

RAZVOJ POUČEVANJA KITARE V SOODVISNOSTI Z IZDELovanJEM KITAR NA SLOVENSKEM IN PRIMERJAVA S HRVAŠKO

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Zagovor: 18. december 2020

Doktorska disertacija obravnava zgodovinski razvoj poučevanja kitare v soodvisnosti z izdelovanjem glasbil na Slovenskem ter primerjalno z razvojem obeh dejavnosti na Hrvaškem. Zgodovina poučevanja in izdelovanja instrumenta na obeh območjih je v primerjavi z nekaterimi kitarško razvitejšimi deželami, kot so Španija, Italija, Francija in druge, krajša in je vezana na zadnjo stopnjo evolucije instrumenta oz. na kitare s šestimi enojnimi strunami. Prve sledi institucionalnega poučevanja kitare na Slovenskem zaznamo v času med obema svetovnjima vojnama, na Hrvaškem pa pod vplivi Ivana Padovca že stoletje prej. Izdelovanje in poučevanje instrumenta je v časovnih obdobjih na območju Slovenije in Hrvaške potekalo z različno intenziteto, skozi zgodovino pa je zaznati številne medsebojne vplive, ki so prispevali k uspešnemu razvoju kitaristike na ozemlju obeh držav. Na razvoj poustvarjalne prakse in poučevanja kitare je vezano tudi izvirno učbeniško gradivo, ki je na obeh območjih nastajalo v različnih zgodovinskih obdobjih, njegovi avtorji pa so se pri pisanju naslanjali predvsem na italijanske, nemške in avstrijske vzore. Gradivo je bilo v času med obema vojnama namenjeno predvsem samoukom in z vsebino vezano na učenje kitarških spremljav, kasneje pa izraziteje usmerjeno v solistično igro. Določeni učbeniki so bili hkrati v uporabi v obeh glasbenih okoljih. Med najzaslužnejšimi za razvoj kitaristike na Slovenskem izpostavljam Adolfa Gröbminga, avtorja prvega slovenskega učbenika za kitaro, nato pa Stanka Preka in Tomaža Šegulo, ki sta tako s pedagoškim delom kot z učbeniškim gradivom vidno zaznamovala slovenski in hrvaški prostor. Po koncu druge svetovne vojne je delovala tovarna glasbil Melodija Mengeš, ki je s proizvodnjo in prodajo kitar prispevala k porastu zanimanja za ta instrument ter tako v šestdesetih letih posredno tudi na njegovo postopno vključevanje v kurikulum javnega glasbenega šolstva. V zadnjih desetletjih se v obeh državah dviguje kakovostna raven igranja, poučevanja in tudi izdelovanja instrumenta. Uspehe lahko povežemo z dolgoletno tradicijo konstruktivnega sodelovanja med kitarškimi pedagogi in izdelovalci kitar, kar je vplivalo na to, da je v sodobnem času individualni pouk kitare v obeh državah trdno zasidran v celotni

vertikali javnega glasbenega šolstva in je primerljiv z izobraževalnimi sistemi, ki jih izvajajo v sorodnih institucijah drugod po svetu.

THE DEVELOPMENT OF GUITAR TEACHING IN CO-DEPENDENCE
WITH MAKING OF GUITARS IN SLOVENIA AND A COMPARISON
TO CROATIA

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Public defence: 18. December 2020

Abstract of doctoral thesis

The doctoral dissertation deals with historical development of guitar teaching in interdependence with the production of guitars in Slovenian territories and in comparison with the development of both activities in Croatian territories. The history of teaching and making the instrument in both regions is shorter when compared to some more guitar-developed countries, such as Spain, Italy, France and others, and is tied to the last stage of evolution of the instrument, namely to guitars with six single strings. The first traces of institutional guitar teaching in Slovenian territories were spotted in the interwar period and in Croatian territories under the influence of Ivan Padovec already a century earlier. The production and teaching of the instrument took place with varying intensity over time in Slovenian and Croatian territories. Throughout history, there were many interactions that contributed to the successful development of guitar-playing in the territory of both countries. The development of music reproduction and guitar teaching is also linked to original textbooks, created in both areas in different historical periods. Their authors relied mainly on Italian, German and Austrian models. In the interwar period, the material was intended primarily for self-study and related to the learning of guitar accompaniment, and later more explicitly focused on solo playing. Certain textbooks were used simultaneously in both musical environments. Some of the most deserving representatives for the development of guitar-playing in Slovenian territories were Adolf Gröbming, the author of the first Slovenian guitar textbook, Stanko Prek and Tomaž Šegula, who significantly marked the Slovenian and Croatian territories by their pedagogical work as well as textbook material. After the WW2, the Melodija Mengeš musical instrument factory contributed to increased interest in guitar-playing through the production and sale of guitars and thus in the 1960s indirectly also to its gradual integration into the curricula of public music education. In recent decades, the quality level of playing, teaching and also making the instrument has been rising in both countries. The successes can be linked to a long tradition of constructive cooperation between guitar educators and guitar luthiers, which had the influence on

the fact that modern-time individual guitar lessons in both countries are firmly anchored in the entire vertical of public music education and is comparable to the education systems implemented in related institutions elsewhere in the world.