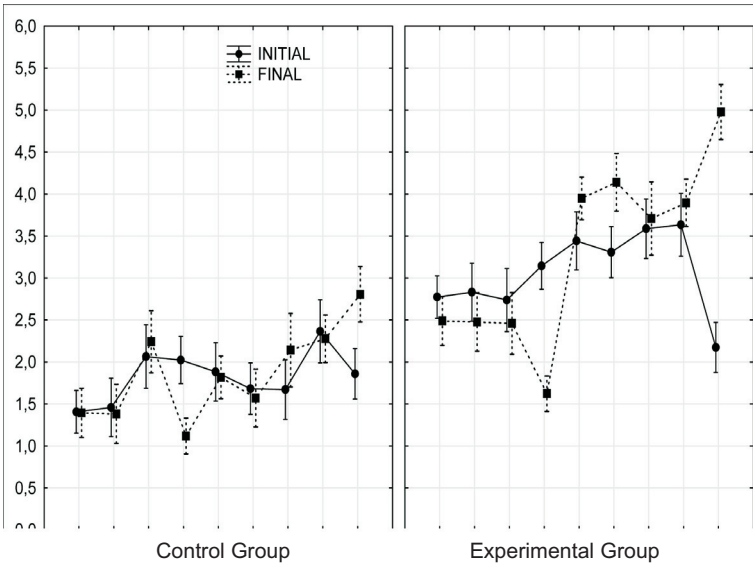

Figure 1: ***Differences in knowing of musical fragments between the control and experimental group in the initial and final phase***

Data Analysis of Hearing Task No. 2 favoured the implementation of the *Music Appreciation course lessons* based on *The Reciprocal feedback model of musical response* because in the final examination, unlike the initial one, the experimental group participants achieved a significantly higher score of musical knowledge and perception of the musically expressive elements in all nine fragments, while the control group participants at the final stage made progress in music knowledge in only two fragments. Since the positive effect of the teaching model for the total of seven musical fragments was evident, the hypothesis set out in this section was rejected. A specific analysis of questions from the Evaluation Form (questions 1-4) showed that the control and experimental group differ in the answers to questions about the positive influence of the *Music Appreciation* course lessons on: the perception of musical-expressive constituents, the certainty in evaluating the aesthetic value of the listened compositions and the evaluation certainty of quality music performance. In these responses, the participants in the experimental group gave higher response scores than the participants in the control group. The results of each question analysis from the Questionnaire on the Positive Impact of *Music Appreciation* course lessons on students (Evaluation Sheet, Questions 1-4) are presented in Table 2.

Table 2: ***Results of χ^2 test for each question in the comparison of the control and experimental group***

I think that the Music *Appreciation course* lessons I attended this school year positively influenced on my:	**No (f)**		**Partially (f)**		**Yes (f)**		χ^2 (df=2)	p
	C	E	C	E	C	E		
...general development of music perception	5	3	26	24	54	59	0.79	.672
...perception of musical-expressive elements	13	1	34	31	38	54	**13.20**	.001
...certainty in estimation of aesthetic values of the listened compositions	9	2	38	23	38	61	**13.48**	.001
...certainty in estimation of music preformance quality	6	4	41	18	38	64	**15.99**	.000

As a result, the hypothesis is partially confirmed, as the difference between the control and experimental group in the part related to the perception of the musical-expressive components, the certainty in evaluating the aesthetic value of the listened compositions, and the certainty in the assessment of the musical performance quality have been established.

Preferences of musical styles

H3: There is no statistically significant difference in the preferences of musical styles among students who attend the Music Appreciation course based on The Reciprocal feedback model of musical response and students attending the Music Appreciation course based on the diachronic model.

The preferences of different musical styles were observed in three dimensions. In the first dimension, the general preferences of different musical styles were examined, the second dimension focused only on popular and art music, where participants were asked to point out the style direction they most favourably listened to, while the third set observed the narrowest preference range in which were evaluated preferences of four musical styles: *jazz music, traditional Croatian music, traditional music of the world and turbo-folk* music. By examining this dimension of preference, it was wanted to determine the intensity of jazz music preference as a high quality music direction, preferring the music of the traditional features of Croatia and the world, which is the least represented in the *Music Appreciation course* curricula and preferring turbo-folk music as a low quality yet fairly common music direction in the everyday life of high school students.

Concerning the results of *the assessment of the liking of the offered music styles* in the initial phase for the control and experimental group, a significant group effect was determined (F=14.90; df=1.169; p=.000), music styles effect (F=38.24; df=13.2197; p=.000) while the interaction effect was not significant (F=1.59; df=13.2197; p=.080). The significant group effect (F=14.49; df=1.169; p=.000), music styles effect (F=33.22; df=13.2197; p=.000) as well as the interaction effect of two variables (F=3.08; df=13,2197; p=.080) was also determined in the final stage of the study.

When each music style results are singled out, it is evident that most of the preference estimates in the initial stage had these styles: pop music, 20th century music (film music), techno and rock, and in the final stage again pop music, 20th century music (film music), and rock music. The significant interaction effects of the testing phase and the group participants were established for only three music styles, including film music, traditional music and soul/funk music. In other styles there was no change at the final stage, indicating that the teaching model used in these styles did not have a significant effect.

As for the participants' answer to the question of *what style of popular music* they prefer listening at the initial stage of the study, the majority of the participants in the control group were listening to pop, then home-entertainment and rock music and from the experimental group students were listening to pop, rock and techno music. In the final phase of the survey, the largest number of the control group participants chose pop music, then home-entertainment and rock as well as in the initial stage. In the experimental group, the most participants were listening to rock, then punk and home-entertainment music. Analysing participants' answers to the question of *what style of art music* they like most, the largest number of participants in the control group chose 20th century trends and musicals, as well as the experimental group participants. At the final phase, the

participants in both groups also preferred 20th century music and musical. The Renaissance, the Impressionism and the Middle Ages were liked least in both stages of the survey.

Concerning the results of analysing the *frequency of listening to jazz, traditional Croatian music, traditional music of the world and turbo-folk music*, there was a significant difference in the frequency of listening to traditional Croatian music between the control and experimental group in the initial phase (z=3.11; 001). In the final phase there was also a difference in the frequency of listening to traditional Croatian music (z=4.80; p=.000) and also the traditional music of the world (z=2.13; p=.033), where participants from the experimental group listened to such music more than the control group. Listening to turbo-folk music was fairly present in both groups, while the jazz direction is the lowest ranked style that the participants prefer.

The preference results analysis of different music styles showed that the participants of both groups like *pop,* 20th century music (film music), *techno and rock music* most. Such results are consistent with the results of numerous researches that confirm the musical preferences of adolescents oriented mainly to the popular music idiom (Hargreaves and North, 1999). In the final phase of the experimental group study, a significant increase in the preference of 20th century music (film music) *and traditional music* has been assessed, as well as the decline in interest in *soul/funk* music attributable to the influence of the teaching model. Finally, it can be concluded that the model of music teaching did not have a significant influence on evaluation of the liking of the music styles of the participants except in the abovementioned three styles where it positively influenced on the liking of traditional and 20th century music (film music), music and negatively on the liking of soul/funk music. As for the preference of the popular music style, the participants of the control group in both stages of the study prefer pop music, then home-entertainment and rock, and experimental groups pop, rock and techno music in the initial stage, while in the final exam they liked listening to rock most, then punk and home-entertainment music, pointing to significant changes in the preference of music tracks within one academic year, probably due to the influence of society and the media, as these music styles are not particularly represented in *Music Appreciation course* lessons. The results of the preference of the direction of artistic music have shown in both stages the same opinion for the participants of both groups, that the students preferred *musical and 20th century music* directions, while the stylistic expressions of *the Renaissance, the Impressionism and the Middle Ages* they liked least.

In the last part, in which the preferences of *jazz music styles, traditional Croatian music, traditional music of the world and turbo-folk* music were examined, it was found that in the initial phase of the examination between the control and experimental group there was a significant difference in the frequency of listening to traditional Croatian music, and in the final stage of traditional Croatian music and traditional music of the world which could have been attributed to the influence of the experimental teaching model.

To conclude, this part of the study confirmed the positive effect of *The Reciprocal feedback model of musical response* in *Music Appreciation course* lessons on the preferences of 20th century music (film music), music, traditional Croatian music and traditional music of the world, which partly confirmed the set hypothesis.

By analysing musical preferences, whose assessment was based on listening to fifteen music pieces of different music styles (Listening Task number 1), the following results have been obtained: in the case of art music preference, an improvement of results in both participant groups was noted, while in case of the 20th century music (film music), jazz and the popular music preference the existence of a group effect was not even noticed, neither testing phase nor significant interaction effect was seen. As far as the musical preference is concerned, in the final phase of the study there has been a significant increase in preference in both participant group, with the increase being more visible in the experimental group. In the case of traditional music, significant group effect with the test phase was noticed and the significant group interaction effect and the test phase were observed. It can be concluded that a significant preference increase in the final phase occurred in the experimental participant group so this effect can be attributed to the effect of the teaching model.

The preference analysis of different style music fragments (Listening Task No.1) showed that in the final phase both groups had a positive shift in the artistic music preferences but it was more noticeable in the experimental group. In the final phase compared to the initial, there were no significant differences in jazz, 20th century music (film music) and popular music preferences but there was a significant increase in musical and traditional music preferences in the experimental participant group and this effect can be attributed again to the teaching model.

Conclusively, based on the research results of different music styles preferences, it has been shown that there is a statistically significant difference between the students who attend *Music Appreciation course* lessons based on The reciprocal feedback model of musical response and the students attending *Music Appreciation course* lessons based on the diachronic model, where the experimental group had higher 20th century music (film music) preferences, the traditional Croatian music and the traditional music of the world preferences. Also, in the experimental group there was a significant positive shift in the preferences of traditional music fragments, in musicals and also artistic music. So it can be said that the third hypothesis is partially accepted.

Intercultural student competences

H4: There is no statistically significant difference in intercultural competencies between students who attend Music Appreciation course lessons based on The Reciprocal feedback model of musical response and students attending Music Appreciation course lessons based on the diachronic model.

In order to test the fourth hypothesis, questionnaires examined: intercultural attitudes of participants about knowledge, care and action, participant attitudes on traditional Croatian music and other peoples' music along with student attitudes on music with traditional features in music lessons.

Concerning the first aspect of the attitude of interculturalism - knowledge, a variant analysis with repeated measurements and a group as an independent variable was performed, which showed that there were significant differences between initial and final testing (F=24.42, df=1.169; p=.000) whereas the difference between the control and experimental group (F=.83; df=1.169; p=.362), as well as the interaction effect (F=.81; df=1.169; p=.370) were not established. It is therefore possible to conclude that there has been a change in the knowledge of interculturalism in the final stage of the study, but in both participant groups, so this effect cannot be attributed to the influence of teaching model. Concerning the aspect of concern, the variant analysis with repeated measurements and the group as an independent variable showed that there were found no significant differences between the initial and final testing (F=.03 df=1.169, p=.860), neither a difference was found between the control and experimental group (F=.21; df=1.169; p=.651); nor the interaction effect (F=.55; df=1.169; p=.459). In relation to the third aspect of interculturalism - activity, a variant analysis with repeated measurements and a group as an independent variable, there was found no significant difference between initial and final testing (F=1.11 df=1.169; p=.293), neither difference between control and experimental group (F=.96; df=1.169; p=.329); nor the interaction effect (F=.26; df=1.169; p=.613). Based on an analysis of intercultural attitudes about knowledge, care and action, there was no difference in intercultural competencies between participants attending lessons on *The Reciprocal feedback model of musical response* and *the diachronic model*. By exploring the intercultural competences of university students through *Intercultural Attitudes Questionnaire* (Munroe and Pearson, 2006) and their preferences for *world music,* Dobrota (2016) confirms the link between the *music of the world* preferences and some aspects of participant intercultural attitudes.

In the answers to the question- *Are the traditional compositions of each nation worthy of respect ?,* neither in the initial (χ^2=5.59; df=2; p=.06) nor in the final (χ^2=2.05; df=2; p=.15) testing phase the significant differences in the responses between the control and experimental group were found. Considering the answers to the question- *Are you proud of the musical heritage of our Croatian people?*- in both stages of testing there were differences between the control and experimental group. Namely, both in the initial phase (χ^2=12.99; df=2; p=.002) and in the final phase (χ^2=16.67; df=2; p=.02) the experimental group participants gave more positive answers. Analysing the answers to the question -*Do you visit the folklore music concerts?,* it has been observed that there were differences between the control and experimental group in both study stages. Both in the initial (χ^2=22.44; df=1; p=.000) and in the final phase (χ^2=36.24; df=1; p=.000) the experimental group participants gave more positive answers. Analysing the standpoints concerning the claim- *I consider that in the Music Appreciation course lessons music with the traditional features of different peoples should be taught more*, it was noticed that the differences between the control and experimental group were not found in the initial phase of the

study (χ^2= 2.86; df=2; p=.239), while a significant difference was found in the final phase between the two participant groups (χ^2=7.42; df =2; p=.024). In the final phase, the experimental group participants gave more positive responses in the sense that they were more likely to attend the *Music Appreciation course* lessons where more music with the traditional characteristics of the different peoples should be offered, all of which could be attributed to the teaching model. As far as the answer to the last claim in this part of the research is concerned, *I know the works of Croatian composers and am happy to listen to them*, it was noticed that a difference between the control and experimental groups was not found in the initial testing phase (χ^2=5.26 df=2; p=.07), while a significant difference was found in the final phase between the two participant groups(χ^2=13.31; df=2; p=.004). In the final phase, the experimental group participants gave a more positive response in the sense that they are more familiar with the Croatian composers compositions and are happy to listen to them, which can be attributed to the teaching model. Consequently, the hypothesis has been accepted partially, since the experimental group students in contrast to the control group students in the final stage of the study had more positive attitudes about music with the traditional features in *Music Appreciation course* lessons.

Students' attitudes towards music teaching

H5: There is no statistically significant difference in the attitudes towards music teaching between students who attend the Music Appreciation course lessons based on The Reciprocal feedback model of musical response and students attending the Music Appreciation course lessons based on the diachronic model.

Concerning *the usefulness of the teaching of Music Appreciation course for cultural and personal development*, the result of the Wilcoxon Equivalent Pair Test showed that there was no significant difference between the initial and final study phase; neither in the control (z=1.704; p=.088) nor in the experimental group z=.209; p=.834). It can be concluded that different teaching models did not affect the participant attitudes on the usefulness of the *Music Appreciation course* lessons. Analysing *the participant interest in the Music Appreciation course lessons*, Wilcoxon Equivalent Pair Test showed that there was no significant difference between the initial and final test phase either in the control (z =.603; p =.546) or in the experimental group (z=.559; p=.575). Here it can be concluded that different teaching models did not influence the participant interest in the *Music Appreciation course* lessons. In addition, the participant attitudes on the *Music Appreciation course sufficiency of its lessons* were examined. There was no significant difference in the participant attitudes between the initial and final phases, neither in the control (z=.227; p=.820) nor in the experimental group (z=1.481; p=.139). Most of the participants, over 70%, thought the hourly rate of the *Music Appreciation course* lessons was sufficient. Concerning the participant response to *the need for the textbooks* in teaching music, there were no significant differences in participant responses between the initial and final phases, as confirmed by the Wilcoxon pair test in the control (z=1.318; p=.187) and in the experimental group (z=0; p=.999). When analysing the results within a particular test phase between the control and experimental group, the differences were significant, as confirmed and carried out by the Mann-Whitney U tests. Namely, both in

the initial (z=-7.07; p=.000) and in the final phase (z=-6.285; p=.000), it was found that the experimental group participants compared to the control group significantly consider the textbooks in music teaching unnecessary.

Analysing participant answers to the question of whether they were in *analysing and listening to too few music examples music lessons*, about one third of the participants felt that they analysed and listened to too few music examples while two thirds of the participants disagreed with the statement and obviously considered they were sufficiently analysing and listening to examples. The responses were similar in both participant groups in both study stages, which was confirmed by the Wilcoxon pair test in the control (z=1.065; p=.288) and the experimental participant group (z=.213; z=.831). When asked about *whether they listened to the abovementioned textbook examples at home*, the participants offered similar answers, no matter what group and study stage was about. Thus, most respondents chose the response periodically and the reply comparison between the initial and the final phases did not reveal any significant differences either in the control (z=.159; p=.873) or in the experimental group (z=1.76; p=.078).
Regarding the participant attitudes on *whether teaching music should have a contemporary approach*, between 15% and 25% of participants did not think it necessary, while between 70% and 85% of the participants considered a more contemporary approach necessary. Between the initial and the final phases significant differences were found in the responses, but only in the control group (z=2.55; p=.01) while there was no change in the experimental group (z=.00; p=.999). In the control group, in the final testing phase, the number of participants who thought teaching music needed to be modernized was increased. Analysing the participant responses to the question of *whether the teacher tried teaching well and having a more creative and open student approach*, there were no differences between the initial and the final phases either in the control (z=.133; p=.893) or in the experimental group (z=1.789; p=.073). Responding to the question - *What was affecting their motivation for learning music most*, the majority of participants from both groups, in both study stages, responded they *wished the best school marks*. However, in the final phase of the experimental group, that share of participants was almost the same as the ones who chose *the subject content and the desire to acquire knowledge, attitudes and music skills,* which could have been attributed to the music teaching model. As for the participant response to the question - *Whether, in their daily life, they learnt to differ low quality music from the high quality one during the course of music teaching*, Wilcoxon Equivalent Pair Test showed that there was no difference in the answers between the initial and final phases either in the control (z=1.081; p=.279) or in the experimental group (z=1.824; p=.068).

When asked *Whether music teaching encouraged them to discover new music styles they began listening in their free time*, the participants responded differently in the initial and final phases, both in the control (z=2.179; p=.029) and experimental group (z=2.086; p=.037), so this difference cannot be attributed to the experimental variable or to the teaching model based on *The Reciprocal feedback model of musical response*. Also, no difference between the initial and the final phases in any of the participant groups replying the question - *Whether artistic music is worthy of respect and or do they like listening to it*;

in the control (z=.635; p=.525) and in the experimental group (z=1.655; p=.098). Finally, in the last variable of this section, no differences were found between the initial and final phases either in the control (z=.699; p=.984) or in the experimental group (z=.363; p=.716) replying the question - *Whether teaching music influences the development of their music taste*.

The results analysis showed that the different teaching models in the *Music Appreciation course* lessons did not significantly influence the change of the general attitudes of the participants to the *Music Appreciation course* lessons.

When it comes to the question - *Whether the participants on the Music Appreciation course lessons learnt how music listeners perceived music*, there was a significant difference between the initial and final stage only in the experimental group (z=3,649; p=.000), while there was no change in the control group (z=.584; p=.559). Thus, in the experimental group, as opposed to the control, there was an increase in the share of respondents who considered that they had learned in the music lessons how the listener perceives the music which is attributable to the teaching model used. These results once again confirm the results of the music- expressive components perception in Listening Task no. 2, on which the second hypothesis was partially accepted. Similarity was confirmed also with the question - *Whether the participants developed a critical opinion of the music during the lessons*. There was also a significant change in this matter only in the experimental (z=2.174; p=.029) but not in the control group (z=.147; p=.883) indicating that such a change in responses could have been attributed to the experimental variable or to the teaching model. The possibility of *independent recognition of musical elements within a musical piece* significantly changed between the initial and final phases in the experimental group (z=2.417; p=.016), while there was no change in the control group (z=.274; p=.783). *The possibility of independent recognising of the composer, the composition title and the distinction of musical features of the style periods throughout history* significantly increased in the final phase in the experimental participant group(z=3.666; p=.000), while in the control there was no change between the initial and final phases (z=.747; p=.455). Significantly more participants considered they had *formed an identity of a quality listener* in the final than the initial experimental stage of the experimental group (z=2.427; p=.015), while the difference between the initial and final stages was not established in the control group (z=.159; p=.873).

Conclusively, the research results on the participant attitudes related to the effect of *Music Appreciation course* lessons on different aspects of music knowledge show that a significant difference between the initial and the final stages has been established, and only so in the experimental group, while there was no change in the control group. Positive changes in the participant attitudes in the experimental group are seen in: their assessment of the quality of music perception, in more intense critical thinking towards music, in more secure determination of music compositions, in the recognising of composers and composition title and a safer independent differentiation of musical features of style periods throughout history. Also, the experimental group participants were more convinced that after the implementation of the experimental programme they became

better music listeners. Therefore, based on the results of this part of the questionnaire relating to the participant attitudes on the effect of the *Music Appreciation course* lessons on various aspects of music knowledge, the fifth hypothesis can be rejected. However, since there is no statistically significant difference in the general attitudes towards music teaching between students attending the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response* and students attending the *Music Appreciation course* based on lessons on *the diachronic* model, the fifth hypothesis is partially proven.

The participant attitudes about the impact of the *Music Appreciation course* were also examined in the Evaluation Form questions. The results show that the control and experimental group differ in the responses to the positive influence of the *Music Appreciation course* lessons on: the perception of music expressive elements (χ^2=13.20, p=.001), the certainty in evaluating the aesthetic value of the listened compositions (χ^2=13.48, p=.001), the certainty in assessing the quality of music performance (χ^2=15.99; p=.000) and music taste shaping (χ^2=29.62; p=.000). In these responses, the experimental group participants gave more positive responses than the control group participants, indicating that the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response* has a more positive influence on the students' music taste shaping than *the diachronic-based teaching*. Concerning *the estimation of the quality of teacher and teaching* in the control and experimental group, there was a significant difference found in the quality of teacher (t=4.221; p=.000) and teaching (t=5.021, p=.000), where both variables were evaluated with a higher grade by the experimental group participants, which can be attributed again to the used teaching model.

Conclusion

The results of the conducted research on the impact of the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response* and on *the diachronic model* can be grouped into several points.

The influence study of the situation and context on the choice of listening to music confirmed the first hypothesis because there were no confirmed differences in the estimating of the situation and the context of listening to music between the two participant groups. For both groups, it has been established that the most important factors influencing the choice of listening to music are dominantly individual factors, namely the participant's personality, feelings and moods, and only after that the society, the media and the family have a partial influence. Although research has shown that the *Music Appreciation course* teacher is the weakest influencing factor for the selection of music listening, the results of the experimental group, unlike the control group, have in the final stage shown a significant positive change in the music teacher influence on the students' music taste and in the weekly selection of listening to art music. This suggests the positive effect of the socio-psychological approach to music teaching that can be achieved through *The Reciprocal feedback model of musical response*, as it enables students to discover music of different style expressions, encouraging them to independently discover

high-quality music over the Internet and with analytical access to listening, it focuses not only on cognitive development and aesthetic reflection, but also on the analysis of the connection of a certain composition with personality, emotions, mood and personal reactions. By analysing the initial and final survey results on the general perception of music and the perception of music-expressive elements on the basis of listening to music fragments, it can be concluded that the second hypothesis is partially proven because there is still a statistically significant difference in the music perception between students attending the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response* and students attending the *Music Appreciation course* lessons based on the diachronic model. Despite the similar attitudes of all participants about their general perception of music, the examination results of the perception of music- expressive elements and certain knowledge of musical fragments based on Listening Task no. 2 showed a statistically significant difference in the final stage and a considerable improvement in the music perception among the experimental group participants. Similar data on students' attitudes about the positive effect of the *Music Appreciation course* lessons were shown from the Evaluation Sheet that the students completed together with the final inquiry. Consequently, it can be concluded that the analytical approach to music listening, which is dominant in the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response*, can still significantly develop the students' perception of music in only one academic year. Furthermore, the preference study of different style directions found that the usage of *The Reciprocal feedback model of musical response* did not have a significant influence on the estimating of music styles except in the case of film music, traditional Croatian music and traditional music of the world, while in the preference of listening to music fragments of certain style directions the final phase of the experimental study showed a positive shift in the case of traditional music, musical and artistic music. The guests in lessons and the introduction of more contemporary topics in the curriculum certainly contributed to these results and to the partial acceptance of the third hypothesis.

Based on the analysis of the students' intercultural attitudes about knowledge, care and action, it is noticed that in both participant groups no improvement in the evaluation of students' intercultural competences was proven. However, it was established that students attending lessons based on *The Reciprocal feedback model of musical response* value the music heritage of their people more, gladly visit folk music concerts, know the Croatian composers' artwork and like listening to them, and advocate for increasing the share of music with the traditional features of different peoples in music teaching. Also, the participants' responses analysis in the Evaluation Sheet found that the experimental group participants have a general view that music teaching has influenced their intercultural competencies development. Therefore, it can be said that the fourth hypothesis is partially proven.

In assessment the general students' attitudes towards music teaching a difference between the experimental and control groups in evaluating the teaching usefulness and in their personal experience in teaching was not determined. What is important to point out is that students from both groups believe the *Music Appreciation course* lessons are interesting

and useful for their cultural and personal development. However, there was a significant difference between the two participant groups in the answers to the question: "*Did you learn on the lessons how the listeners perceive music*?"- in favour of the participants who attended lessons based on *The Reciprocal feedback model of musical response*. In addition, the experimental group students believe that music teaching has developed critical thinking about music and that they have better learnt to: distinguish the musical features of the style periods throughout history, recognize the composers, the style period and the composition title, which can also be attributed to the applied model. They also believe that they can independently recognize musical-expressive elements within a music piece and have a built-in identity of a high-quality music listener. The experimental and control group students do not differ in their estimations of the claim that art music is worthy of respect and that they like listening to it, or that the music lessons affect their musical taste development. Evaluation of the overall attitude on music teaching is helped by the Evaluation Sheet result analysis of closed and open type questions, on which it is possible to conclude that there is a statistically significant difference in attitudes towards music teaching between students attending the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response* and students attending the *Music Appreciation course* lessons based on the diachronic model. Finally, based on the research results it can be concluded that the *Music Appreciation course* lessons based on *The Reciprocal feedback model of musical response* can still shape the students' music taste. Although this shift is not visible in all elements, it is possible to expect that longitudinal research of this teaching model during the four years of secondary education would show more intensive effect of music teaching on shaping the students' music taste.

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Povzetek

V naši raziskavi smo želeli primerjati poučevanje glasbenega vrednotenja, ki temelji na modelu recipročne povratne informacije glasbenega odziva (Hargreaves, MacDonald and Miell, 2005) z izvedbo učnega procesa glasbenega vrednotenja, ki temelji na tradicionalnem diakroničnem modelu oblikovanja glasbenega okusa učencev. Izkušnje kažejo, da oblikovanje glasbenih preferenc na tradicionalen način, ki temelji na diakroničnem modelu, pri sodobnih generacijah učencev ne obrodi sadov, kakršne bi si želeli. Zato je bil poglavitni cilj naše raziskave implementirati v razred model recipročne povratne informacije glasbenega odziva in preveriti razlike v odzivih učencev, ki so bili podvrženi temu modelu, in tistimi, ki so bili poučevani na tradicionalen način.

V raziskavo je bilo vključenih 171 hrvaških gimnazijskih dijakov prvih in četrtih letnikov. V eksperimentalno skupino, kjer se je glasbeni pouk oblikoval na podlagi modela recipročne povratne informacije glasbenega odziva, je bilo vključenih 86 dijakov prvih in četrtih letnikov Gimnazije Dr. Ivan Kranjčev v Đurđevcu. V kontrolno skupino, kjer je glasbeni pouk potekal po tradicionalnem diakroničnem modelu, pa je bilo vključenih 85 dijakov prvega in četrtega letnika gimnazije Frana Galovića v Koprivnici. V namen raziskave je bil oblikovan anketni vprašalnik.

Rezultati potrjujejo statistično pomembne razlike v prid eksperimentalnega modela poučevanja v različnih vidikih glasbenega znanja, v percepciji glasbenega izraza, v razvoju kritičnega mišljenja pri poslušanju glasbe ter v preferiranju različnih glasbenih stilov in različnih pristopov poučevanja glasbe.

Dobljeni rezultati nas navajajo k misli, da bi bilo priporočljivo začeti razmišljat o implementiranju modela recipročne povratne informacije glasbenega odziva v učne načrte, saj so učinki tovrstnega načina oblikovanja glasbenega okusa pri mladostnikih boljši kot pri tradicionalnem diakroničnem modelu poučevanja. Seveda pa bi bilo pred tem potrebno izvesti še longitudinalno študijo, ki bi postavila razlike v učinkih navedenih modelov oblikovanja glasbenega okusa v širši časovni okvir.

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WHEN THE FIXED "DO" TENDS TO MOVE: THE AMBIGUITY OF THE SOLFÈGE SYLLABARY[1]

Izvirni znanstveni članek/ Original Scientific Article

Abstract

The aim of this study is to discuss the features of various systems of solfège syllables used in professional music education and to determine the correlations between the participants' hearing system, the syllabic system used for denoting pitch, the perception of tonal relationships and other relevant factors in order to improve the awareness of their impact within solfège-based ear-training processes. A survey conducted among 196 students of music who participated in listening exercises showed that most participants use solfège syllables in their everyday professional activities. Their comprehension of tonal processes (such as modulation and mode mutation) in ambiguous contexts relies as heavily on the nature of the solfège system they were exposed to in their previous music education, as on the internal logic of the musical material as such.

Key words: solfège, solmization,[2] absolute, relative, pitch, listening, cognition

Izvleček
Ko se nepremični (fiksni) "DO" začne premikati: večpomenskost intonančnih zlogov

Namen pričujočega prispevka je razprava o značilnostih različnih sistemov intonančnih zlogov, ki se uporabljajo v glasbenem izobraževanju in določitev odnosov med subjektivnim slušnim sistemom, sistemom zlogov za določanje višine tona, zaznavanjem tonalitetnih odnosov in drugih relevantnih faktorjev, z namenom večjega ozaveščenja procesov, ki se odvijajo med urjenjem posluha in temeljijo na uporabi zlogov. Opravljena je bila empirična raziskava na vzorcu 196 študentov glasbe, ki so sodelovali v slušnih vajah. Rezultati kažejo, da večina njih uporablja intonančne zloge v svojih vsakodnevnih dejavnostih. Njihovo dojemanje tonalitetnih procesov (kot sta npr. modulacija in mutacija) v večpomenskih kontekstih sloni v veliki meri na značilnostih sistema intonančnih zlogov, ki so jim bili izpostavljeni v času dosedanjega glasbenega izobraževanja, kot tudi na notranji logiki glasbenega materiala kot takšnega.

Ključne besede: intonančni zlogi, solmizacija, absolutno, relativno, višina tona, poslušanje, kognicija

1 This chapter is an extended version of the paper presented at the 15th International Conference on Music Perception and Cognition (ICMPC)/10th Triennial Conference of the European Society for the Cognitive Sciences of Music held at the University of Graz, Austria, 23-28 July 2018. Its contents have not been previously published nor submitted for publication. This survey is a part of a larger project involving the research, classification and standardization of basic contemporary Croatian musical terminology, Conmusterm (www.muza.unizg.hr/conmusterm/, 2014–2018), financially supported by the Croatian Science Foundation (www.hrzz.hr).

2 Due to significant terminological variety in theoretical and practical usage, it should be brought to our reader's attention that the term 'solmization' within this study refers to all syllabaries indicating scale degrees that are based upon Guidonian syllables, which will be described in detail later.

Introduction

Although ubiquitous in music pedagogy worldwide, the repercussions of various systems of mnemonic syllables are rarely the subject of systematic empirical research in professional music education. The same could be stated about the research of mnemonic syllabaries in general. Even when these topics are addressed to, only a handful of surveys involve musicians or students of music (e.g. Rogers 2007; Mikumo 1992 compared two groups of students with different training levels), while others dealt with non–musicians (e.g. Cassidy 1993). Let us briefly discuss selected results of the former research category that could contribute to our topic.

An early comprehensive study (Silvey 1937) has shown that, according to the users' opinions, solmization has no higher priority in their music education. Solmization has been rated as only fourth, fifth or sixth factor that may contribute to music reading. Silvey argues that the emphasis put onto solmization in general education cannot be justified by its results. However, these results have not been verified by an external criterion and can thus not be taken into account as definite.

The premise that verbal strategies could enhance melody processing was tested by Mikumo (1992), who suggested that highly trained subjects could use verbal encoding strategies (such as labelling tones by their names[3]) to enhance pitch discrimination in 'high–tonality structures' (tonal contexts). Verbal strategies, however, turned out to be less useful in 'low–tonality structures' (atonal contexts). Expectingly, less well trained subjects were unable to use verbal (or any other) encoding strategies in melody processing.

In a series of sightsinging exercises Cassidy (1993) proved that subjects using solfège scored significantly better than those using musical alphabet or a neutral syllable, which again confirms the importance of solfège syllables as carriers of meaning in conceptualizing music.

Rogers (2007) conducted a survey with university students enrolled in a high–levelled course in music theory. The examinees, which did not possess absolute pitch, scored significantly better when they employed verbal encoding in comparing two pitch series. Rogers considers solfège syllables to be a part of the musical vocabulary together with other musical terms (2007, 149). She also emphasizes that vocabulary training should include careful observation of the cognitive function of syllabic systems as "a means for recalling and recognizing music beyond the extremely brief limits of sensory memory" (*ibid.*).

Beside the mentioned examples, the existing research on the role of syllabary in music perception and cognition is still considerably rare. None of the studies offers satisfying answers on the question of syllabary in professional musical contexts. Most studies use

3 The tone names Mikumo used were solmization syllables. In this study the syllables were used during a spoken interference, i.e. they did not *a priori* bear either relative or absolute meanings.

short, context–deprived sequences of equal–length tones played on the piano or an electronic instrument that included neither excerpts from musical literature nor comparisons with external criteria (e.g. Mikumo 1992, Cassidy 1993 or Rogers 2007). Furthermore, the number of examinees is often low (for instance, Mikumo 1992 used two groups with n=26, and Rogers 2007 had a group with n=15 and another one with n=19)[4]. Luckily, even if the existing research on the topic lacks correlation with real professional situations and leaves many questions unanswered, there is still a certain corpus of findings and results music pedagogy could rely upon. However, it seems that pedagogy somehow missed the opportunity to seize the full potential of the results of experimental research so far. The issue of choosing a suitable solfège syllabary too often remains a matter of pedagogical tradition and is seldom examined experimentally, although even expert subjects such as Huron (2006) confirm the importance of mnemonic syllables in conceiving and understanding pitch relationships.

Huron also devised a theory of conscious interval recognition as a reconstruction from a scale degree representation which includes verbal labels (i.e. relative solmization syllables) as carriers of meaning (2006, 117–120). It is not surprising, though, that some authorities even define solmization as "the use of syllables in association with pitches as a mnemonic device for indicating melodic intervals" (Hughes and Gerson–Kiwi 2001).

A recent study (Kiš Žuvela 2017) has shown that mnemonic pitch syllables, especially solmization, can play a major role in quotidian professional activities of music students within high education. Almost three fourths of the examined students reported that they spontaneously pronounce solfège syllables while listening to, playing, singing or reading tonal music. Moreover, this research has shown high correlation of this phenomenon with external criteria: the frequency of the spontaneous appearance of pitch syllables during musical activities was positively related to the students' last exam grade in their Ear Training courses.

This paper is an attempt to establish a new approach to the research of the impact that solfège systems used in the ear training of professional musicians have on their understanding of music. It aims to give a critical insight in the state of art, to examine the consequences of using a particular solfège syllabary used in ear training of professional musicians on their ability to comprehend music played in real time, in a genuine context (original recordings of symphonic music). Finally, the author hopes that this study could open new avenues of research, as well as prepare ground for new, research–based educational strategies.

Solfège syllables: terminology, definition and information value

Although often considered to be a device originating in Western music tradition, solfège syllables (or solmization in a wider sense) have been used worldwide since the ancient times as labels denoting tones "as single entities which form the basic material of music" (Hughes and Gerson–Kiwi 2001). In a narrower sense, most contemporary authors

4 A rare exception in this respect is Silvey 1937, with a sample of 1804 subjects.

recognize the Guidonian system of mnemonic syllables to be the origin of solmization as we know it today (e.g. Hughes and Gerson–Kiwi 2001). Guidonian system of syllables, just like the earliest staff notations, did not determine absolute pitch values, but rather intervallic relations within the system of hexachords. The Guidonian syllables were only brought into connection with absolute pitch values centuries later, probably in 12th century (*ibid*.), when the former started to be used as a substitute for notation. Parallel development of systems of solfège syllables that included relative and absolute solmization variants could be assumed to have appeared back then, introducing ambiguity into the didactic syllabary. Martin (1978, 21) claims that movable Guidonian system has replaced with a fixed–*do* system first in Italy, in the 17th century.

Solfège syllables: musical alphabet and solmization

Since there is no general consent on the scope and meaning of the terms 'solfège syllables' and 'solmization', the author will propose her own set of terms and their respective definitions for the purpose of the present study.

Solfège syllables are *any mnemonic syllables denoting pitch, either in absolute terms or in terms of degrees of a musical scale*. Contemporary systems of solfège syllables include the musical alphabet and different systems of solmization. The *musical alphabet* is a *syllabic system based upon the names of the letters of the Latin alphabet* which are used as the *labels for fixed, absolute pitches.* The basic alphabetical set consists of the following labels: *A*[5], *B*, *C*, *D*, *E*, *F* and *G*. It can be expanded with further labels denoting pitch alterations such as *sharp* (for an ascending alteration in reference to the basic pitch) or *flat* (for a descending alteration).

On the other hand, the term *solmization* in this paper encompasses *all syllabaries indicating scale degrees that are based upon Guidonian mnemonic syllables* (*ut*, *re*, *mi*, *fa*, *sol*, *la* and *si*), together with their regional variants. This study will address several variants of solmization based upon Guidonian syllables which are in use within the system of professional music education in Croatia. Taking into account enormous terminological variety in the field literature and local languages worldwide, the author proposes her own explanation of basic terms related to systems of solmization which will be examined in this paper.

As mentioned in the footnote 1, solmization can either be:

1) a *relative* or 'movable–*do*' system, where the syllable *do* always denotes the tonic of a major key,[6] or
2) an *absolute* or 'fixed–*do*' system (also known as fixed solmization), where the syllable *do* always denotes the pitch *C* (as well as its altered versions like *C sharp*, *C flat* etc.).

5 The syllable *A* denotes the main reference tone in Western music tradition, the so–called *concert pitch*, whose contemporary frequency standard is generally considered to be 440 Hz.

6 Some authors refer to relative systems of solmization as to 'functional', claiming that the position of the labelled tone within the scale provides it with a specific function. As the function cannot be generalized and considered to be inherent in the tone position, but is strongly influenced by tonal context, style and other circumstances, the author will sustain from using this terminological solution.

Relative systems can further be divided into two major categories: *tonic do* systems, where the syllable *do* denotes the tonic in both major and minor keys,[7] and *tonic do–la* systems, where the tonic is solmized *do* in major and *la* in minor keys.

The information value of solfège syllables

Different syllabaries contain different semantic contents. A solfège syllable which responds to all questions about the pitch in absolute terms, as well as in relative, contextual terms does not exist, because the total number of such syllables in the 12–tone equal temperament would be at least 144 (disregarding enharmonic variants!), and it is quite unlikely that such a system could be of any use in teaching music. A music pedagogue is thus usually forced to choose a single syllabary which would be his permanent teaching tool while being aware of its inconsistency, or, even worse, a syllabary is a matter of tradition or the school policy, and the teacher is unable to adjust his teaching tools to the repertoire they want to approach. In order to shed light on special features of each syllable system discussed in this study, Table 1 brings a short overview of the information values they are capable of communicating.

Table 1: ***The information value of solfège syllables***

syllable system / information value	**movable-*do* solmization**		**absolute (fixed-*do*) solmization**	**musical alphabet**
	tonic *do*	**tonic *do-la***		
absolute pitch value	no	no	questionable / partially (giving the notational position within the staff, rather than the absolute pitch value, regardless of accidentals)[8]	yes
relative pitch value (scale degree: relative position of a tone within a context – key, mode…)	yes	yes	no	no
alteration / accidentals (lowered or heightened scale degree)	yes	yes	no	yes
in case of **modulation**, the **tonic**:	shifts & keeps the same syllable	shifts & keeps the same syllable	changes the syllable	changes the syllable
modulation visible	yes (shifting all syllables)	yes (shifting all syllables)	no	yes (indirectly, altered syllables)

7 In Croatia and Bosnia and Herzegovina this approach to solmization is colloquially addressed to as *functional solmization* (a part of the approach called Funkcionalna muzička pedagogija [Functional Music Pedagogy]; for more details see Kazić 2013, 110–119). Please also cf. footnote 6.

Each system of syllables *offers some* semantic pitch information and *lacks other*; not a single one contains *all* relevant meanings. Every possibility of multiple encoding of pitch information, as well as its underdetermination due to the incapability of a syllable system to encode certain information (such as the insensitivity to accidentals in the case of absolute solmization), may contribute to the ambiguity of a musical passage, which can in addition cause difficulties in the cognitive process. While relative solmization systems offer most information on scale degrees and tonal centre changes, it lacks the information on the absolute pitch values. The musical alphabet shows absolute pitch values, but contains tonal information only encoded in (altered) syllables. The absolute solmization offers no information on either alterations (accidentals) or tonal changes due to its fixation to the "empty" staff, i.e. it offers only the information on the staff position of a note denoting a particular tone. This is the reason why advocates of the absolute solmization claim that this system enables easier transition towards singing with neutral (or any other) syllables. However, its contribution in acquiring the fine intervallic structures and tonal relationships is doubtful outside the realm of the diatonic C major.

A conscious teacher should be aware of the informational capacity of the chosen syllabary while preparing their teaching strategies. Many authors debated about the advantages and disadvantages of particular syllabic systems, but most of them did not rely upon any empirical data except their own subjective teaching impressions. Moreover, they usually advocated only one approach, without trying to compensate its disadvantages by using different strategies for different musical contexts.

Systems of solmization: advantages and disadvantages

The advantages and disadvantages of both solmization systems are by no means a recent or contemporary issue. Early examples of dispute could be traced back to the 19th century.[8] An anonymous author (most probably the editor of the volume), writing in the *Musical Times and Singing Class Circular* back in 1848, shared a doubt and an opinion that may still be considered up–to–date (p. 3):
"We have had several letters from friends in reference to what they consider the proper way of adapting the well–known syllables, do, re, mi, fa, so to vocal exercises. The opinions are about equal as to whether Do should remain as the permanent representative of C, or whether it should be considered as representing the key–note of the major scale irrespective of pitch. To the latter opinion we decidedly adhere ourselves, because we have generally found the firmest sight readers to be those who have studied upon this method, which is prevalent in Lancashire and the west country of Yorkshire, and in these counties good chorus singers especially abound. On the contrary, we have seldom found the adherents to the fixed system are to be trusted out of the key of C."

Most authors who advocate the use of relative solmization emphasize its significant role in early stages of training. Studies such as Reifinger 2012 proved that even if used during a

8 An inspiring overview of lively discussions on different systems of solmization and pitch notation systems in 19th century America is offered in Eisenstadt Blum, B. (1971). Solmization and Pitch Notation in Nineteenth–Century American School Music Textbooks, *Journal of Research in Music Education 19(4)*, 443–452. Most topics are still relevant today.

limited period of time (only 16 teaching sessions), solmization may significantly improve the accuracy of pitch–related musical activities. Furthermore, movable solmization systems are valuable help in transposition, either in terms of shifts in tonal space (e.g. in modulation or in scores with transposing parts), or in cases of frequent clef changes. McPherson and Gabrielson (2002, 110) recommend the use of solfège to reinforce the transition from mere memorization (e.g. singing to a neutral syllable with no inherent meaning) to comprehension (singing using sol–fa syllables or using similar devices which carried semantic content) as a useful prenotation phase activity. However, some studies suggest that using solmization in advanced stages of music education could inhibit the development of comprehensive listening abilities (e.g. Silvey 1937) and instead suggest switching onto a more suitable syllable system when leaving tonality (c.f. More 1985, 17–18).

The musical alphabet (also known as the 'letter names' system) is a set of syllables indicating absolute pitch, in spite of its main disadvantages, the dependence on the standard Western notation and insensitivity to the internal tonal relations. The alphabet is irreplaceable in non–tonal contexts, since any application of a relative, tonality adjusted system would inhibit the user in acquiring non–tonal, pure intervallic relationships. Some teachers avoid the usage of musical alphabet in ear training courses since some combinations can be difficult to pronounce. However, in its German variant,[9] which was used by many authoritative teachers such as Kodály, the musical alphabet can be cordially recommended to be used in a parallel manner together with a relative syllabic system in order to capture more relevant meanings of musical materials from the very beginning. In a later phase of musical education solmization is often being abandoned in favour of either alphabet or neutral syllables when switching to a non–tonal material. Even then solmization should not be completely excluded from training; it should be repeatedly addressed to whenever it corresponds with the internal nature of the musical material.

Absolute solmization, as used in music pedagogy, is the least determined syllabic system. With a high level of ambiguity, absolute solmization can barely be used for any purpose except as a "shortened" substitution for the alphabetic names (and, when so, there is no reason for not using the alphabet, which is completely determined, itself). The semantic underdetermination of the 'absolute' solmization syllables, as well as its inconsistency (homonymy originating in labelling different tones such as *F, F# and Fb* with the same name, *fa*) may discourage possessors of absolute pitch ability, while those with relative hearing will be likely to use the 'absolute' alphabet in a relative manner anyway (if they do not consult the reference tone). In that case a syllable tends to lose any meaning because it cannot operate as a referent to recall a suitable meaning in all contexts.

The following experiment will shed more light on the relation between the hearing system, syllabary used and the cognitive results in music dictation.

9 Unlike the one used in English speaking countries (where heightened and lowered tone names are created by adding the word *sharp* and *flat*), German variant of the musical alphabet (where the altered tone names are created by adding suffixes *–is* for an ascending alteration and *–es* for a descending one) consists almost exclusively of monosyllabic tone names (except the ones bearing double accidentals, which are rare) and is definitely not too difficult to pronounce.

Empirical research

The research was conducted between the 11 and 17 October 2016 among the students of the Academy of Music at the University of Zagreb who participated in two listening exercises.

Aim

The aim of the survey was to determine correlation between the participants' hearing system (absolute or relative pitch), the syllabic system used (relative or absolute solmization, alphabet), the perception of tonal relationships (parallelism, relatedness etc.) and other variables (general data) in order to increase awareness of the consequences of solfège–based ear–training processes in professional music education.

Participants

The sample consisted of 196 undergraduate students of the Academy of Music in Zagreb, Croatia. The participants filled in a general data questionnaire at the beginning of the procedure. The general data collected were age, sex, year of high–level study, last exam grade achieved in Ear Training course, and self–estimated perfect pitch ability.

The structure of the sample roughly corresponded with the general structure of students at the Zagreb Academy of Music. Among the total *n=196* there were 120 female (61.23 %) and 79 male students (38.77 %) with an average age of 21.3 years. Their average Ear Training grade was 3.86 (very good) out of 5 (excellent), and the average duration of their parallel music education[10] together with their professional music education was 12.2 years (the span was between 3 and 24 years). The structure of the participants by the study major, year of study, the self–estimated absolute pitch ability, the last achieved grade in Ear Training courses and the syllabic system mostly used in their previous education is given in tables 2–6.

10 In the Republic of Croatia there is a state–funded system of parallel music education, independent of the mandatory, general education system. Within the system of parallel music education pupils and students are, among other things, being prepared for professional music education on a high school level.

Table 2: ***The structure of participants by their study program major***

study program major	***n***	%
composition	4	2.04
conducting	1	0.51
guitar	5	2.55
harp	3	1.53
musicology	23	11.73
pedagogy	35	17.86
percussion	4	2.04
piano, organ, harpsichord	29	14.80
string instruments	34	17.35
theory	7	3.57
vocal performance	17	8.67
wind instruments	34	17.35

Table 3: ***The structure of the sample by years of high–level education in music***

year of high education	***n***	***%***
1st	24	12.25
2nd	65	33.16
3rd	45	22.96
4th	26	13.26
5th	36	18.37

Table 4: ***The structure of participants by the possession of absolute pitch (self–estimated)***

absolute pitch (***self–estimated)***	***n***	***%***
yes	12	6.12
partially	26	13.27
no	142	72.45
doesnt't know	16	8.16

Table 5: ***The structure of participants by their last exam grade in Ear Training***

last achieved exam grade	***n***	***%***
excellent (5)	71	36.22
very good (4)	52	26.53
good (3)	50	25.51
sufficcient (2)	21	10.71
insufficcient (1)	2	1.02

Table 6: ***The structure of participants by the syllabic system mostly used in their previous education***

syllabic system used	***n***	***%***
relative solmization *tonic do–la*	96	48.98
relative solmization *tonic do*	21	10.71
absolute solmization	29	14.80
musical alphabet	44	22.45
other	1	0.51
none	5	2.55

Testing procedure

Following the collection of general data, the participants were asked to recognize and write down the didactic syllables which appeared in their mind while listening to excerpts of the recordings of tonal, common–practice symphonic literature.
The excerpts were the following:

A: Tchaikovsky, Symphony No 5 in E minor, Op. 54:
- 1st theme of the 2nd movement (bars 8–16)

B: Beethoven, Violin Concerto in D major, Op. 61:
- 2nd theme of the 1st movement (bars 43–64)

The recordings were performed in their full symphonic setting, and the participants were asked to concentrate on the leading melody.

The listening experiment consisted of two stages: self–observation and musical dictation.

1. Self–observation consisted of notating the spontaneous appearance of mnemonic syllables while listening to the excerpts of recordings. Each recording was played three times, and the participants had to notate the appearance of the syllables in real time. The results of this stage were published earlier in a separate study (Kiš Žuvela 2017).
2. Musical dictation: Following the procedure described in no. 1 (above), each recording was played three times with a four–bar intermission between the repetitions. The participants were asked to notate the leading melody of the

theme using solfège syllables they felt most comfortable with. A fully correct notation of each excerpt was awarded with 8 points (16 points total for both excerpts), regardless of the notational system used.

Each category of results was analysed separately in qualitative and distributional terms. Linear regression analysis was performed with the variables of the participants' *age, sex,* the *duration of musical training, major subjects, solfège systems* they were exposed to and the *most recent grades achieved in their ear–training courses*. The listed variables were considered to be possible predictors of the *notation accuracy*. Two statistical models were fitted to the listed data: a model for normal distribution and the Poisson model (since the dependent variable is in fact a counting variable). The models were tested using adequate ANOVA tests: the F–test in case of normal distribution and the Chi Square test in the case of Poisson model. The dependence of the acquired data was first examined on each predictor separately. After fitting the data to the model, the significance test was conducted in order to determine the statistical significance of the influence of each predictor. Finally, the optimal model was found by adding one by one variable. The choice between reduced and wider model was again made by performing the adequate ANOVA test.

Results and discussion

In quest of an optimal statistical model

The results indicated that the following variables were statistically irrelevant for the accuracy of the notational test: *sex, age, study program* and the *solfège system* the participants were exposed to in their previous education[11]. They have been excluded from our model.

The relevant variables, i.e. predictors of the accuracy of notation, were the following: the *duration of musical training*, the *syllabary used* during the test, the possession of *absolute pitch*, and the *last achieved Ear Training grades* as an external criterion. Their estimated probability values are listed in Table 7.

Table 7: ***The probability values of the notation accuracy predictors***

predictor	***p***
syllabary used during the test	0.0440
possession of *absolute pitch*	0.0347
duration of musical training	0.0272
last achieved Ear Training grades	0.0003

11 The relevance of the *solfège system* the participants were exposed to in their previous education was probably rejected as irrelevant due to the high share of erroneous answers achieved by the subjects that do not possess absolute pitch, but were using absolute solmization in a relative manner; see Table 11.

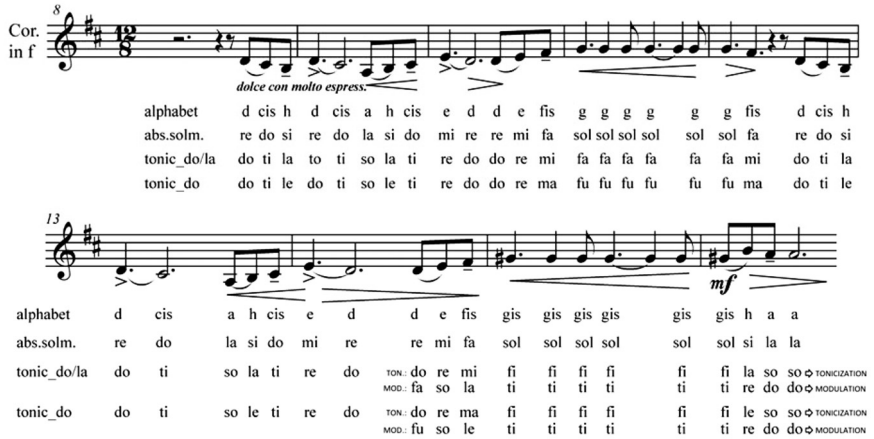
The external criterion, the *last achieved Ear Training grades*, turned out to be the strongest predictor of notation accuracy. The model consisting of the predictors 'the possession of absolute pitch' and 'the *syllabary used* during the test' showed low probability value, p=0.358. The combination of 'the *syllabary used…*' and the 'Ear Training grades' showed a high probability value, p=0.0015. By inclusion of the predictor '*duration of musical training*' together with 'the *syllabary used…*' and 'the Ear Training grades' the estimated probability value was p=0.09073. To conclude, the accuracy of notation can best be predicted by examining 'the *syllabary used* during the notation test' and the 'Ear Training grades' as an external criterion.

Hearing ambivalence

As mentioned in paragraph 3, the participants were asked to notate two examples from the common practice period using solfège syllables by their own choice. If applicable, they were recommended to use the system of syllables that appeared in their mind involuntarily while listening to music.[12]

Modulation or tonicization?

In case of example A the participants were asked to notate an excerpt of the leading melody taken from the 1st theme of the 2nd movement of Tchaikovsky's Symphony No 5 in E minor, Op. 54, bars 9–16. Picture 1 displays possible correct notations of the melody using four sets of syllables most common in the Croatian professional music education: the musical alphabet, the absolute solmization and two sorts of relative solmization, tonic *do–la* and tonic *do.*



Picture 1: ***Possible correct encodings of an excerpt of the 1st theme of the 2nd movement of Tchaikovsky's Symphony No 5 in E minor, Op. 54, bars 8–16***[13]

12 The results of the test of involuntary appearance of mnemonic syllables during musical activities were discussed in Kiš Žuvela 2017.

13 Pictures 1 and 2: The author uses German musical alphabet note names since it is commonly used in Croatia, where the survey was performed.

The theme is a period which begins with a D major antecedent, but it changes its tonal centre in the second bar of the consequent (bar 15) and proceeds towards F# minor. Without listening to the rest of the piece (from bar 16 on), a listener can perceive the tonal change either as *modulation* (a permanent tonality change confirmed by a final cadence), or *tonicization* (a brief, temporary establishment of a tonal centre other than the tonic). Almost a half of all examinees (n=97, 49.74%) did not notate anything. Another 8 examinees (4.10%) provided answers that could not be brought into relation with the music heard; their answers were discarded as unusable. The rest of the answers contained enough information to reconstruct the subjects' attitude towards the inherent tonal change (Table 8).

Table 8: ***The distribution of positive answers to the tonal change in bars 14–16***

tonal content in bars 14–16	***n***	**%**	**syllabaries used**
modulation	41	45.56	relative solmization: tonic *do–la* (n=34); tonic *do* (n=7)
tonicization	39	43.33	relative solmization: tonic *do–la* (n=34); tonic *do* (n=5)
absolute syllable values	9	10.00	alphabet (n=5), absolute solmization (n=4)
modulation *and* tonicization[14]	1	1.11	tonic *do–la* (n=1)

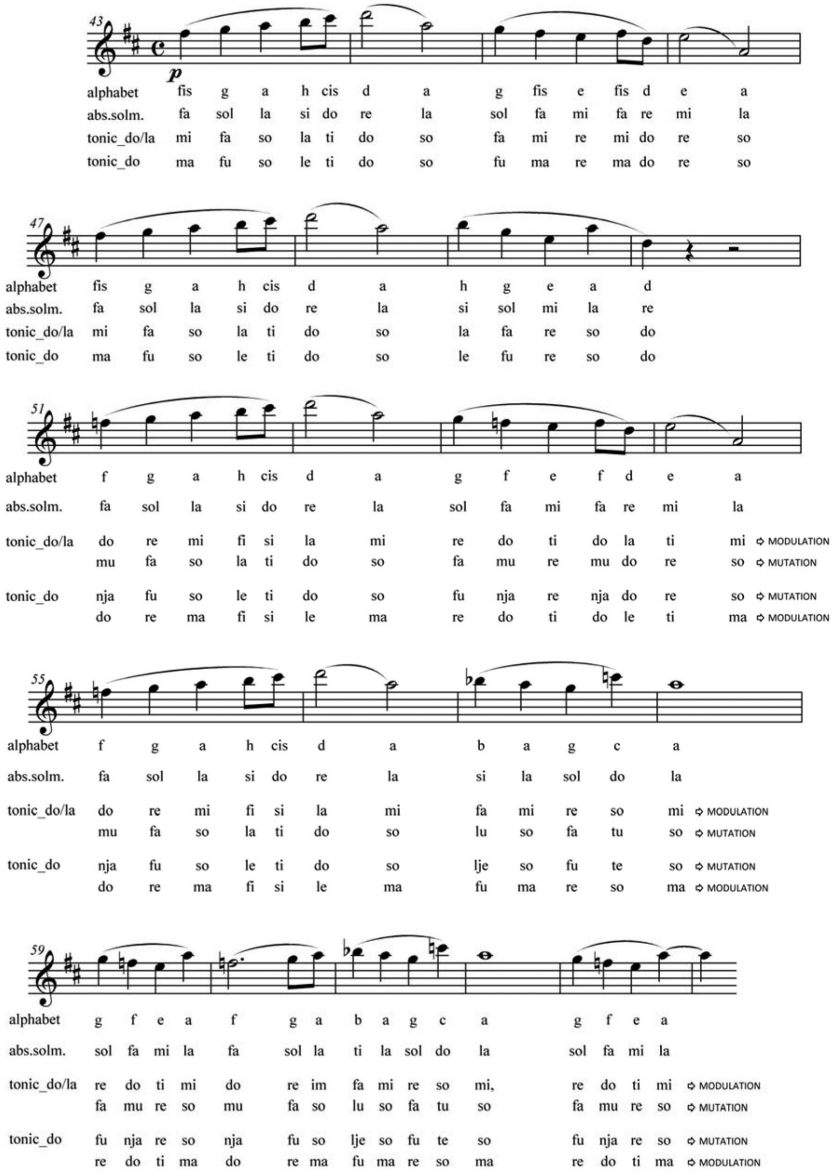
Nine absolute pitch possessors completed the task successfully using the alphabet and absolute solmization syllables in an approximately even rate (5:4). It should be mentioned that, even in case of correct notation, both syllable systems leave the tonal context undetermined. The alphabet provides the information on pitch alteration in the consequent (*G#*, bar 15, compared with a *G* in bar 11), which indicates change of the tonal centre, but the syllables do not reveal if the listener experienced this change as a modulation or a tonicization. The absolute solmization does not have capacity to show any alteration between the bars 11 and 15 (both *G* and *G#* are pronounced *sol*) and it is quite likely that the subject using such syllabary experiences a certain cognitive dissonance.

The examinees that employed relative solmization syllables were also evenly distributed. Out of 80 correct notations, 41 participants recognized the tonal change as modulation, while the rest of them (39) experienced tonicization. The theme turned out to be highly ambiguous, and the share of examinees using different syllabaries (tonic *do–la* and tonic *do*) was almost equal, which confirms that their decision did not depend upon the chosen syllabary. Even if the listeners could hear the rest of the theme, one could expect different answers depending on a subject's experience, theoretical background or subjective judgment.

14 This participant provided two different correct answers.

Modulation or mode mutation?

In the next exercise the participants were asked to notate the leading melody of an excerpt of the 2nd theme of the 1st movement of Beethoven's Violin Concerto in D major, Op. 61, bars 43–64. Picture 2 shows possible encodings using four different syllabaries.



Picture 2: ***Possible correct encodings of an excerpt of the 2nd theme of the 1st movement of Beethoven's Violin Concerto in D major, Op. 61, bars 43–64***

The theme is also a period with an antecedent in D major. The consequent (bar 51) surprisingly begins with a strong modal contrast, with an *F* in the tonic chord, instead of the previous *F#.* Other scale degrees remain unchanged (i.e. the same as they were in the diatonic D major antecedent) until the appearance of the subdominant chord in bar 57 (the introduction of *B flat* instead of a *B*). Various mode changes follow till the end of this section. The modal change can be interpreted as either a modulation to the key of D minor (which is obvious when one employs the tonic *do–la* syllabary, because the name of the tonic, *D*, changes from a *do* to a *la*, together with the rest of the syllables), or a mode mutation (which would be more typical for a tonic *do* approach, because the tonic would keep the same syllable, *do*, and the changes would be evident as alterations of scale degrees). Again, both musical alphabet and absolute solmization lack information on this ambiguity, and the absolute solmization does not even record the modal change between the bars 43–48 and 51–56 (which are otherwise the same in terms of scale degrees, but differ in accidentals).

This example, which is even more complex that the first one (because the tonal centre remained the same, only one tone changed, and in spite of that the change was far more radical), left a majority of examinees astonished. A hundred of them did not provide an answer, and further 32 responded too incorrectly to be taken into account. The structure of the correct answers follows in Table 9.

Table 9: ***The structure of positive answers to the tonal change in bar 51***

tonal content from bar 51 onwards	***n***	**%**	**syllabaries used**
modulation	39	61.90	relative solmization: tonic *do–la* (n=37); tonic *do* (n=2)
mode mutation	14	22.22	relative solmization: tonic *do–la* (n=5); tonic *do* (n=9)
absolute syllable values	8	12.70	alphabet (n=7), absolute solmization (n=1)
modulation *and* mode mutation[15]	2	3.17	relative solmization: tonic *do–la* (n=2)

In this example the syllabary experienced in previous education substantially influenced the cognitive processes of the examinees. Expectingly, those who were trained using tonic *do–la* syllabary mostly (37:42 = 88.09%) changed the tonic syllable from *do* to *la*, although its pitch remained unchanged, and shifted the syllabary by an ascending third. On the contrary, the majority (9:11 = 81.82%) of those trained in tonic *do* system recorded the change as mutation by altering the syllable *ma* into *nja* without shifting the tonic syllable. However, there were exceptions in both groups, and two participants recorded both modulation and mutation using the tonic *do* syllabary.

15 These participants provided two different correct answers.

The structure of the notation test: 'absolute' aspects of hearing and solmization

The results of the notation tests brought to attention some interesting features that shed light on the nature of melody comprehension in a tonal context.

First, the subjects that displayed possession of absolute pitch used various syllabaries to notate the given melodies, as shown in Table 10. All of them achieved fairly high scores, but interestingly enough, those using relative solmization syllables notated the given melodies with an accuracy of 100%.

Table 10: ***The structure of answers provided by the possessors of absolute pitch***

system of syllables used	***n***	***%***	**average score (notation accuracy) %**
musical alphabet	6	50	95.8
relative solmization	4	33.3	100
absolute solmization	2	16.7	93.75

The statistics revealed further interesting facts about the limitations of systems of absolute solmization discussed in the paragraphs 2.2 and 2.3. Most students trained with absolute solmization used their syllabary in a relative manner: although both excerpts begun in D major, they notated them as if they were in the C major key. Only the subjects possessing absolute pitch used the absolute solmization syllables accurately in terms of the absolute pitch values.

Table 11: ***The use of the absolute solmization syllables during listening tasks***

the use of the 'absolute' solmization syllables	***n***	***%***
absolute (fixed *do*)	4	10.81
relative (movable *do*)	33	89.19

Such an outcome discredits a fallacy pretty common among music pedagogues, i.e. the surmise that the use of fixed–*do* systems of syllables in music education encourages the acquisition of perfect pitch. Table 11 shows that vast majority of highly skilled students of music trained in absolute solmization failed to develop absolute pitch ability, and even for those who really used the syllables as expected from an absolute pitch possessor, one cannot claim that the use of a certain syllabic system played a decisive role in developing absolute pitch ability.[16]

16 Deutsch (2013) leaves the question of the role of the pedagogical approach in ear training unanswered, offering some pros and cons extracted from the existing research on the topic. Other factors that might encourage the acquisition of absolute pitch are an early age of onset of musical training, the toneness of the mother tongue, relationships between language and music, some neuroanatomical features, as well as genetics. Whatever the case might be, not a single factor has been explored in terms of more 'musical' material (such as the recordings of symphonic music, which are the object of this study); most researchers avoid resemblance of their material to the one present in real musical activities, insisting on 'ecologically valid conditions'. The question of the relevance of such ecological research for musical practice thus remains open, reviving the old rivalry between the so–called psychology of tone and the so–called psychology of music.

The accuracy and nature of the answers corresponded closely with the nature of the applied solfège system and the internal logic of the musical material heard in the excerpts. On the one hand, relative hearers could not develop absolute pitch and have thus employed their 'absolute' solmization in a relative manner. On the other hand, even absolute pitch possessors showed better results if their training included relative solfège systems in tonal contexts. It is thus appropriate to call into question common attitudes towards methods of relative intonation such as Hallam's who claims that "teaching practices which encourage relative pitch with a tonic that changes but retains the same name – for example, Solfa – are likely to discourage the acquisition of perfect pitch." (2006, 42–43) Deutsch challenges such attitude by listing controversial results of studies in different countries, concluding that "the argument in favour of fixed–*do* training based on prevalence of AP in a few selected countries [where fixed–*do* training is quite common] is a problematic one" (2013, 149). The present research also refutes the preference for fixed–*do* methods of ear training. The participants with relative pitch displayed significantly poor results in music dictation tasks if trained by methods based upon absolute solmization syllables. A majority of them, while declaring to be using absolute solmization, actually used the syllables in a relative manner (referring to the tonic as to *do* and changing the position of the *do* while notating modulating melodies), unconsciously. In addition, even if the melody was notated correctly using absolute solmization syllables (which was most frequent with subjects who possessed absolute pitch), the evaluator was not able to discriminate whether they noticed alterations within a passage they perceived as non–modulating (because they used the same syllable, e.g. *sol* for both *G* and *G#*).

It is worth mentioning that Hallam (2006, 43) continues her discussion with a doubtful thought "whether it is desirable to promote the acquisition of absolute pitch" as an education goal at all. The author of the present study stands by the opinion that it should not be treated as priority in music education. The low percentage of students possessing absolute pitch in this sample (which is composed exclusively of future music professionals) also indicates that this extraordinary ability should not be regarded as a prerequisite for any professional (or amateur) music activity. The share of the possessors of absolute pitch among the participants of the present study, who are mostly going to become professional musicians, amounts at 6.12% (n=12 / 196). If one choses to include the participants with only partial (or border) absolute pitch ability, the total share would not be higher than 19.39 % (n=38 / 196). Harris (1918, 190) mentions a study from 1889 which included 340 students of the Royal Academy of Music in London; "only 50 – one in seven – had anything but a remote idea of absolute pitch. Obviously", Harris concluded, "therefore, the vast mass of people can sing only by some form of relative pitch – the Movable Doh, or Intervals" (*ibid.*). The share of these students who, "being embryo professionals, represented far more that the average capacity for music", was about 14.7% (n=50 / 340). The phenomenon seems to be (at least according to these two examples), global and has not undergone substantial changes in the last 130 years. Both shares, low in percentage, speak in favour of the attitude that, to paraphrase Hallam, it should not be desirable to promote absolute pitch acquisition as an educational goal, even within professional music education. There is at least no evident reason for such practice.

Conclusions

The present study revealed several levels and aspects of ambiguity hidden in different solfège syllabaries commonly used in the Croatian music pedagogy and worldwide. Generally, the results of this investigation speak in favour of relative approaches to intonation when dealing with tonal repertoire. Subjects who were exposed to relative solmization systems in their previous music education displayed superiority in pitch discrimination in tonal contexts regardless of their hearing system (absolute or relative pitch). Their understanding of tonal processes such as modulation and mode mutation relies heavily on the nature of the solfège system they were exposed to in their earlier music education.

However, this is an isolated example of a survey in this field in terms of method, instrument and aims; it is confined to simple tonal contexts and does not answer any questions about the nature of music perception and cognition in the posttonal age. An experimental study with more complex tonal and non–tonal repertoires could be a possible avenue for further research.

In spite of the numerous advantages of relative solmization, especially in early stages of ear training, one should keep in mind that the intensive use of relative pitch syllables might discourage users in their approach to non–tonal repertoires, where relative solmization obviously loses any substantial meaning. On the other hand, one should not forget that both historical and contemporary tonal repertoire still exists and gets performed regularly. Relative approaches to solmization thus still deserve their honourable place within professional musical education.

However, even tonal music cannot be encoded equivocally; users of different solmization systems will respond differently to the same sample, as was the case with tonal change in Beethoven (*4.2.2*), which could be encoded with either minor or major changes of syllabary. This study has shown that dealing with ambiguous material demands a combination of multiple approaches order to reveal its full semantic potential, which should have repercussions not only for perception and cognition of music, but also for its interpretation.

Greater awareness of the consequences of choosing a solfège system in music education could contribute significantly to students' understanding of both tonal and non–tonal repertoires. Only an attempt of a systematic ear–training program which would include several different approaches to solfège syllabaries in separate, combined and control groups of students could provide reliable answers to the question of repercussions of the use of different syllabaries. A flexible combination of approaches in accordance with the implicit logic of concrete musical material could prevent difficulties originating in the limitations of individual solfège systems and raise the level of comprehension of pitch relationships in general.

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Povzetek

Posledice uporabe različnih sistemov didaktičnih zlogov pri poučevanju solfeggia so le redko predmet empiričnih raziskav na področju glasbenega izobraževanja profesionalnih glasbenikov (npr. Mikumo, 1992; Rogers, 2007). Večina tovrstnih raziskav je bila izvedena na populaciji neglasbenikov. V predhodnih študijah se je pri raziskovanju uporabljalo predvsem kratke dekontekstualizirane serije tonov enakega trajanja, ki so bili zaigrani na klavirju, ali na elektronskem inštrumentu, brez primerov iz glasbene literature ali primerjav z zunanjimi kriteriji. Zdi se, da je vprašanje izbire primernega sistema intonančnih zlogov še vedno primarno vprašanje pedagoške tradicije, ki le redko izhaja iz sodobnih znanstveno–raziskovalnih dognanj, čeprav tudi strokovnjaki, kot je Huron (2006) potrjujejo pomen didaktičnih zlogov pri zaznavanju in razumevanju tonskih odnosov. Naš prispevek predstavlja poskus vzpostavitve novega odnosa do vpliva sistemov intonančnih zlogov, ki se uporabljajo pri izobraževanju posluha profesionalnih glasbenikov, do njihovega razumevanja glasbe.

Namen pričujočega prispevka je razprava o značilnostih različnih sistemov intonančnih zlogov, ki se uporabljajo v glasbenemu izobraževanju profesionalnih glasbenikov, in določitev odnosov med subjektivnim slušnim sistemom (absolutni ali relativni posluh), sistemom zlogov za določanje višine tona (intonančnih zlogov – glasbene abecede in različnih vrst solmizacije), zaznavanja tonalitetnih odnosov (vzporedne, sorodne, isto zveneče tonalitete itd.) in drugih relevantnih dejavnikov. Cilj našega prispevka je povečati zavest o kognitivnih procesih, ki se odvijajo med urjenjem posluha in temeljijo na uporabi zlogov pri glasbenem urjenju profesionalnih glasbenikov.

V raziskavi je sodelovalo 196 študentov glasbe, ki so bili udeleženi v slušnih vajah, sestavljenih iz samoopazovanja in glasbenega diktata. Udeleženci so morali prepoznati in zapisati didaktične zloge, ki so se jim pojavili v mislih med poslušanjem odlomkov posnetkov tonalitetne klasične simfonične glasbe. Vsako kategorijo rezultatov smo analizirali ločeno v kvalitativnem in distribucijskem smislu. S pomočjo linearne regresijske analize smo skušali ugotoviti napovedno vrednost starosti in spola udeležencev, skupnega števila let njihovega glasbenega izobraževanja, glavnih študijskih predmetov, intonančnih sistemov, ki so jim bili študenti izpostavljeni, in najnovejših ocen, doseženih pri predmetu solfeggio, na uspešnost pri glasbenem diktatu.

Rezultati kažejo, da večina študentov glasbe uporablja intonančne zloge v svojih vsakodnevnih dejavnostih. Njihovo dojemanje tonalitetnih procesov (kot sta npr. modulacija in mutacija) v večpomenskih kontekstih v veliki meri sloni na značilnostih sistema intonančnih zlogov, ki so jim bili izpostavljeni v času dosedanjega glasbenega

izobraževanja, kot tudi na notranji logiki glasbenega materijala kot takšnega. Tudi poslušalci z absolutnim posluhom so pokazali boljše rezultate, če je njihovo glasbeno izobraževanje vključevalo relativne sisteme intonančnih zlogov v tonalitetnih kontekstih, medtem ko so osebe z relativnim posluhom pokazale znatno slabše rezultate, če so bile poučevane z metodami absolutne intonacije.

Naša raziskava je pokazala, da obdelava večpomenskih glasbenih materialov zahteva kombinacijo različnih pristopov, da bi razkrila svoj poln semantični potencial. Ta kombinacija različnih pristopov nima posledic le za percepcijo in kognicijo glasbe, temveč tudi za njeno interpretacijo. Večja ozaveščenost o posledicah izbire ustreznih intonančnih sistemov v glasbenemu izobraževanju bi študentom znatno olajšala razumevanje tonalitetnih in atonalitetnih repertoarjev. Fleksibilna kombinacija pristopov v skladu z implicitno logiko konkretnega glasbenega materiala bi lahko preprečila težave, ki izvirajo iz omejitev posameznih sistemov poučevanja intonančnih zlogov.

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THE USE OF GAMES IN MUSIC EDUCATION TEACHING

Izvirni znanstveni članek/ Original Scientific Article

Abstract

This paper explores the presence of games in the current Music Education teaching. From the results obtained, it is clear that teachers use games featuring singing, movement, rhythm and/or melodies, as well as music games featuring listening. The research shows that teachers are not fully recognized the possibility of implementing games in the teaching of Music Education and that they do not use information-communication technology in their implementation. The need to encourage teachers to implement games at all stages of the lesson has been updated, as well as the one to modernize the music curriculum with new media and make the games as innovative following the achievements of the modern era.

Keywords: Music Education, music teachers, elementary school, music arts teaching, music games

Izvleček
Uporaba glasbeno-didaktičnih iger pri poučevanju glasbene umetnosti

Namen naše raziskave je bil preučiti prisotnost glasbenih iger pri poučevanju glasbene umetnosti na razredni stopnji osnovne šole. Raziskava je bila izvedena s pomočjo anketnega vprašalnika. Sodelovalo je 40 osnovnošolskih učiteljev glasbe, ki poučujejo na razredni stopnji. glasbe ne prepoznavajo možnosti implementiranja glasbenih Rezultati so pokazali, da učitelji iger v svoje poučevanje glasbene umetnosti v celoti. Prav tako se je pokazalo, da pri implementiranju glasbenih iger v pouk ne uporabljajo IKT sredstev.

Ključne besede: glasbeno izobraževanje, učitelji glasbe, osnovna šola, pouk glasbene umetnosti, glasbeno-didaktične igre

Introduction

In the last eighty years, instigated by Vygotsky's research (1933), numerous scientific works were aimed at emphasizing the positive effects of games on different development aspects of the child. Piaget's results (1962) point out the games' significant influence on the development of children's cognitive abilities and the fact that games change together with the intellectual development of the child (Nikčević-Milković et al., 2011). Newman (1990) emphasizes the positive effects of games on the children's memory. Vidanec (2006) points out the motivational role of games, while Tanis's research (2012) focuses on the games' positive effects on the children's emotional development.

Those insights were the basis for the study of the use of teaching games (Bognar 1986; Kamenov 1997; Mahmutović 2013; Aladrović Slovaček et al., 2013). The authors concluded that learning through games enhances the students' concentration, resulting in an evidently increased student interest and a more positive attitude toward specific

teaching content. In addition, the authors emphasized the increase of student activity in relation to other forms of learning, together by achieving better learning outcomes.

A variety of games is present at all levels of the educational process, from preschool to higher education, regardless of the teaching subject (Močinić, 2012; Skender and Kalas, 2017; Šulentić-Begić, 2016). They can be used at all stages of the teaching process, and are mostly used to motivate students in the introductory part of the classroom or the revision and evaluation of the teaching content (Škojo and Jukić, 2015). They can be implemented in all social forms of work, from frontal and group work, working in pairs to individual forms of teaching (Bognar, 1986; Nikčević-Milković et al., 2011). Learning through games, due to a natural way of learning and the dynamics of the activities themselves, has an extremely positive impact on the social and emotional teaching atmosphere and is therefore often included in the teaching methods of creative and competent teachers.

Games in Music Education Teaching

In the Republic of Croatia, music games were first introduced in Music Education teaching in elementary education in 1960 (Rojko, 1996), and to this day they have retained their place in the current curriculum (Curriculum for Elementary Schools 2006). In the fourth grade, when Music Education teaching begins to be performed by the subject teacher, music games – together with singing, listening to and getting acquainted with music, performing, and learning the music alphabet – are foreseen by the curriculum as an equal teaching area based on a psychological principle, which points to the need for appreciation of the fact that the students love music and wish to be actively involved with it and that it is necessary to select those activities that will, following the acknowledgment of diversity in development skills, result in the desired learning outcomes. The implementation of this teaching area is entirely theoretically and methodically based on the *free creation of games of the teacher's choice: free rhythmizing by imitating the teacher, free and stylized movement with a musical background, playing (without excessively high aims) on simpler instruments etc.* (Curriculum for Elementary Schools 2006, 72). In the next educational cycle, which includes the fifth and sixth grade, music games are implemented within the teaching area called *free, improvised rhythmizing, movement to music, dancing, and playing* with respect to individual musical abilities and preferences, with a view to targeting students to actively and musically perform the rhythmic activities: moving to music, dancing, playing (Ibid. 2006). In the last cycle, the seventh and eighth grade, music games are performed in classroom by playing (synthesizer), creativity, computer (MIDI equipment) (Ibid. 2006), with the aim that the students link music and music creativity in terms of the production and reproduction of sound and music with modern technological devices that have become an indispensable part of their lives and the modern, technically advanced society.
The open program, which has been present in Music Education teaching since the introduction of the Croatian National Educational Standard in 2006, gives teachers the freedom to act as responsible and competent experts in what they think is useful for students of a specific class in terms of music (Rojko, 2012). In addition to the compulsory

core curriculum related to the activity of listening and getting acquainted with music, the teacher chooses music games and other music activities according to their personal choice and creativity as well as to students' interests, taking into account that the students' music activity, not only the teaching content, is of crucial importance.

In the content framework of Music Education, music games are most often present as games featuring singing, rhythm and/or melodies, and listening (Manasteriotti, 1982).

Music games featuring singing belong to the kind of movement-related games in which each specific games contains pre-established rules during singing (Šulentić-Begić, 2015). As a singing background with this type of games, a quality and interesting song is used, appropriate to the students' age and previously adopted by the methodically established way of learning a song by listening: getting acquainted with the song, analysing the lyrics, learning and analysing the song, and music interpreting (Rojko 2005). In addition to these games, the basic movements are implemented: walking, running, jogging, and arm movement (Manasteriotti, 1978), as well as specially designed choreographies. They can be performed in different formations, and are usually performed as games in a circle or a line, as free or mixed form games (Manasteriotti, 1982). Music games featuring singing can also be implemented as creative activities through which students will strengthen, but also evaluate the knowledge and skills gained through singing activities (Lazarin, 1992).

Music games featuring rhythm/melodies help develop music abilities in a creative way. In the initial phase, they primarily use imitation and later focus on the activities of musical creation, in accordance with the students' wishes and possibilities.

Music games featuring melodies can in an inventive way develop a sense of pitch, strength, duration, metric, and tone, and influence the development of auditory attention and melodic memory (Škojo and Jukić, 2015). These games, other than as independent activities, can also be carried out for the purpose of warming-up, as methodical exercises for expanding the vocal scope, or for influencing articulation.

Music games featuring rhythms can be used in practice in the form of rhymes, rhythmic tables, questions and answers, resuming rhythm games, matching text and/or melody to an existing rhythmic example (Šulentić-Begić, 2016) and improvisation of closed music forms that can include the percussion instruments included in Orff's instruments (Škojo and Jukić, 2015).
Music games featuring listening, due to listening as the dominant activity in the open model of Music Education teaching, are most common in teaching practice as a means of consolidating musical knowledge. These games can be directed at the beginning of the acquisition of musical knowledge toward encouraging the listening curiosity (Sam 1998), and later toward detecting individual elements of musical expression, determining the structure of musical works, composers, compositions, styles, etc. Music games featuring listening are recently present in teaching through various products of information and communication technology. Created inventively and in an interesting didactic way, as computer games they can offer valuable factual knowledge, develop listening skills and

positively affect the students' musical preferences. In addition to having a nurturing effect on the fulfilment of cognitive, psychomotor, and affective learning outcomes, the implementation of such games entirely transfers the activity from the teacher to the learner and achieves an overall departure from the traditional way of acquiring knowledge.

All the said types of music games are valuable lesson activities that, in addition to creating musical knowledge and developing musical skills, contribute to the creation of a pleasant and stimulating learning atmosphere, cooperation, and creativity, and most certainly support the quality of Music Education teaching.

Research Methodology and Aims

This paper describes the research conducted to determine the extent to which teachers use games in Music Education, which types of games they use, and for which teaching purposes. The research was conducted with the aim of highlighting the wide possibilities of using the games in the teaching of Music Education and enrichment of all teaching stages with such an active way of learning and teaching.

In accordance with the set aim, the following issues were listed:

- Identify the presence of games in the current Music Education teaching
- Identify the types of games used by teachers
- Identify the teaching tools used by teachers when implementing games in Music Education teaching
- Examine the teaching purpose of games in Music Education teaching.

Participants

The research was conducted with the help of a sample consisting of forty Music Education teachers (90% female and 10% male participants) employed in Croatian elementary schools in Osijek-Baranja, Brod-Posavina, Požega-Slavonia, and Vukovar-Srijem counties. The average number of teachers' week hours in direct teaching is 20.05 hours. Most teachers (65%) are full-time workers in one school, 27.5% of teachers teach in two schools, while 7.5% teach in more than two schools. Of the total number of teachers, 97.5% carry out extracurricular activities, while 2.5% are not engaged in any extracurricular activity. The most attended extracurricular activity is the choir (61.70%), followed by the orchestra (14.89%), a music workshop (6.38%), a dance group (4.25%), and a drum group, folklore dancing, instrumental group, synthesizer, tamburitza orchestra, and a music arts workshop (2.13%).

Methodological Approach

For research purposes, a survey consisting of two parts was devised. The first part of the survey is composed of questions related to socio-demographic characteristics of the respondents: gender, age, work experience, number of teaching hours in the immediate educational work, number of schools in which the respondent achieves full-time work,

and participation of teachers as heads of extracurricular activities. The second part of the survey contains 23 closed questions in which respondents, by using the Likert type scale and choosing the numbers from one to five, indicated their level of agreement with certain statements. The estimates indicated the following: 1 - no, never; 2 - mostly not; 3 - neither yes nor no; 4 - mostly yes; 5 - yes, always. After the survey and data collection, their processing was carried out. The baseline statistical parameters for the research variables (M, SD) were calculated using the IBM SPSS Statistics 20 Programme.

Results and Interpretation

The first group of questions related to the determination of the general attitude of teachers towards games in teaching (Table 1). According to results, the highest mean values were used by teachers to indicate that the purpose of using games in teaching is to create a relaxed atmosphere (M = 4.03), achieve a more dynamic way of teaching, and avoid monotony in class (M = 4.00). The established mean values, encompassing the statements *neither yes nor no, mostly yes,* show that teachers are using games only to a certain extent. Teachers determined that games help overcome individual differences among students and encourage their socialization. They also concluded that, although the students' successfulness in games is an additional means of praise, they generally do not evaluate them based on the success achieved through games. In the light of the results, we can conclude that students mostly do not design games that are implemented in class, but that the games in Music Education teaching are designed and formed exclusively by teachers.

Table 1: ***Evaluation of the Teachers' General Attitude toward Games in Class***

Statements	**M**	**SD**
I use different games in class	3.43	.903
ghtI design games myself	3.23	1.074
Students design games that we implement in class	2.88	1.114
Games are more efficient than the regular learning	3.53	.933
I use games to create a relaxed class atmosphere	4.03	.800
I avoid monotony and contribute to interest in teaching contents	4.00	.816
Games help me overcome individual differences among students	3.61	.946
Games help me with the socialization of students	3.65	.949
In class, I evaluate students through their successes achieved in games	2.55	1.176
Students' successfulness in games serves as an additional means of praise	3.50	.934

The second group of questions concerned the evaluation of the use of games from the aspect of the educational process stages (Table 2). As can be seen in the table, it was determined that the use of music games in teaching is most often used during the revision or practice of the teaching content, as shown by the mean value (M = 3.56). The mean value, concentrated on the estimate *neither yes nor no*, determined that games are less used in class when introducing students to new teaching content, and least used as a method for adopting new teaching content.

Based on the answers related to the use of games with regard to forms of work in class, the teachers evaluated groups games as the most common social form in which music games were implemented (M = 3.38). Teachers' answers, ranging between *mostly no* and *neither yes nor no*, showed that games in pairs and competition games were least used in class.

Table 2: ***Evaluation of Games' Use with Regard to Education Process Stages and Social Forms***

Statements	**M**	**SD**
I use games as a method for adopting new teaching content	3.20	1.043
I use games when introducing new teaching content	3.25	.981
I use games when revising or practicing teaching content	3.56	.852
I implement games in pairs	2.88	1.067
I implement games in groups	3.38	.963
I implement competition games	2.72	.905

According to the answers on the evaluation of the use of music games types in Music Education teaching (Table 3), teachers gave the highest mean value, concentrating on the estimates *mostly yes* and *neither yes nor no*, thereby establishing that they most frequently used music games featuring singing (M = 3.62) in their classes. With a somewhat lower mean value, the teachers demonstrated that they sometimes use music games featuring listening (M = 3.43) and motion-related music games (M = 3.35), while the lowest mean value (M = 3.32) was given to the implementation of games featuring rhythm and/or melodies in Music Education teaching.

Table 3: ***Evaluation of the Use of Types of Music Games***

Statements	**M**	**SD**
I implement music games featuring singing	3.62	.990
I implement music games featuring listening	3.43	1.107
I implement motion-related music games	3.35	1.272
I implement games featuring rhythm and/or melodies	3.32	1.047

Although it is difficult to imagine contemporary teaching without the use of information-communication technology, teachers have given an extremely low mean value (M = 2.32) to the implementation of music games with the help of ICT. From the results obtained, it is obvious that teachers do not use computers, mobile phones, nor mobile applications (Table 4).

Table 4: ***Evaluation of the Use of Music Games with Regard to ICT***

Statements	**M**	**SD**
I use computers in games implementation	2.32	1.185
I use mobile phones in games implementation	1.70	.992
I use mobile application in games implementation	1.83	1.083

Conclusion

Although the research has identified a number of positive effects of games on different aspects of teaching activity, it shows that the teachers Music Education are only partially using games in their classes, mostly with the aim of creating a relaxed atmosphere and avoiding monotony.

Based on the results, it is obvious that teachers use games as group activities through which students most frequently revise or practice the teaching content. All types of games featuring singing, listening, movement, rhythm and/or melodies are equally used by teachers in their classes. The teachers' answers clearly show that they do not use information technology in the implementation of games and that they have not recognized the possibility of introducing computer media into this teaching segment.

We can conclude that the use of games is an important step towards a more interesting, active, and didactically diverse teaching and that it is necessary to additionally encourage teachers to further refine their teaching methods through these activities. We point to the need for a permanent updating of the Music Education curriculum with new media and contemporary strategies in order to gradually didactically innovate the teaching in line with the needs of the modern age and students who wish to actively participate in teaching activities.

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Povzetek

Odprti kurikulum poučevanja glasbene vzgoje v trenutnem izobraževalnem sistemu Republike Hrvaške je omogočil hrvaškim učiteljem glasbe, da lahko uporabljajo številne metodične in didaktične rešitve, s katerimi lahko izvedejo pedagoške dejavnosti na ustvarjalen in zanimiv način. Ena izmed dejavnosti, ki prinaša pozitivne učinke na nivoju pridobljenega znanja in motivacije učencev, so glasbeno-didaktične igre (GDI). Možnosti izvajanja GDI so mnogotere in raznolike. GDI lahko vključimo v vse faze učnega procesa. Omogočajo nam individualizacijo in diferenciacijo učnega procesa, zato so zaželen sestavni del sodobne glasbene vzgoje.

Na Hrvaškem je GDI prvič predstavil leta 1960 Pavel Rojko (Rojko 1996), ko so GDI postale tudi del kurikula glasbene vzgoje v osnovnih šolah in to mesto ohranile do danes (Kurikulum za Osnovne šole 2006).

Cilj naše raziskave je bil preučiti prisotnost in načine uporabe GDI pri pouku glasbene umetnosti v nižjih razredih osnovne šole. V ta namen je bil oblikovan anketni vprašalnik. V raziskavo je bilo vključenih 40 učiteljev glasbene umetnosti na nižji stopnji osnovne šole.

Kljub temu, da so rezultati pokazali številne pozitivne učinke GDI na različne vidike poučevanja glasbe, nakazujejo tudi na to, da učitelji glasbe le delno izrabljajo učinke GDI pri svojih učnih urah. Največkrat uporabljajo GDI za ustvarjanje sproščujoče atmosfere in v izogib monotoniji učnega procesa. Vse vrste GDI, vključujoč petje, poslušanje, gibanje ter ritem in/ali melodijo so enakovredno zastopane pri njihovi uporabi v učnem procesu. Odgovori učiteljev jasno kažejo, da pri izvedbi GDI ne uporabljajo sodobne računalniške tehnologije in ne prepoznavajo potrebe po vključevanju IKTja v process izvedbe GDI.

Zaključimo lahko, da so GDI pomemben korak proti zanimivemu, aktivnemu in didaktično raznolikemu poučevanju. Zato bi bilo potrebno učitelje glasbe v nižjih razredih osnovne šole spodbuditi, da preoblikujejo svoje metode poučevanja, vključujoč več GDI, pri čemer bi bilo zaželeno tudi sledenje trendom sodobne računalniške tehnologije, ki je učencem blizu.

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ODNOS MLADIH DO KONCERTOV KLASIČNE GLASBE

Izvirni znanstveni članek/ Original Scientific Article

Izvleček

S staranjem občinstva in manjšanjem števila mladih obiskovalcev na koncertih klasične glasbe se soočajo številne kulturne ustanove. Pri strategijah širjenja koncertnega občinstva in nagovarjanja mladih je pomembno poznavanje njihovih želja in potreb. Zavedati se je potrebno razumskih in psiholoških zadržkov, ki od obiska odvračajo potencialno občinstvo, ter jih skušati reševati.

Namen naše raziskave je bil preučiti odnos srednješolcev do klasične glasbe in koncertov, kako se klasična glasba ujema z duhom današnjega časa in življenjskim slogom mladih ter kaj vpliva na odločitve mladih za obisk koncerta.

Ključne besede: koncerti klasične glasbe, mlado občinstvo, kulturne ustanove, raziskava, srednješolci.

Abstract
Young people's attitude to classical music concerts

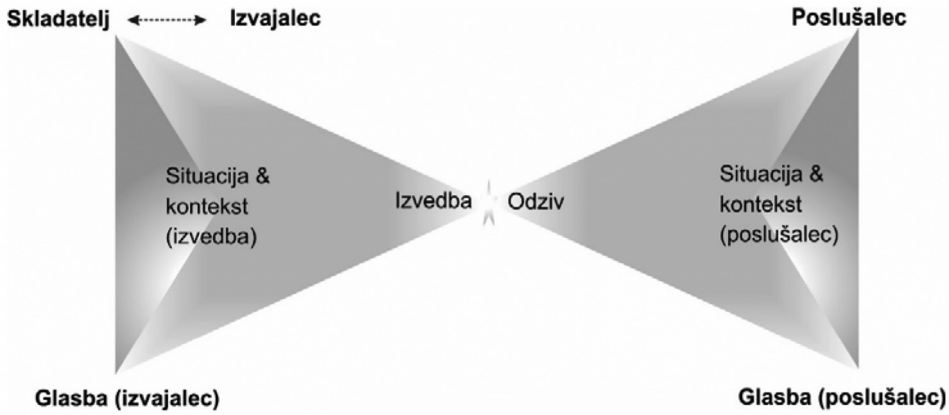
Numerous cultural organizations are facing a problem of ageing of the audience, because the number of young visitors on concerts of classical music is decreasing. Before they form strategies of how to expand the concert audience and how to address the young people, they need to know their desires and needs. It is important to tackle both physical and psychological barriers to arts engagement.

With this survey, conducted among students of three secondary schools in Ljubljana, we tried to found out general attitudes of the high school students towards classical music and its concerts, how classical music fits with the spirit of our time and the lifestyle of young people and what influences young people to visit a concert.

Keywords: concerts of classical music, young audience, cultural organizations, survey, secondary school students.

Uvod

Vloga občinstva je ključnega pomena, da umetnost živi, saj je umetnost komunikacija in se realizira šele skozi dialog. Neposredna izkušnja umetniškega dela je torej mogoča ob prisotnosti dveh skupin: umetnikov in občinstva.



Slika 1: ***Tridimenzionalni vzajemni povratni model glasbene komunikacije (Miell, MacDonald, Hargreaves, 2005, str. 18[1])***

Miell, McDonald in Hargreaves (2005) so razvili vzajemni povratni model glasbene komunikacije, ki skuša razložiti odziv na glasbo v specifični situaciji.

Pri komponirani glasbi je skladatelj ustvarjalec glasbenega dela, vloga izvajalca pa je, da delo prenese poslušalcu. Skladatelj v tem primeru nagovarja oz. komunicira z občinstvom preko napisane partiture. Slika 1 nazorno prikazuje možno razlikovanje doživetja glasbene izvedbe s strani izvajalca in na drugi strani z zornega kota poslušalca. Prikazuje tudi možno razlikovanje med situacijo in kontekstom doživetega tako s stališča izvajalca kot poslušalca. Model prikaže možnost, da se skladateljeve izrazne namere pri glasbeni izvedbi precej razlikujejo od čustvenega odziva s strani občinstva, seveda pa so si v glasbenem doživetju lahko tudi enotni (Miel, MacDonald in Hargreaves, 2005).

Namen umetnikov, na primer zabavati, vzgajati, provocirati ali ugajati, se vedno nanaša na občinstvo. Občinstvo je instanca, ki jo nagovarja umetnost. V procesu čutnega zaznavanja, analize in refleksije se občinstvo definira kot del umetniškega procesa. S svojim odzivom soodloča o vrednosti in obstoju umetniških produkcij, ali bo delo sprejeto ali ne. Pri tem zadovoljstva posameznika ne oblikuje le individualni vtis o videnem, temveč nanj vplivajo raznoliki dejavniki, kot so prijatelji, javno mnenje, moč medijske manipulacije kritikov in teoretikov ter seveda tudi kulturna ustanova sama (Mandel, 2009).
Občinstvo oziroma potencialno občinstvo je glavna ciljna komunikacijska skupina kulturnih institucij. Kulturna politika javnih kulturnih ustanov je zavezana cilju, da omogoči dostopnost umetnosti in kulture čim širšemu spektru prebivalstva.

1 Slika je poslovenjena.

Tipični porabnik kulture v zahodnoevropskem prostoru razpolaga z visoko stopnjo izobrazbe in visokim denarnim dohodkom (Bunting idr., 2008, Mandel, 2009). Višja kot sta stopnja izobrazbe in socialni status posameznika, večja verjetnost je, da gre za aktivnega udeleženca v kulturi. Ženske se raje udeležujejo kulturnih prireditev kot moški, starejši so pogostejši obiskovalci kot mladi, prebivalci glavnega mesta so pogostejši obiskovalci prireditev kot prebivalci drugih regij. Posamezniki brez otrok so pogostejši obiskovalci kot starši majhnih otrok (Bunting idr., 2008).

Z zgoraj opisanim so dokaj skladni rezultati *Raziskave o zadovoljstvu obiskovalcev koncertov v Cankarjevem domu*, ki je bila leta 2002 opravljena v okviru magistrskega dela Urške Čepulič na Ekonomski fakulteti v Ljubljani. Raziskava, v kateri so sodelovali obiskovalci abonmajev klasične glasbe v Cankarjevem domu, je pokazala sledečo strukturo koncertnega občinstva: »Približno dve tretjini obiskovalcev koncertov klasične glasbe je žensk, približno tretjina je moških. Povprečna starost obiskovalcev je 50 let. Večina jih prihaja iz Ljubljane in okolice do 30 km. So izobraženi, več kot polovica jih ima tudi neko glasbeno izobrazbo ter nadpovprečni mesečni neto osebni dohodek.« (Čepulič, 2003, str. 96).

Za kulturne institucije je pomembno, da spremljajo strukturo svojega občinstva, poznajo svoje obiskovalce ter vedo, kakšne so njihove potrebe in želje. V zadnjih desetletjih v zahodnoevropskem prostoru občutijo upad in staranje občinstva koncertov klasične glasbe, vzbujanje zanimanja mladostnikov za koncerte klasične glasbe pa vsem predstavlja velik izziv.

V članku »Opogumimo otroke danes, da zgradimo občinstvo za prihodnost« (Oskala idr., 2009) so se avtorji s pomočjo izsledkov raziskave *Taking Part* iz leta 2009 ukvarjali z vprašanjem, kako udejstvovanje na kulturnih prireditvah v otroštvu vpliva na udejstvovanje odraslega v kulturi.

Glavne izsledke raziskave bi lahko strnili v treh točkah:

- spodbude k udejstvovanju v umetnosti v otroštvu povečujejo možnosti odraslega, da postane aktiven kulturni potrošnik;
- učinek doživetij v otroštvu je zelo močan, primerljiv je z izobrazbo; ta je sicer najmočnejši dejavnik, ki vpliva na udejstvovanje v kulturi;
- stopnja spodbude staršev se razlikuje glede na družinsko ozadje – starši z višjim socialnim statusom pogosteje spodbujajo otroke k udejstvovanju v umetnosti; deklice spodbujajo pogosteje kot fante.

Več razlogov je, zakaj ima spodbuda staršev v otroštvu tako velik vpliv na kulturno udejstvovanje odraslega. Eden od pomembnejših je verjetno dejstvo, da stik z umetnostjo v otroštvu v človeku ukorenini osnovno poznavanje ustroja kulturnih ustanov. Po številnih raziskavah pomanjkanje poznavanja kulturnih ustanov mnoge odvrača od obiska.

Široka raziskava z naslovom *Arts Debate* (Creative Research, 2007), ki je potekala v letih 2006–7 med odraslimi v Angliji, kaže, da so številni obremenjeni s t. i. pravili, ki se jih je treba držati pri udeleževanju kulturnih prireditev. Ne vedo namreč, po kakšnih pravilih prireditve potekajo, kako naj se primerno oblečejo, obnašajo in kaj lahko pričakujejo od kulturnega dogodka. Pri manjšanju tovrstnih psiholoških stisk igrajo pomembno vlogo doživetja na umetniških prireditvah v otroštvu.

Če so starši naklonjeni umetnosti in ukvarjanje z njo štejejo za koristno ter se z otroki in sami udeležujejo kulturnih prireditev, ima to velik vpliv na otroke. Starši naj bi namreč imeli ključni vpliv pri razvoju otrokovega znanja, vrednot in družbenih norm. Tistim, ki starševskih spodbud niso bili deležni in v otroštvu niso dobili priložnosti za umetniška doživetja, umetnost ostane oddaljena in tuja, nekaterim celo toliko, da jo povezujejo z elitizmom in pretvarjanjem.

Močan učinek zgodnjega stika z umetnostjo lahko povezujemo tudi s kognitivnimi vidiki izkustva umetnosti v otroštvu. Če otroci pridobijo izkušnje pri veščinah, kot so igra, petje ali igranje instrumenta, pridobijo samozavest in motivacijo tudi za nadaljnje udejstvovanje. Podobno velja za obiskovanje kulturno-umetniških prireditev. Tisti, ki se že v otroštvu udeležujejo koncertov klasične glasbe, hodijo v gledališče, muzeje in galerije, so domači na različnih področjih umetnosti. Bolje razumejo vsebino različnih umetniških zvrsti in razpolagajo z znanji, kakšen je protokol različnih zvrsti prireditev, kako se obnašati in odzivati. Boljša seznanjenost z umetniško vsebino in estetiko predstav pa viša samozavest in sposobnost refleksije ter posledično raven užitka pri umetniških doživetjih. S tem pa se večajo možnosti odločitve za aktivno udejstvovanje na področju umetnosti v odrasli dobi (Harland in Kinder, 1999).

V raziskavi smo za vzorec svojega proučevanja izbrali mladostnike na prehodu v zgodnjo odraslo dobo, generacijo ki se osamosvaja in vstopa na trg dela ter bi jo lahko šteli za potencialno kulturno občinstvo bližnje prihodnosti.

Posameznik se v tem razvojnem obdobju izoblikuje v samostojno osebnost, telesno in spolno dozori ter postane sposoben skrbeti zase. V ospredje postavlja vprašanja v zvezi z oblikovanjem lastne identitete, kot so predstave o ciljih, o svoji vlogi v življenju. Vzpostavlja partnerske odnose, tesno se povezuje z vrstniki s podobnim mišljenjem in problemi. Za posameznika postajajo vse bolj pomembni tudi določeni interesi, zlasti poklicni (Musek, 1997).

Še ena značilnost tega obdobja naj bi bilo uporništvo. Uporniško obnašanje naj bi bila posledica normalne težnje odraščajočega posameznika, da se osamosvoji. Tako želi preizkusiti nove vzorce obnašanja, oddalji se od dosedanjih vzorcev pa tudi od avtoritet. Hkrati je za to obdobje značilno iskanje vzornikov. V tej dobi se pojavi tudi negotovost. Mladostnik namreč niha med konformističnostjo in avtonomnostjo. Tako se prilagaja želenim standardom, da bi bil družbeno sprejet, sočasno pa čuti potrebo po izoblikovanju lastne identitete (Musek, 1997).

Pri oblikovanju glasbenega okusa mladostnika imajo velik vpliv družinsko okolje, vzgoja, mediji, vrstniki ter posameznikove osebnostne značilnosti. O glasbenih preferencah mladostnikov je bilo v slovenskem prostoru izvedenih več raziskav (Habe, Dobrota in Ercegovac, 2017; Sicherl Kafol, Denac in Žnidaršič, 2015)

Rezultati raziskav med slovenskimi študenti kažejo, da so njihove najljubše glasbene zvrsti pop, rock, RnB in narodno-zabavna glasba, torej tiste glasbene zvrsti, ki so tudi v medijih najmočneje zastopane. V medijih redkeje prisotne zvrsti, kot so klasična glasba, etno in jazz, med študenti niso priljubljene. Rezultati so potrdili tudi vpliv poslušanja glasbenih zvrsti v otroštvu skupaj s starši na priljubljenost poslušanja zvrsti v študentskih letih (Sicherl Kafol, Denac in Žnidaršič, 2015).

Empirična raziskava

Opredelitev problema, namen, cilji

Kako privabiti tiste, ki doslej v koncertne dvorane niso hodili, in kako klasično glasbo približati mladim, je verjetno v zadnjih desetih letih največji izziv kulturnih glasbenih ustanov. Namen naše raziskave je bil preučiti odnos srednješolcev do klasične glasbe in koncertov, kako se klasična glasba ujema z duhom današnjega časa in življenjskim slogom mladih ter kaj vpliva na odločitve mladih za obisk koncerta.

Z rezultati raziskave smo skušali izvedeti, kakšen je odnos srednješolcev do klasične glasbe in koncertov, kako se klasična glasba ujema z duhom današnjega časa in življenjskim slogom mladih ter kaj vpliva na odločitve mladih za obisk koncerta.

Raziskovalne hipoteze

H1 – Koncerte klasične glasbe obiskuje večji delež ljudi iz mesta kot iz vasi.

H2 – Delež obiskovalcev koncertov klasične glasbe raste s stopnjo izobrazbe.

H3 – Najpogostejši razlog, zakaj mladi ne obiskujejo koncertov, so drage vstopnice.

H4 – Mladi informacije o koncertih najpogosteje dobijo na spletu.

H5 – Večina anketiranih je prvič obiskala klasični koncert v sklopu šolske obveznosti.

H6 – Srednješolci zelo redko obiskujejo koncerte, še posebej koncerte klasične glasbe.

H7 – Otroci, katerih starši obiskujejo koncerte klasične glasbe ali poslušajo klasično glasbo, bodo bolj verjetno postali obiskovalci koncertov klasične glasbe.

H8 – Seznanitev s klasično glasbo v krogu družine pomembno vpliva na oblikovanje posameznika v obiskovalca koncertov klasične glasbe.

H9 – Koncept klasične glasbe je v svoji togi strukturi nezdružljiv s kulturo današnje mladine.

Metoda

Raziskavo smo izvedli po deskriptivni in kavzalno-neeksperimentalni metodi pedagoškega raziskovanja.

Udeleženci

Pridobili smo 331 ustrezno izpolnjenih vprašalnikov. Anketiranci so bili polnoletni dijaki četrtih letnikov gimnazije in četrtega letnika srednje strokovne šole – programa predšolska vzgoja. Večina anketirancev je bila rojenih leta 1994, tako da spadajo v generacijo Y oziroma milenijsko generacijo. Med njimi je bilo 70 % žensk in 30 % moških. Enak delež anketiranih (41 %), prihaja iz mesta in iz vasi, 18 % iz predmestja.

Instrumenti

Podatke smo zbirali z anketnim vprašalnikom, ki je obsegal 26 vprašanj. Triindvajset vprašanj je bilo izbirnega tipa. Pri šestih vprašanjih je bilo možnih več odgovorov, pri vprašanju št. 8 so morali anketiranci svoj odgovor podati z oceno pogostosti med štirimi predloženimi možnostmi, dve vprašanji sta bili odprtega tipa.

Postopek

Anketirani so vprašalnike izpolnili aprila 2013. Izvedba ankete je potekala v razredih pod nadzorom srednješolskih profesorjev, reševanje je trajalo približno 15 minut. Rezultate anket smo vnesli v programski paket za obdelovanje podatkov Microsoft Excel. Računali smo frekvenčno distribucijo in odstotne deleže. Rezultate smo predstavili z grafi in v tabelah. Podatke, zbrane z vprašanji zaprtega tipa, smo tabelarično prikazali z navedbo absolutnih (f) in odstotnih frekvenc (f%). Za tehtnejšo potrditev izpostavljene hipoteze smo zveze med spremenljivkami preizkusili tudi s hi-kvadrat testom. Hi-kvadrat (χ^2) test smo uporabljali tudi v primerih ene spremenljivke, ko smo želeli preveriti, ali se njeni rezultati razlikujejo od rezultatov, ki bi jih prineslo golo naključje.

Rezultati raziskave in razprava

Prvi sklop vprašalnika: Demografski podatki

V prvem delu vprašalnika smo poleg demografskih pridobili še podatke o izobrazbi staršev anketirancev in njihovem glasbenem okusu, da bi lahko primerjali, kako močne so povezave med glasbenimi interesi otrok in staršev.

92 % anketiranih otrok ima starše z najmanj srednješolsko izobrazbo, kar 38 % anketirancev pa ima oba starša z najmanj visokošolsko izobrazbo.
Glede na dokaj visoko stopnjo izobrazbe staršev anketirancev je presenetila preprostost njihovega glasbenega okusa. Največ, 41 % staršev posluša različne zvrsti popularne

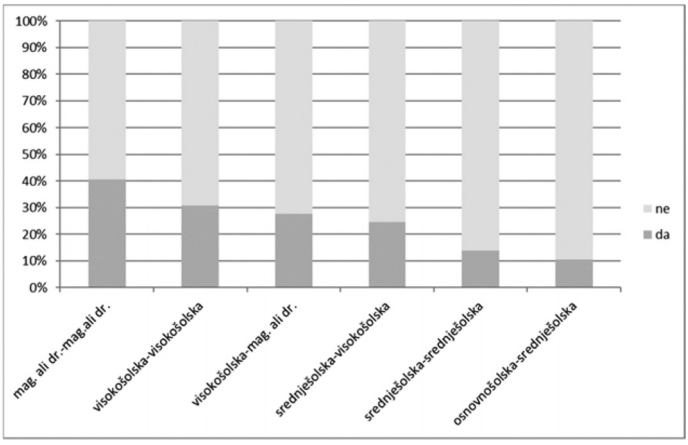
glasbe, kar 36 % pa jih posluša narodnozabavno glasbo. Klasično glasbo oziroma opero posluša le 11 % staršev, najmanj priljubljena zvrst pri starših pa je jazz, ki ga posluša 6 % staršev. Preostalih 6 % staršev glasbe ne posluša.

Na koncerte klasične glasbe ali v opero hodi 23 % staršev anketirancev. To je glede na zgoraj predstavljeno strukturo glasbenega okusa staršev kar spodbuden podatek.

Deleže staršev anketirancev, ki obiskujejo koncerte klasične glasbe, smo razčlenili po kraju prebivališča. Rezultati kažejo, da 28 % staršev, ki živijo v mestu, obiskuje koncerte klasične glasbe, med starši iz predmestja jih koncerte obiskuje 22 % ter le 18 % staršev z vasi.

Kot smo že prej omenili, smo za dodatno potrditev hipotez uporabljali tudi χ^2 test (stopnja tveganja $\alpha = 0{,}05$). S χ^2 testom izračunana *p*-vrednost za odgovora »v mestu« in »na vasi« je $p = 0{,}0449$. Rezultati torej potrjujejo prvo hipotezo: »Koncerte klasične glasbe obiskuje večji delež ljudi iz mesta kot iz vasi.« Dobljeni rezultat lahko interpretiramo z dejstvom, da koncerti klasične glasbe večinoma potekajo v mestih. Za prebivalce krajev, oddaljenih od koncertnega prizorišča, obisk zahteva več časa in zaradi dodatnih stroškov prevoza predstavlja tudi večji finančni zalogaj kot pri prebivalcih mesta.

Graf 1: ***Delež staršev anketirancev, ki obiskujejo koncerte klasične glasbe ali opero, razčlenjen po izobrazbi***



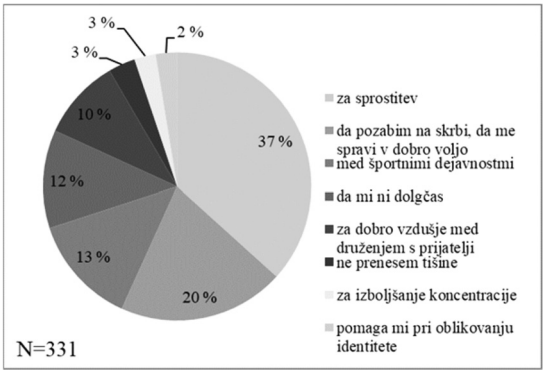
Deleže staršev anketirancev, ki obiskujejo koncerte klasične glasbe ali opero, smo razčlenili tudi po izobrazbi (Graf 1). Tu velja omeniti, da je imelo vprašanje o izobrazbi staršev kar 25 možnih odgovorov, od tega je bilo pri rezultatih ankete zastopanih 12. Ker je bila pri nekaterih možnostih frekvenca premajhna, smo pri 1 uporabili le rezultate, pri katerih je bil vzorec večji od 19.1 skupaj z rezultatom χ^2 testa ($p = 0.0456$) potrjuje hipotezo *H2*, ki se glasi: »Odstotni delež obiskovalcev koncertov klasične glasbe raste s

stopnjo izobrazbe.« Rezultati so bili pričakovani glede na enotne izsledke nemških in angleških raziskav (Bunting idr., 2008, Mandel 2009).

Drugi sklop vprašalnika: Poslušanje glasbe

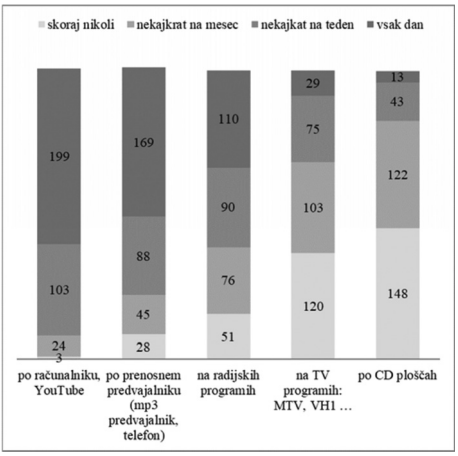
Naklonjenost glasbi je pri mladostnikih v poznem obdobju adolescence posebej močna. Srednješolci, ki smo jih anketirali, so dopolnili 18 let in počasi zaključujejo razvojno obdobje mladostništva. Slednje zaznamujejo doživljanje burnih čustvenih in telesnih sprememb, osamosvajanje od staršev ter nihanje med iskanjem obilice socialnih stikov na eni strani in bežanje v samoto oz. zapiranje vase na drugi.

Graf 2: ***Razlogi za poslušanje glasbe***



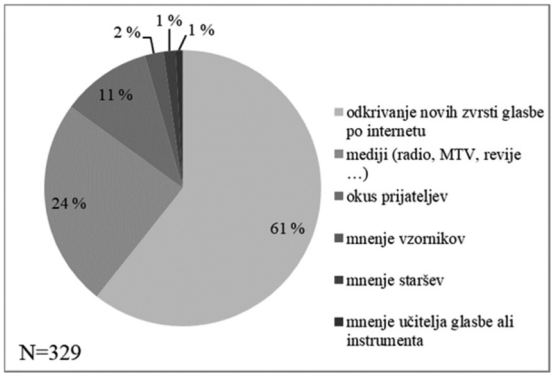
Pri vprašanju: »S kakšnim namenom poslušaš glasbo?« je največ anketirancev napisalo, da glasbo najpogosteje poslušajo za sprostitev, da jih spravi v dobro voljo in da pozabijo na skrbi (Graf 2). Večina anketirancev, kar 70 %, glasbo raje posluša sama kot v družbi. Glasba torej ugodno vpliva na uravnavanje njihovega razpoloženja.

Graf 3: ***Pogostost in načini dostopanja do glasbe***



Anketiranci so predstavniki generacije Y oziroma milenijske generacije, ki je že od rojstva obdana z množico informacij, njena ključna značilnost pa je odraščanje z internetom in informacijsko-komunikacijskimi tehnologijami. (Zemke idr., 2000) Po pričakovanjih so se opredelili, da glasbo najpogosteje poslušajo preko računalnika in prenosnih predvajalnikov, redkeje po radijskih in TV programih, najmanj pa posegajo po CD-ploščah (Graf 3).

Graf 4: ***Kaj vpliva na glasbeni okus mladih***



Internet je najvplivnejši medij, preko katerega mladi odkrivajo nove zvrsti glasbe in si oblikujejo glasbeni okus. Sledijo drugi mediji, kot so radio, TV, revije ... Le 11 % anketiranih ocenjuje, da na njihov glasbeni okus vpliva okus prijateljev, mnenje staršev in vzornikov pa po mnenju anketirancev nima teže pri oblikovanju njihovega glasbenega okusa (Graf 4). Ta rezultat na neki način dokazuje, da je v obdobju osamosvajanja kritičnost do mnenj in ravnanja staršev pri mladostnikih velika, vpliva staršev ne želijo priznati oziroma se ga ne zavedajo. Hkrati manj kritično sprejemajo glasbene smernice medijev, ki pa s svojimi trendi zavestno ciljajo na vodljivost mladih in z enkrat bolj drugič manj kakovostno glasbo masovno usmerjajo glasbeni okus novih generacij.

Razveseljiv je rezultat, da je glasba kot interesna dejavnost med mladimi močno zastopana. Kar 71 % anketirancev se je ukvarjalo oziroma se ukvarja s kakšno glasbeno dejavnostjo. Glede na to, da smo Slovenci narod z bogato pevsko tradicijo, je po pričakovanjih velik odstotek mladih (35 %) doslej prepeval v pevskem zboru. Razlog za visok odstotek zborovskih pevcev v raziskavi gre verjetno pripisati tudi dejstvu, da na dveh od treh šol, kjer smo izvedli anketo, delujeta kvalitetna pevska zbora. 31 % anketirancev je obiskovalo glasbeno šolo, s plesom se jih je ukvarjalo 26 %, 8 % anketirancev pa je igralo oziroma pelo v glasbeni skupini. Tudi med tistimi, ki se z glasbo doslej niso ukvarjali, jih je nekaj več kot tretjina (39 %) izrazila željo, da bi se z glasbo ukvarjali.

Zaključni vprašanji drugega sklopa vprašalnika sta bili povezani s klasično glasbo. Z vprašanjem, kdaj so se anketiranci prvič seznanili njo, smo hoteli ugotoviti, ali so imeli mladi, ki hodijo na koncerte klasične glasbe, prve tovrstne glasbene spodbude v krogu

družine ali v šoli, in ali drži naša hipoteza, da ima na odnos mladostnika do klasične glasbe največji vpliv družina.

Rezultati kažejo, da se je polovica anketirancev s klasično glasbo seznanila v osnovni šoli, 23 % v krogu družine, 13 % v vrtcu, 10 % pa v glasbeni šoli. Zanimivo je, da je odstotek mladih, ki so klasično glasbo spoznali v krogu družine, enak odstotku staršev, ki obiskujejo koncerte klasične glasbe.

Pri vprašanju odprtega tipa so morali anketiranci napisati naslov skladbe s področja klasične glasbe, ki jo poznajo in jim je všeč. Razveseljiv je podatek, da je na to vprašanje odgovorilo 80 % vseh anketiranih. Dobro splošno razgledanost mladih na področju klasične glasbe gre verjetno pripisati predmetu glasbena vzgoja v okviru izobraževalnega programa osnovne in srednje šole. Ob tem je treba omeniti, da je glasba na oddelkih umetniške gimnazije in pri programu predšolska vzgoja zastopana v večjem obsegu kot na oddelkih splošne gimnazije. Zato je glasbeno znanje dijakov v povprečju verjetno boljše, kot bi bilo, če bi anketo opravili samo na oddelkih splošne gimnazije.

Med najbolj priljubljenimi skladbami anketirancev je delo *Štirje letni časi* Antonia Vivaldija. To skladbo je navedlo 82 anketirancev, kar predstavlja 31 % vseh odgovorov. Z veliko manjšimi odstotki sledijo: Beethovnova *Deveta simfonija*, Orffova *Carmina Burana* in Mozartova *Mala nočna glasba*. Izkazalo se je, da so mladim všeč skladbe, ki vsebujejo znane melodije, ki jih kot glasbene citate lahko slišimo na vsakem koraku (v filmih, reklamah, v trgovinah, na telefonskih odzivnikih ...) in so nevede zasidrane v naš glasbeni spomin. Redki anketiranci so navedli skladbe, ki niso del železnega repertoarja klasične glasbe.

Tretji sklop vprašalnika: Obiskovanje koncertov

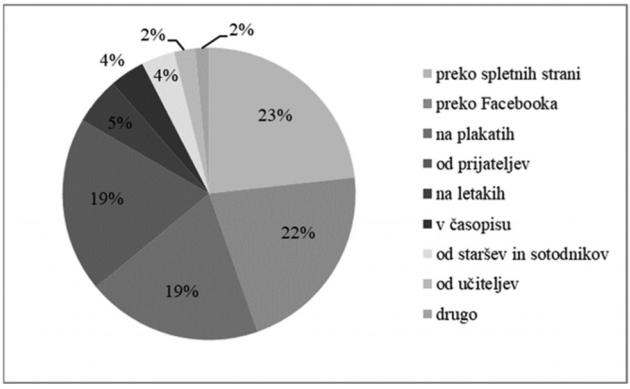
Tretji sklop vprašanj se je nanašal na obiskovanje koncertov anketirancev. Zanimalo nas je, katere glasbene zvrsti najbolj pritegnejo mlade k obisku koncertov. Zanimiv in spodbuden je podatek, da kar 61 % anketirancev v prostem času obiskuje koncerte, sploh v primerjavi s tujimi raziskavami, ki kažejo na večjo pasivnost mladostnikov v prostem času. V anketi nemškega uprizoritvenega društva (2003) med mladimi v starosti od 16 do 29 let je na primer 78 % vprašanih navedlo, da raje gledajo televizijo in preživljajo čas za računalnikom, kot pa da bi šli v kino ali obiskali gledališče (Mandel 2009).

Pri razlogih za obiskovanje koncertov je 29 % anketirancev obkrožilo odgovor »zaradi glasbe oz. glasbenikov, ki so mi všeč«. Skoraj enak delež anketirancev obiskuje koncerte za zabavo (22%), zaradi druženja s prijatelji (22%) in zaradi neponovljive glasbene izkušnje pri obisku koncerta v živo (21%). Najmanjkrat so anketiranci obkrožili odgovor »da spoznam kaj novega, se česa naučim« (6 %). Slednji rezultat pa se razlikuje od izsledkov nemških letnih raziskav *Jugendkulturbarometer*, ki beležijo, da mladi danes višje vrednotijo izobraževalno vrednost kulture kot v preteklosti (Keuchel in Larue, 2012).

Od 130 anketirancev, ki ne obiskujejo koncertov, jih je največ, kar 30 %, navedlo finančne razloge oziroma predrage cene vstopnic. 28 % anketirancev ne obiskuje koncertov, ker tja nočejo sami oziroma nimajo nikogar, ki bi šel z njimi. Kar 20 % jih poslušanje glasbe v živo ne zanima, enak odstotni delež anketirancev pa je za zadržke navedlo druge razloge. Dva odstotka anketirancev koncertov ne obiskuje zaradi prepovedi staršev. sicer nakazuje tendenco, da mladi ne obiskujejo koncertov zaradi dragih vstopnic, vendar pa rezultat χ^2 testa ($p = 0{,}142$) ne potrjuje hipoteze 3: »Najpogostejši razlog, zakaj mladi ne obiskujejo koncertov, so drage vstopnice.« To se zgodi, ker ima odgovor »starši mi ne dovolijo« frekvenco pod 5 in je zato izpuščen iz χ^2 testa. Rezultati prvih štirih odgovorov pa so očitno dokaj enako zastopani in se ne razlikujejo dovolj od pričakovanega oziroma naključnega rezultata.

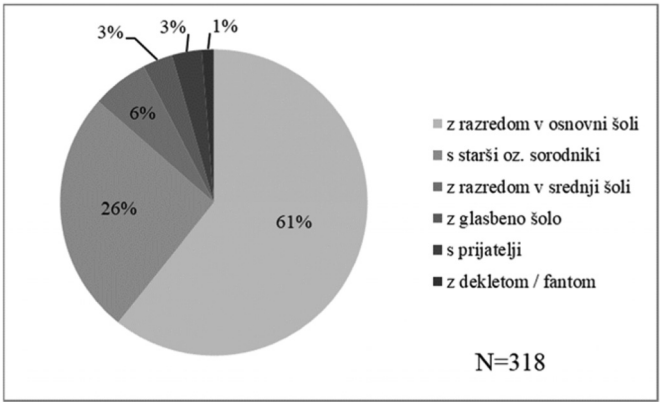
Velika večina anketiranih, kar 75 %, obiskuje koncerte zabavne glasbe: pop, rock, metal, R'n'B, rap, dance, ska, idr. Le 17 % jih obiskuje koncerte klasične glasbe ali opere, kar pa je še enkrat več, kot jih obiskuje jazz ali etno koncerte.

Graf 5: ***Pridobivanje informacij o koncertih***



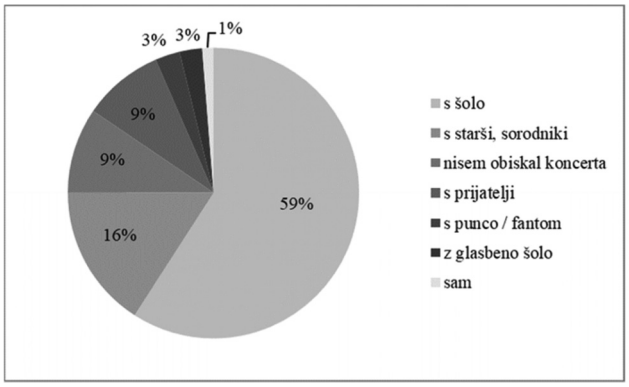
Mladi, kot pričakovano, največkrat dobijo informacije o koncertih preko spletnih strani in Facebooka (Graf 5). χ^2 test na teh rezultatih nam pokaže, da rezultati niso naključni, saj je $p < 0{,}000001$. S temi rezultati je potrjena hipoteza *H4*, ki se glasi: »Mladi informacije o koncertih najpogosteje dobijo na spletu.« A čeprav anketiranci spadajo v generacijo interneta, jih še vedno kar veliko (dokaj primerljiv delež) dobi informacije od prijateljev in s plakatov. Najmanjkrat so obveščeni o koncertih preko letakov, časopisov, staršev in sorodnikov ter od učiteljev.

Graf 6: ***Družba, s katero so anketiranci prvič v življenju obiskali koncert klasične glasbe***



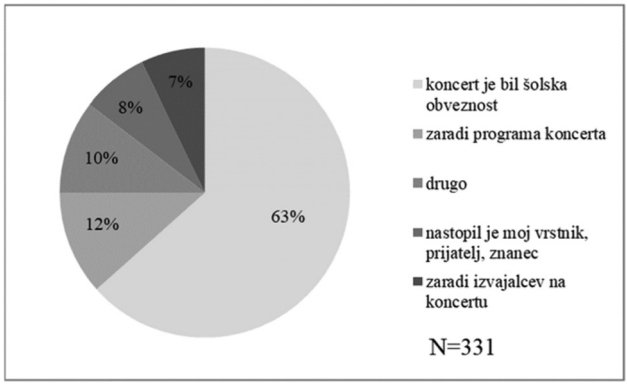
Iz grafa 6 je razvidno, da je kar 61 % anketiranih koncert klasične glasbe prvič obiskalo v osnovni šoli. Rezultati so že na prvi pogled nenaključni, kar nam potrdi tudi χ^2 test ($p <$ 0,000001). S tem je potrjena tudi peta hipoteza: »Večina anketiranih je prvič obiskalo klasični koncert v sklopu šolske obveznosti.« To je gotovo zasluga dolgoletne tradicije mladinskih koncertov v slovenskem prostoru, katerih programi so povezani z vsebinami iz učnih načrtov za glasbeno umetnost v osnovni in srednji šoli. Ti koncerti so komentirani in pripravljeni posebej za mlade poslušalce. V Ljubljani simfonične matineje za otroke in mladino dopolnjujejo redno koncertno dejavnost Orkestra Slovenske filharmonije in Simfonikov RTV Slovenija ter širijo njuno delovanje na področje koncertne vzgoje in večjega povezovanja z generacijami prihodnjih poslušalcev. Matineje v organizaciji Glasbene mladine Slovenija in Glasbene mladine ljubljanske so vrsto let stalnica v ponudbi kulturno-vzgojnega programa Cankarjevega doma in generacijam slovenskih šolarjev pogosto pomenijo prvo koncertno srečanje s simfoničnim orkestrom.

Graf 7: ***Družba, s katero je anketiranec obiskal koncert klasične glasbe v zadnjih štirih letih***



Približno 65 % anketirancev je odgovorilo, da je v zadnjih štirih letih obiskalo od enega do tri koncerte klasične glasbe. Najverjetneje gre za obiske koncertov v okviru šolskih obveznosti in ne zaradi lastnega interesa, saj je pri naslednjem vprašanju (Graf 7) podobno velik delež mladih (59 %), navedel, da je koncerte v zadnjih štirih letih največkrat obiskal s šolo. Razveseljiv je podatek, da je kar 21 % anketirancev v zadnjih štirih letih obiskalo več kot štiri koncerte na leto.

Graf 8: ***Razlog za obisk koncerta klasične glasbe v zadnjem času***

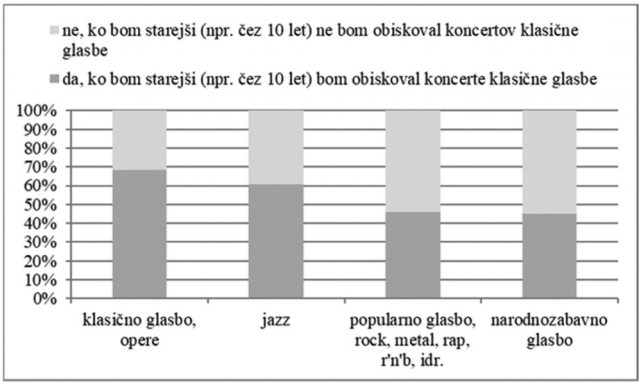


Pri je 63 % vprašanih navedlo, da so koncerte klasične glasbe v zadnjem času obiskali, ker je bila to šolska obveznost.Iz rezultatov, predstavljenih v grafu 8, lahko sklepamo, da gimnazije, na katerih smo izvedli anketo, poskrbijo za en obisk koncerta klasične glasbe na šolsko leto. Tisti anketiranci (21 %), ki so se udeležili več kot štirih koncertov na leto, so torej v svojem prostem času obiskali nekaj koncertov iz lastnega interesa. Od teh sta le 2 % vprašanih obiskala več kot 10 koncertov v štirih letih. Rezultat χ^2 testa je $p < 0{,}000001$. Ti rezultati potrjujejo hipotezo H6: »Srednješolci zelo redko obiskujejo koncerte, še posebej klasične.«

V nadaljevanju raziskave smo želeli pridobiti informacijo, kolikšen odstotek anketirancev meni, da bodo v starejših letih obiskovali koncerte klasične glasbe. Skoraj polovica (47 %) jih je odgovorila pritrdilno. Angleška raziskava prav tako potrjuje, da se odrasli pričnejo pogosteje udeleževati kulturnih prireditev po štiridesetem letu, ko nimajo več majhnih otrok in postanejo glede preživljanja prostega časa bolj fleksibilni. (Bunting idr., 2008)

Ta rezultat sam po sebi ne pove veliko, ko pa smo ga povezali z rezultati predhodnih vprašanj, smo dobili zanimive rezultate.

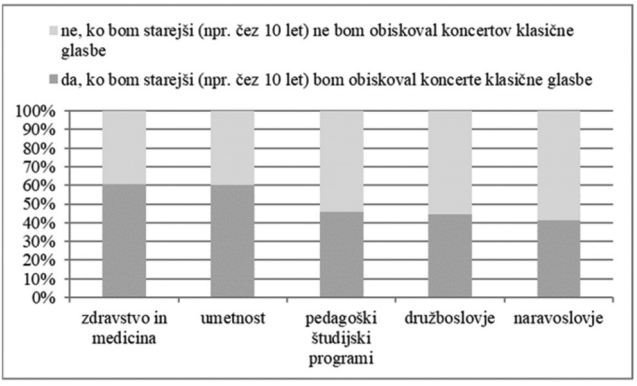
Graf 9: ***Delež anketirancev, ki menijo, da bodo čez 10 let obiskovali koncerte, razčlenjen po glasbenem okusu staršev***



Iz grafa 9 je razvidno, da bodo anketiranci, katerih starši poslušajo klasično glasbo in opero, bolj verjetno postali obiskovalci klasičnih koncertov, kot pa anketiranci, katerih starši poslušajo glasbo drugih zvrsti.

Anketiranci, katerih starši hodijo na koncerte klasične glasbe, bodo bolj verjetno tudi sami v prihodnosti obiskovali koncerte klasične glasbe (65 %) kot pa anketiranci s starši, ki tovrstnih koncertov ne obiskujejo (40 %). Slednji rezultati skupaj s tistimi predstavljenimi na in z rezultati χ^2 testov, ki znašajo $p = 0{,}0272$ in $p = 0{,}000098$, potrjujejo sedmo hipotezo: »Otroci, katerih starši obiskujejo koncerte klasične glasbe ali poslušajo klasično glasbo, bodo bolj verjetno postali obiskovalci koncertov klasične glasbe.«

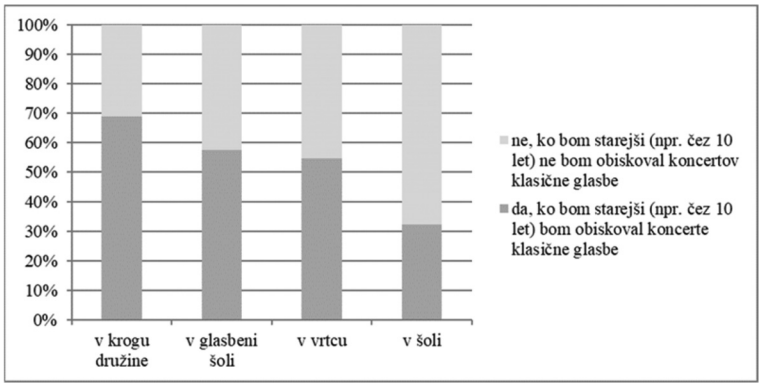
Graf 10: ***Delež anketirancev, ki menijo, da bodo čez 10 let obiskovali koncerte, razčlenjen po študijski usmeritvi***



Mladi, ki se nameravajo poklicno ukvarjati z zdravstvom, medicino in umetnostjo, so najverjetnejši obiskovalci koncertov klasične glasbe v bližnji prihodnosti (Graf 10).

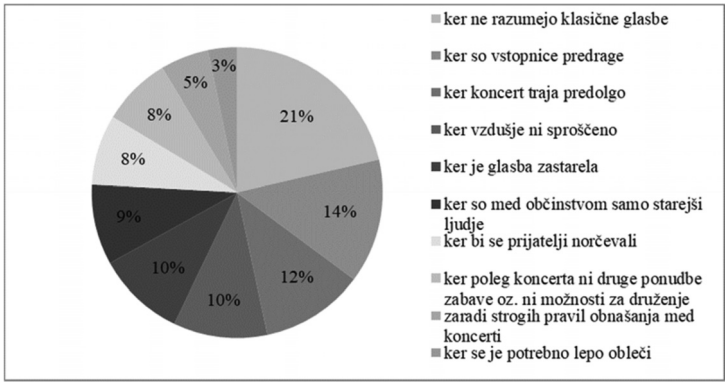
Med mladostniki, ki se ukvarjajo z glasbenimi dejavnostmi, jih polovica meni, da bodo v prihodnosti obiskovali koncerte klasične glasbe. Med mladimi, ki se z glasbo ne ukvarjajo, pa jih koncerte klasične glasbe v prihodnosti namerava obiskovati tretjina. Iz tega sledi, da bodo mladi, ki se ukvarjajo z glasbo, v prihodnosti verjetneje postali obiskovalci klasičnih koncertov.

Graf 11: ***Delež anketirancev, ki menijo, da bodo čez 10 let obiskovali koncerte, razčlenjen po okolju, v katerem jim je bila predstavljena klasična glasba***



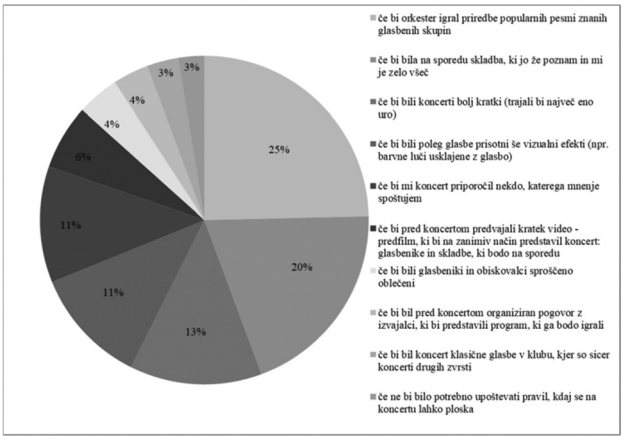
Pričakovano glede na izsledke sorodnih raziskav, predstavljenih v poglavju , smo tudi sami dobili rezultat, da kar 70 % anketirancev, ki so se prvič seznanili s klasično glasbo v krogu družine, namerava v prihodnosti obiskovati koncerte klasične glasbe (Graf 11). Rezultat χ^2 testa je $p < 0{,}000001$. Tako je potrjena tudi osma hipoteza: »Seznanitev s klasično glasbo v krogu družine pomembno vpliva na oblikovanje posameznika v obiskovalca koncertov klasične glasbe.« Šola v večini anketirancev ni uspela vzbuditi veselja do klasične glasbe, saj namerava le 30 % tistih, ki so se s klasično glasbo prvič seznanili v šoli, v prihodnosti klasičnim koncertom nameniti svoj prosti čas.

Graf 12: ***Mnenja mladih o razlogih, zakaj mladi ne obiskujejo koncertov klasične glasbe***



Na vprašanje: »Zakaj mladi ne obiskujejo klasične glasbe?«, nismo dobili enoznačnega, temveč zelo raznolike odgovore. Graf 12 kaže, da največji odstotek mladih (21 %) koncertov klasične glasbe ne obiskuje, ker je ne razumejo. Če ta rezultat seštejemo z odgovoroma »ker je glasba zastarela« in »ker so med občinstvom samo starejši ljudje«, dobimo mnenje 40 % vseh anketiranih. Ta rezultat nakazuje, da je koncept koncerta klasične glasbe, ki že nekaj stoletij ostaja bolj ali manj nespremenjen, oddaljen in nezdružljiv s kulturo današnje mladine. Hkrati rezultat poziva k spremembi tako forme kot vsebine in nagovarjanja občinstva, da bi lahko postal zanimiv večjemu krogu mladih. Dobljeni rezultati se precej razlikujejo od naključnih, kar potrdi tudi χ^2 test ($p <$ 0,000001). S temi rezultati je potrjena tudi hipoteza 9, ki se glasi: »Koncept klasične glasbe je v svoji togi strukturi nezdružljiv s kulturo današnje mladine.« Velik delež anketiranih, kar 14 %, kot razlog navaja tudi previsoko ceno.

Graf 13: ***Dejanja, ki bi mlade najbolj pritegnila k obisku koncerta klasične glasbe***



Pri vprašanju, kaj bi jih najbolj pritegnilo k obisku koncerta klasične glasbe, so morali anketiranci izbirati po tri izmed vnaprej podanih razlogov.
Graf 13 prikazuje, da bi koncerti mlade bolj pritegnili, če bi nekoliko spremenili vsebino in obliko koncerta: če bi orkestri igrali priredbe popularnih pesmi, če bi bili koncerti krajši, če bi bili ob glasbi prisotni tudi vizualni efekti. Velik delež anketirancev (20 %) meni, da bi jih k obisku koncerta pritegnilo, če bi bila na sporedu skladba, ki jo poznajo in jim je všeč. Enajst odstotkov anketiranih pa je izpostavilo, da bi na njihov obisk koncerta vplivalo mnenje oziroma priporočilo nekoga, ki mu zaupajo.

Iz dela raziskave, v katerem so anketiranci podali svoja mnenja, komentarje in predloge glede navduševanja mladih za obisk koncertov klasične glasbe, se je izkazalo, da si večina mladih želi krajših in cenovno ugodnejših koncertov. Na koncertnih prizoriščih pričakujejo sproščeno vzdušje in prostor za druženje. Izkazali so zanimanje za več interakcije z nastopajočimi. Veliko bi jim pomenilo, če bi glasbeniki občinstvu ob skladbah namenili nekaj besed, morda po koncertu nagovorili obiskovalce ter jim ponudili možnost, da z ostalimi delijo svojo glasbeno izkušnjo. K obisku bi jih pritegnilo, če bi bili

tudi nastopajoči mladi, saj bi se tako z njimi laže poistovetili. To so smernice mladih, po katerih naj bi se preoblikovala forma klasičnega koncerta, da bi mladim postal privlačnejši in bi prišel naproti njihovemu življenjskemu slogu.

Zaključki

Raziskava je pokazala, da današnja mladina zelo redko obiskuje koncerte klasične glasbe, saj je mladinska kultura skoraj nezdružljiva z ritualiziranim svetom klasične glasbe, kar poziva k spremembi tako oblike kot vsebine in nagovarjanja občinstva.

Interes za kulturo in udejstvovanje na kulturnih prireditvah se oblikuje in vzgoji v mladih letih, saj takrat najintenzivneje poteka kulturna socializacija. Družina ima močan vpliv na oblikovanje odraslega kulturnega potrošnika. V naši raziskavi kar 70 % mladih, ki so se s koncerti klasične glasbe seznanili v krogu družine, namerava v odrasli dobi obiskovati koncerte klasične glasbe.

Starši imajo ključni vpliv pri razvoju otrokovega znanja, vrednot in družbenih norm. Če so naklonjeni umetnosti in ukvarjanje z njo štejejo kot koristno ter se z otroki in sami udeležujejo kulturnih prireditev, ima to velik vpliv nanje. Kvalitetna in cenovno dostopna ponudba koncertov za družine bi bila zato pomemben del dolgoročne strategije kulturnih ustanov v prizadevanju pridobivanja novega koncertnega občinstva. Pri motiviranju mladih za obisk koncertov klasične glasbe je treba nuditi prave informacije ob pravem času in na pravem mestu. Po izsledkih naše raziskave mladostniki informacije o prireditvah pridobivajo predvsem na spletu, zato bi veljalo okrepiti prisotnost informacij o kulturnem programu ustanov na internetu, predvsem na družabnih omrežjih. Za večji odziv bi bilo tudi oglaševanje treba prilagoditi recepciji in načinu razmišljanja mladih, ga zasnovati na tak način, da bi pritegnili njihovo pozornost.

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Summary

In the last decades the biggest challenge of cultural institutions is how to extend young people’s audience attendance at cultural venues.

With this survey, conducted among students of three secondary schools in Ljubljana, we tried to found out general attitudes of the high school students towards classical music and its concerts, how classical music fits with the spirit of our time and the lifestyle of young people and what influences young people to visit a concert.

The results, based on 331 completed questionnaires, showed and at the same time confirmed the findings of other studies, that today’s youth rarely attend concerts of classical music, since their culture is almost incompatible with the ritualized world that characterizes the classical music in general. This calls for a change of both form and content of the concert. Also addressing of the audience needs to be changed.

The majority of young people suggest shorter concerts, cheaper tickets and special offers for young people. At the concert venues they expect more relaxed atmosphere. Concerts should also include more interaction between musicians and audience in terms of short presentations of works. Young people prefer young performers, because they can identify with them easier.

According to the results of our study, cultural institutions would increase the young attendance with additional services in their premises throughout the day and not just during the event. In addition to a wide range of cultural events they should also offer a place for socializing, where young people could spend their free time.

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MUSIC TEACHER'S COMPETENCES TO FOSTER PUPILS' MUSICAL CREATIVITY THROUGH MCT

Izvirni znanstveni članek/ Original Scientific Article

Abstract

This paper reports on a qualitative research undertaken with Lithuanian secondary school and gymnasium music teachers. The target of the research is to reveal what teacher's competences are necessary in the process of fostering pupils' musical creativity through MCT. The research data were collected through in depth interview with 10 music teachers. Research findings show that one of the essential components of competences for fostering pupils' musical creativity are subject (music) and didactic competences of music teachers. The creative music teacher is able to organize the developmental process in such a way that each pupil would acquire knowledge and skills necessary for musical creativity, would be capable of creating an original composition, and experiencing joy of discovery and creation.

Key words: competences, musical creativity, music teacher, music computer technology (MCT)

Izvleček
Kompetence učiteljev glasbe za spodbujanje glasbene ustvarjalnosti učencev s pomočjo MCT

V prispevku so predstavljeni izsledki kvalitativne raziskave, ki je bila izvedena na litvanskih učiteljih glasbe, ki poučujejo na predmetni stopnji osnovne šole in na gimnaziji. Namen raziskave je bil ugotoviti, katere kompetence so ključne za učitelja v procesu spodbujanja glasbeni ustvarjalnosti učencev s pomočjo MCT. Podatki so bili pridobljeni s pomočjo poglobljenega pol strukturiranega intervjuja z desetimi učitelji glasbe. Rezultati kažejo, da sta dve izmed ključnih kompetenc za spodbujanje glasbeni ustvarjalnosti učencev predmet glasbe kot tak in didaktične kompetence učiteljev glasbe. Ustvarjalni učitelj glasbe naj bi bil sposoben organizirati učni proces na ta način, da vsak učenec lahko pridobi potrebna znanja in veščine za glasbeno ustvarjalnost, naj bi bil sposoben tudi sam ustvarjati originalne glasbene kompozicije in naj bi tudi sam doživljal občutke radosti ob raziskovanju in ustvarjanju.

Ključne besede: kompetence, glasbena ustvarjalnost, učitelj glasbe, music computer technology (MCT)

Introduction

In today's society, according to sociologist Drucker (2009), the knowledge possessed by a person is not effective enough. Changes in sociocultural life are producing an increasing demand for various competences, i. e. a system of knowledge in a particular sphere, awareness of operating principles in a certain activity, skills and qualities of an individual, determining the efficiency of his/her life and activity. In recent years the importance of key competences is being actualized both in scholarly works and in different documents of the European Union. It is underlined that with the change of educational paradigm there is the need to agree on the competences significant to a modern citizen (Rychen & Salganik,

2003; Organisation for Economic Cooperation and Development (OECD), 2005; Gordon, Halasz & Krawczyk, 2009; Halasz & Michel, 2011; Michel & Tiana, 2011; European Commission/EACEA/Eurydice, 2012; Looney & Michel, 2014). Competences are defined as 'a combination of knowledge, skills and attitudes appropriate to the context. Key competences are those which all individuals need for personal fulfilment and development, active citizenship, social inclusion and employment' (European Union, 2006, L 394/313).

The concept of competence is multi-layered, complex, closely related to a specific character of a particular professional activity (Trotter & Ellison, 1997; Žydžiunaitė, 2000; Laužackas, 2005; Jucevičienė, 2007). The analysis of the structure of a pedagogue's competence shows an exceptionally wide variety of research. A pedagogue's competence is associated with the roles performed by a pedagogue (Tumėnienė & Janiūnaitė, 2000), with pedagogic vocation (Kavaliauskienė, 2001), with a teacher's subject competence (Ogienko & Rolyak, 2009), pedagogic abilities and personal qualities (Jovaiša, 2008). Scientists present varied models of teachers' competence, disclosing a combination of competences different both in composition, and in extent: management communicative and organizational competences (Arends, 2008); subject, research, planning and organization of educational content, lifelong learning, social-cultural, emotional, communicative, application of information technologies and creation of educational environment (Selvi, 2010); subject, pedagogic and communicative competences (Bagdonienė, 2000); general, professional, special competences (Ogienko & Rolyak, 2009). In order to purify the structure of a teacher's competence Common Framework on Teachers' Competences has been created in 2016 with support of the European Commission. The document distinguishes the following teacher's competences: interpersonal abilities, communicative, cooperative, ICT management, provision of healthcare and welfare, encouragement of social justice and global citizenship, professional knowledge and understanding, lifelong education, assessment. Teachers' competence inventories have been created by each country. In the structure of Lithuanian teachers' competence three competences are identified: general, didactic and subject (Inventory of Pedagogues' Professional Competences, 2014).

The sources mentioned above present general framework of teachers' competence, irrespective of the character of pedagogic work in different educational sections, without actualizing the specificity of teachers' abilities teaching individual subjects. This is particularly important while analysing the competences of pedagogues teaching art subjects, including music.

The problems of a music pedagogue's professional competence have been investigated quite extensively. Some authors emphasize a teacher's subject competence (Jareckaitė, 2003; Abramauskienė, 2003; Lasauskienė, 2007). Other scientists (Rinkevičius, 2006; Kievišas, 2004) highlight the importance of a teacher's personal pedagogic and psychological qualities and pedagogic vocation for successful professional activity. The variety of attitudes and research objects can be observed in scientific studies. The majority of works focus on professional competences of future music teachers. Meanwhile, there is not much research on pedagogic competence of music pedagogues – practitioners. The lack of the specific, context–oriented research on teachers' competence is explained by Ravatto (2011). According to the author, the content of music teacher's competence

depends not only on with what age pupils a teacher works and in what institution, but also on a particular subject, on specificity of a certain educational situation. One type of competence is needed while working with pre–school children, the other – while working with upper grade pupils or their musical collectives.

The research presented in this article concentrates on competences of a pedagogue aiming at development of pupils' musical creativity, highlighting a specific sphere of music education – development of musical creativity through Music Computer Technologies (MCT). Scientists in their research state that development of musical creativity is based on the teacher's personality and competence (Rimkutė–Jankuvienė & Girdzijauskienė, 2014), the teacher's knowledge of pupils' personalities, organisation of an individualised and pupil–centred educational process, building of a favourable physical and psychological environment (Webster, 2003; Jorgensen, 2008; Odena, 2012; Hopkins, 2015). It is argued that while developing pupils' musical creativity the teacher's mission is to help a pupil to plan creative process, musical development of the composition (Webster, 2012), to discern and solve problems, to motivate pupils for further creative activity, to encourage them critically evaluate the results of their creation (Jorgensen, 2008; Burnard, 2011), to cooperate with pupils, to discuss the actions of implementation of the idea, to show interest in their progress (Hopkins, 2015).

The teacher has to serve as a role model to pupils, himself/herself having musical creative abilities and experience (Jorgensen, 2008), musical knowledge, has to be interested in variety of music, in most recent tendencies of musical creation (Burnard, 2012), has to be aware of the specific character of creative process, to be able to recognize pupils' creative potential, to model the content of teaching creation, to be flexible while organizing pupils' creative activity (Hopkins, 2015), to know the ways of creation and the principles of organization of creative process, to constantly search for new opportunities of development of musical creativity, to expand personal musical and creative experience (Elliott, 1999). The teacher's enthusiasm, spiritual richness, ability to perceive the significance of creative activity and its results are also very important .

The significance of the teacher's personal qualities and competences is demonstrated while analysing the environment benevolent for musical creativity. Scientists (Wiggins, 2006; Plucker & Makel, 2010; Odena, 2012) point out a pedagogue's positive attitude towards activity, initiative, inventiveness, tolerance to otherness (to personality, ideas, activity, aims), respect for personal autonomy, provision of freedom to experiment, playfulness and humour as very important factors for development of musical creativity. According to Odena (2012), the teacher's help provided at the right time, friendly and sincere communication, constructive evaluation of the results of pupils' musical creation assist in building a creative atmosphere in the classroom.

Having the competences of a creative pedagogue aiming at development of pupils' musical creativity extensively outlined, the question arises – how competences manifest while pupils are engaged in creative activity using MCT, which music teacher's competences discussed in scientific literature are considered to be the key ones. These

questions formed the basis of the empirical research and gave rise to formulation of the aim of the research – to reveal what teacher's competences are necessary in the process of fostering pupils' musical creativity through MCT.

Methodology

The research was designed referring to the methodology of qualitative research. Ten music teachers were questioned using interview method. Decisions regarding selection of the participants were based on the research questions, theoretical perspectives, and evidence informing the study. Purposeful sampling used in qualitative research for identification and selection of information–rich cases related to the phenomenon of interest were used to identify the participants (Creswell, 2007). Selection of teachers was conducted in several stages.

1. The authors of the article conducted a research on use of MCT in Lithuanian schools in 2014 (Rimkutė–Jankuvienė, 2014). The questionnaire included the question – what teachers use MCT for in music lessons. Out of 80 interviewed teachers 18 pointed out that they aimed at developing pupils' musical creativity through MCT. Phone conversations with these teachers were made to find out whether and how much attention was devoted to development of pupils' musical creativity.
2. During informal phone conversation only 10 out of 18 above mentioned teachers stated that they purposefully developed pupils' musical creativity through MCT. They were asked to give interviews and allow to observe their lessons. All teachers agreed to participate in one more research the results of which are presented in this article.

Participants of the interview have more than 10 years of pedagogic experience (from 10 years to 25 years), are well–known pedagogues in their regions (in individual cases in all parts of Lithuania), sharing the experience with the teachers from the district or the Republic: conduct open lessons, consulting regarding MCT use in music lessons and in extra–curricular activity. In order to disclose what music teacher's competences manifest in practice, the teachers' lessons were observed. Recommendations that more than one lesson has to be observed were followed (Rupšienė, 2007). Therefore, 2 lessons of each teacher were observed. Researchers attended their schools (teachers participating in the research work in different regions of Lithuania), observed lessons and after them talked to the pedagogues.

Conversations with informants were recorded in the dictating machines (before recording information their consent was obtained). The research data consisted of the transcriptions from the interview recordings (interview transcriptions were performed personally, the transcribed texts were aligned with the teachers and checked for accuracy) which were analysed by applying interpretation of the data. "Qualitative analysis is organized more around the notes and stories the researcher keeps, increasingly focused on a small number of issues or themes"(Bresler & Stake, 2006, p. 296). During the analysis of the research data units of meaning were identified, they were structured into wider themes, and their interpretation / summary is presented in the research results. In compliance with ethical

principles of the research, the data regarding teachers is not made public, and in the part of the article, referring to the results the number of the teacher (Ml – M10) who has participated in the interview is specified next to the text cited.

Findings

Analysis of the data from the interview with music teachers helped to reveal the features of a teacher's competence essential to development of pupils' musical creativity through MCT. During the analysis of the data dominance of two competences – subject and didactic – revealed. Didactic competence of a teacher is defined as his/her knowledge, abilities, values, personal qualities, determining effective education (Žydžiunaitė, 2000; Simonaitienė, 2007; Lepaitė, 2005). Subject competence includes knowledge and abilities in related concenter or sphere of educational content, capable of reflecting educational content that corresponds to the level of modern theories and knowledge level of related spheres (Inventory of Competences of a Pedagogue's Profession, 2014). Both subject and didactic competences cover a wide range of the teacher's knowledge and abilities, the manifestation of which in specific context (in case of this research development of musical creativity of upper grade pupils through MCT) is highlighted in teachers' replies.

Subject competence of a teacher

Music pedagogues describe a teacher's subject competence as a whole of acquisition and application of musical and MCT knowledge necessary for musical creation. According to teachers in order to involve pupils into musical creative activity, a teacher himself/herself has to possess the knowledge of music theory and history, to know the variety of creative techniques as well as the peculiarities of musical creation, to be aware of and be capable of solving the problems related to implementation and application of MCT.

Teachers note that basic musical knowledge is acquired while training to become a music teacher, however, it has to be regularly updated, new knowledge necessary to perform a particular activity needs to be obtained. While teaching pupils to create using MCT, it is important to be interested in different music, to create, arrange, edit oneself compositions created using MCT. It is essential that a teacher himself/herself was involved in musical creation. When a teacher creates music, he/she acquires new knowledge, develops his/her skills that need to be developed in his/her pupils. This is well illustrated by the words of one teacher.

> *Having a recording studio is really helpful since different people come here asking to arrange or edit a composition. This way I am continuously evolving because sometimes you have to look for a new effect or special programmes that could help you to realize your ideas, M1*.

Teachers notice that they do not always have sufficient competence in working with MCT. Informants admit that it is impossible to know all music production software. What is important is to keep an active interest in innovations and upgrade MCT skills.

> *When working with music production software, it is not enough to be good at one programme. Everything changes so rapidly. Moreover, if you are not using the knowledge, you forget a lot over a long period of time, M1.*

Often teachers have less experience in work with MCT than some pupils. Even though teachers do not lack desire to acquire new knowledge and skills, however, they lack time to get acquainted with and gain a detailed insight into all possibilities provided by MCT. In such cases teachers ask pupils to present one or another possibility of using MCT, encourage their cooperation by sharing obtained information.

> *My problem is a lack of knowledge about some software. There are pupils who have a more extensive knowledge in the sphere than I do. I offer pupils to collect information and present it in the lesson. I ask them to share with friends all interesting and valuable information they have found or learned. Then during the lesson we obtain new knowledge and experience, M9.*

Teachers identify a whole of knowledge and skills in music and MCT as one of the most important competences of a pedagogue.

Didactic competence of a teacher

Didactic competence has been discussed in detail by teachers. During the analysis of the data the following spheres of didactic competence have been distinguished: a teacher's ability to plan the process of development of musical creativity, to organize activities in the classroom taking into consideration individual learning characteristics of pupils, to evaluate pupils' activity and its results, to assume the role of a teacher adviser, a consultant.

The planning of the process of development of musical creativity

Informants state that they plan the process of development of musical creativity taking into account pupils' aims, accumulated knowledge and skills. Particular priority is attached to the experience and expectations of the beginners in use of MCT: *In the first lesson I ask what your experience in music is – if you have sung before, if you have been learning music, M6; I formulate tasks only having found out what experience in music pupils have acquired, what expectations they have of the course, M1*.

Teachers perceive development of musical creativity as a coherent and targeted process. The tasks presented by teachers are differentiated ranging from the easiest to the ones requiring profound knowledge in creation techniques. The creative tasks provided by teachers could be divided into three groups:

1. The tasks of creative experiments (absorption of creative elements): use of an individual element of musical language (rhythmic group, mode, and etc.), combination of several elements of musical language, creation of compositions of a small-scale using given elements of musical language.

2. Arrangement tasks: arrangement of melody in accordance with different music styles, arrangement of a composition in accordance with different music styles.
3. Creation of original compositions: creation of a single part musical compositions, creation of musical compositions of several parts, creation of accompaniment, search for a distinctive creative style.

According to teachers, it depends on pupils' abilities, creative experience, on motivation to create what complexity tasks pupils perform: *there are no rules since pupils are different. Some of them are capable of creating original compositions from the first lessons, the others start from the easiest tasks, for example, using crotchets and quavers, M7; we discuss with pupils what they are capable of and what not. They choose themselves what tasks they are capable of performing, M4.* From teachers' statements it becomes clear that planning of the process of development of musical creativity is flexible and within a framework of collaboration with pupils.

Consideration of individual learning peculiarities of pupils

In order to foster creative individuality of learners, to assist to development of creative capacities of every person, teachers take into account every pupil's musical abilities, their experience in music as well as in use of MCT, their development in educational process, individual creative goals of pupils. The tasks stimulating pupils' self-expression are presented, pupils are encouraged to look for original musical ideas, for the ways of their musical development. The aim is to motivate pupils for independent musical creative activity. Teachers claim that they do not provide tasks to pupils who have experience in use of MCT and music production, who are motivated to create their own music, (*Those pupils who create music independently are allowed to do what they want, M8)*. Pupils are given freedom to decide what and how to create. To those with less experience increasingly complex tasks are presented: from simple to profound ones.

Pupils are not provided with a fixed deadline of performance of creative tasks, they are allowed to select a more or less time-consuming creative genre (*I let them decide how much time they will need to create music, M3*), to create without aligning with their classmates, to look for their own creative style (*sometimes pupils perform several tasks which are only preparation to creation, and sometimes they work for several months on one but truly original composition*, *M9*.)

Evaluation of creative works

In the opinion of informants, evaluation of creative works is one of the most significant parts of creative process since while evaluating the criteria of creation are formulated (*we analyze what was successful and what was not, what was efficiently used and what did not work, M4*), pupils' attitude towards creative activity is formed (*having listened to my evaluations or to their friends', they think what it means to them to create music, M6*). It is not easy to assess a creative work, flexibility is needed. Therefore, teachers who have participated in the research do not have universal criteria of evaluation of pupils' creation.

In majority of cases they depend on the type of task. Teachers most often name the requirements together with the task of musical creation, later those requirements become the criteria of evaluation of creative works: length of the composition, structure, style and etc.

Alongside with evaluation of creative works, individual achievements of a pupil, his/her efforts are assessed. The focus is on the progress made, pupils' analysis of their own creation is encouraged, as well as envisaging the ways of its improvement. Many participants of the research mention the importance of progress made while evaluating pupils' works: *From the beginning it is obvious that some pupils have a a bigger potential for the task than the others. I find the progress made to be the most important, M1; I evaluate desire and achievements. How else I can assess pupils who wish to create and create something? M10.*

Evaluation of the product of musical creation is organized with involvement of pupils. While analysing their own creation or the works of the others, pupils are encouraged to apply knowledge: they are asked to describe the means of expression used in a composition, to recognize the form and the technique of creation of the composition, to express their evaluations using musical terms. Evaluation of creative works is understood as the process based on mutual agreement (of the teacher and pupils).

> *We sit and listen to each other's works. We discuss how one person sees the work and what is the opinion of the other. I am very interested in their thoughts because pupils use knowledge that they gain while creating. We have an opportunity to enrich our music glossary, to edit concepts in order to use musical terminology more accurately, M1.*

Music teachers who have participated in the research emphasize the significance of positive atmosphere of evaluation. During the process of creation pupils are presented with various verbal stimuli (praise, encouragement, shouts of admiration), and suggestions for improvement of the composition are given as guidance advice.

> *I do not want to underestimate their creative potential, their desire to create with my evaluations. I do this very delicately, carefully. I look for something to compliment on... After commending, I advice to improve something, to change. I show this to other pupils so that they do not encounter the same problem, M6.*

Analysis of the research data has revealed the importance ***of a teacher's role as of an adviser, a consultant***. Teachers observe the process of pupils' creation, analyse skills and style of activity of every learner, the problems encountered. Teachers perceive their mission – *to help everyone to find themselves, to understand what he/she is capable of and what he/she wants, M5*.

A teacher advises when creative problems arise, together with pupils analyses their causes and possible ways of solutions. Pupils are encouraged to enquire, to ask for help or an advise of a teacher or friends. When organizing creative activity, teachers take into consideration what help pupils might need. Some pupils lack knowledge of musical

language, others of composition, and some of use of MCT. Therefore, both tasks and help to pupils are individualized. Pupils themselves are encouraged to share their knowledge, experience, to discuss arising problems and look for the ways to solve them together. A teacher tells:

> *I have a great concern that they cooperate, share what they have discovered, found out, and how they have found out. I wish they told the others. Such cooperation brings them close together. [...] I tell them that creation of music is our common search and sharing. Pupils consult with me and with their friends. Sometimes they find out something new, useful while creating and they share this with others, M6.*

The atmosphere based on trust and cooperation is created when a teacher assumes the role of a consultant and an adviser and engages pupils in planning of educational process as well as in evaluation of creative works.

Discussions

Summarizing the research data, we can state that teachers perceive development of musical creativity as an individualized, coherent and targeted process during which pupils' experience and expectations are taken into account, pupils are encouraged to share the knowledge, to discuss problems encountered and look for the ways to solve them together. The conditions allowing pupils to formulate creative goals themselves are created, they are given freedom to decide what they want to create and how. Particular attention is being given to analysis and evaluation of their and their classmates' musical creations. Together with the evaluation of pupils' musical creativity and its results individual progress of a learner, his/her efforts are discussed. Such type of music education corresponds to the main principles of the conception of teaching for creativity. Teaching for creativity involves "learner–inclusive" pedagogy, thus, mainly focused on learners, which are encouraged to explore new knowledge and identify problems. It is a more collaborative approach to teaching, when a learner takes more control over his/her own learning process (Craft, 2006). Principles of teaching for creativity are possible to implement by encouraging students to take more control of their learning, developing their possibility of thinking and implementation of co-participative approach in teaching and learning (Jeffrey & Craft, 2010). Brinkman (2010) stressed, that giving a permission for students to be creative, valuing their creative efforts and developing students' self–confidence in risk–taking are effective paths of fostering pupils' creativity. Teaching for creativity requires change in teachers' behaviour – it is crucial to act as a facilitator or a guide, rather than a controller, finding a balance between students' freedom and control. Referring to the teaching for creativity concept, a teacher becomes a consultant, a facilitator, who provides special musical knowledge or awareness of creative techniques, supports creative initiatives of pupils, flexibly organizes the process of music education, and himself/herself is open to new information and creative explorations.

Analysis of the data from teachers' interviews highlighted the significance of two pedagogue's competences (subject and didactic). The latter competences have been extensively discussed in the documents regulating Lithuanian education (Inventory of

Pedagogues' Professional Competences, 2014) and are preconditions for efficient development of pupils' musical creativity through MCT. Subject (musical) competence covers a wide range of teacher's musical knowledge and skills, as well as his/her efforts to continuously develop expertise as of musician. The research data could be also related to the traits of a teacher developing pupils' creativity, which has been widely discussed in scientific literature. It is argued that a music teacher should serve as an example to pupils, himself/herself have skills and experience in musical creation (Jorgensen, 2008), be interested in different music, in latest tendencies of music production (Burnard, 2012), to understand the specificity of creative process (Hopkins, 2015), to know the ways of creation, to develop personal musical and creative expertise (Elliott, 1999). A teacher's enthusiasm, spiritual richness, ability to perceive the significance of creative activity and its results are also meaningful. A pedagogue with a positive attitude towards creative activity, recognizing creative activity as a unique sphere of a person's existence is capable of developing pupils' creativity (Elliott, 1995; Girdzijauskienė, 2004).

Meanwhile, the didactic competence of a pedagogue allows the teacher to know a pupil, to project the educational content, to organize the educational process oriented towards pupils, to create safe and motivating learning environment, to assess the quality of the results of his/her activity (Inventory of Competences of a Pedagogue's Profession, 2014; Žydžiūnaitė, 2000; Simonaitienė, 2007; Lepaitė, 2005). Analyzing which content components from didactic competence are important for development of pupils' musical creativity using MCT, the following features of didactic competence have been distinguished: a teacher's ability to plan educational process, to organize activities in the classroom taking into account individual learning peculiarities of pupils, to evaluate pupils' activity and its results flexibly, to assume the role of a teacher consultant, an adviser. The components of didactic competence mentioned above are close to the insights of other researchers. We can find information in scientific literature that development of musical creativity is based on the knowledge of pupils' personality, on organisation of an individualised and pupil-centred educational process, on building of a favourable physical and psychological environment (Webster, 2003; Jorgensen, 2008; Odena, 2012; Rimkutė-Jankuvienė & Girdzijauskienė, 2014; Hopkins, 2015). It is claimed that while developing pupils' musical creativity the teachers' mission is to help the creator to plan creative process as well as musical development of the composition (Webster, 2012), to perceive and solve problems, to motivate pupils for further creative activity, to encourage them to critically evaluate the results of their creation (Jorgensen, 2008; Burnard, 2011), to notice those who are willing and can create, to look for ways that would assist in developing independent creative activity of pupils, to inspire to create individually or together with the others, at school and at home Rimkutė–Jankuvienė & Girdzijauskienė, 2014).

A limitation of the current study is that due to the unique context of a music teacher's professional activity, it was not possible to take into account the specifics of Lithuanian music education, especially regarding the use of MCT. The conclusions that can be drawn are limited by the absence of data in literature of music teacher's competences for fostering upper grade pupils' musical creativity through MCT. In conclusion, the current

study provides evidence that some components of music teacher's competences are more important than others when we strive for the effectiveness of music education in a particular situation in order to achieve the specific goal – in this case – to foster pupils' musical creativity through MCT.

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Povzetek

V sodobni družbi znanje, ki ga poseduje posameznik, ni več dovolj (Drucker, 2009). Spremembe v socio–kulturnem življenju ustvarjajo vse večjo potrebo po posedovanju različnih kompetenc. V zadnjih letih se pomen kompetenc aktualizira tudi v različnih dokumentih Evropske unije (Rychen & Salganik, 2003; Organizacija za gospodarsko sodelovanje in razvoj (OECD), 2005; Gordon, Halasz & Krawczyk, 2009; Halasz & Michel, 2011; Michel & Tiana, 2011; Evropska Komisija/EACEA/Eurydice, 2012; Looney & Michel, 2014).

Koncept kompetenc je večplasten, kompleksen, močno povezan s specifičnim področjem profesionalnega delovanja (Trotter & Ellison, 1997; Žydžiūnaitė, 2000; Laužackas, 2005;

Jucevičienė, 2007). Analitičen pregled raziskav s področja pedagoških kompetenc nam kaže, da je to področje izjemno široko in raznoliko. Pedagoške kompetence se povezujejo z vlogami, ki jih izvaja pedagog (Tumėnienė & Janiūnaitė, 2000), s pedagoškim poklicem (Kavaliauskienė, 2001), s kompetencami za poučevanje specifičnega predmeta (Ogienko & Rolyak, 2009), s pedagoškimi sposobnostmi in osebnostnimi kvalitetami (Jovaiša, 2008).

Raziskava, ki je predstavljena v našem prispevku, se osredotoča na kompetence učiteljev glasbe, ki mu pomagajo pri razvijanju glasbene ustvarjalnosti učencev. Pri tem izpostavljamo specifično področje glasbenega izobraževanja – razvijanje glasbene ustvarjalnosti s pomočjo računalniške tehnologije na področju glasbe (MCT – Music Computer Technologies). Predhodne raziskave kažejo, da uspešnost razvijanja glasbene ustvarjalnosti temelji na učiteljevi osebnosti in na njegovih kompetencah (Rimkutė-Jankuvienė & Girdzijauskienė, 2014), na učiteljevem poznavanju osebnostnih lastnosti učencev, na organizaciji individualiziranega in na učenca osredotočenega izobraževalnega procesa, na oblikovanju ugodnega fizičnega in psihološkega okolja (Webster, 2003; Jorgensen, 2008; Odena, 2012; Hopkins, 2015). Poudarjeno je, da je pri razvijanju glasbene ustvarjalnosti učencev ključno, da se učencu pomaga načrtovati ustvarjalni proces in da se učenca usmerja pri oblikovanju glasbene kompozicije, (Webster, 2012), prav tako je treba učencem pomagati pri morebitnih problemih, ki se pojavijo, jih motivirati za nadaljnje ustvarjalne dejavnosti in jih spodbujati v kritični evalvaciji rezultatov lastnih stvaritev (Jorgensen, 2008; Burnard, 2011). Z učenci je potrebno sodelovati in z njimi razpravljati o načinih uresničitve in izvedbe njihovih ustvarjalnih idej in kazati interes ob njihovem ustvarjalnem napredku (Hopkins, 2015).

V prispevku so predstavljeni izsledki kvalitativne raziskave, ki je bila izvedena na litvanskih učiteljih glasbe, ki poučujejo na predmetni stopnji osnovne šole in na gimnaziji. Namen raziskave je bil ugotoviti, katere kompetence so ključne za učitelja v procesu spodbujanja glasbeni ustvarjalnosti učencev s pomočjo MCT. Podatki so bili pridobljeni s pomočjo poglobljenega pol strukturiranega intervjuja z desetimi učitelji glasbe. Rezultati kažejo, da sta dve izmed ključnih kompetenc za spodbujanje glasbeni ustvarjalnosti učencev predmet glasbe kot tak in didaktične kompetence učiteljev glasbe. Ustvarjalni učitelj glasbe naj bi bil sposoben organizirati učni proces na ta način, da vsak učenec lahko pridobi potrebna znanja in veščine za glasbeno ustvarjalnost, naj bi bil sposoben tudi sam ustvarjati originalne glasbene kompozicije in naj bi tudi sam doživljal občutke radosti ob raziskovanju in ustvarjanju.